

VARIETY

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription \$10. Single copies, 25 cents. Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879. COPYRIGHT, 1954, BY VARIETY, INC., ALL RIGHTS RESERVED

VOL. 193 No. 9

NEW YORK, WEDNESDAY, FEBRUARY 3, 1954

PRICE 25 CENTS

WIN, PLACE & SHOW OF SHOWS

Neil O'Brien, Last Big Name From Minstrelsy (1843-1912), Exits Unnoted

By JOE LAURIE JR.

Minstrelsy, which started in about 1843 and ended in about 1912, was one of the two authentic contributions of the United States to entertainment—the other being the strip-tease. But when Neil O'Brien, last surviving great of minstrelsy, died the other day he had so long survived the medium of his fame that he rated only a stick of type, and most newspapers called him "Cornelius."

This is a sadness for anybody old enough to recall a minstrel parade down Main Street. The call was always for 11.45. Drunk or sober, rain or shine, the actors had to strut. Their clothes had to be immaculate, or they were fined. And that parade was the best excuse actors ever had for flirting with the local babes.

Two single lines of men, spaced wide (the smaller the show the wider the space) went down each side of the street. The band would lead the way. There was no band in the world that sounded like a minstrel band! Most of the boys doubled in brass and as performers they all played to get "center stage," or should I say "center street"? The drum major would throw his baton in the air, sometimes over the trolley wires, and when he caught it he would get a big hand from the natives.

In the center of the old minstrel parade local kids carried banners with the name of the show in large (Continued on page 73)

British Legit Heads In Move to Balk an Equity Inquiry on Homo Issue

London, Feb. 2.

Two of London's leading actor-managers, Sir Laurence Olivier and John Clements, together with Gordon Sandison, general secretary of British Actors Equity, last weekend tried to use personal persuasion to stop a projected inquiry into deviation among theatre personalities following recent convictions for homosexuality.

The issue was first raised by a rank-and-file member of Equity and, as a result, a special meeting of the Council was convened at which he suggested that, in order to protect the dignity of the profession, persons who endangered its good name should be disowned by the union.

The reaction by the Council was that it was not the function of Equity to interfere in the private lives of its members and legal advice, subsequently taken, has upheld the view that, under its existing rules, the union could not bar from membership persons who had been so convicted. It was pointed out that other organizations, particularly those covering the medical and legal professions, (Continued on page 72)

Coffee and Mink

Beating most official comedians to the punch, a New York furrier has latched on to soaring coffee prices by putting three cans of the java beneath a mink coat with the legend:

"Convenient terms."

'Report' In Times Stirs B'way Fuss

When is a Broadway "opening" not an opening? That question was posed sharply yesterday (Tues.) by the N.Y. Times' publication of an unofficial interim report on "The Immoralist." After announcing the Ruth and Augustus Goetz play to open last Monday (1), producer Billy Rose persuaded the critics to cover the "official" opening next Monday (8). This week's performances were thereby designated as "public paid previews." Then came the Times' "report" yesterday by J. P. Shanley, drama department staffer.

Rose's move, the talk of New York managerial and newspaper circles, was figured likely to clarify the whole situation of critical coverage of Broadway openings. Trade reaction on the Times' "report" is sharply divided, but there is general agreement that it may discourage any further such mixups.

Pros and cons on the Times piece tend to boil down to a matter of definition. That is, whether it constituted news reporting or was actually a review. Attitude of Times staffers was that it was news, but it was generally regarded as amounting to a critical review in parts.

Rose was not available for direct comment, but members of his staff expressed angry condemnation, arguing that the Times had broken its promise to Rose not to cover the Andre Gide dramatization until next Monday.

Brooks Atkinson, Times critic, could not be reached yesterday. Newspaper circles inclined to the (Continued on page 72)

RESUME PRODUCTION OF 'DEAD' PIX SERIALS

Hollywood, Feb. 2.

Sam Katzman has resumed production of serials at Columbia, although he cancelled all cliffhangers some time ago on the theory that the market was dead. Change of plans was caused by numerous letters from exhibitors.

Filming starts March 30 on "Fighting With the Texas Rangers," to be directed by Spencer Bennet. Second is still untitled, with Bennet slated to repeat.

CAESAR AND COCA PRICE DILEMMA

By GEORGE ROSEN

The economics of tv being what they are—and being like nothing in show biz before it—it's a virtual certainty that, come May-June and the ringing down of the '53-'54 curtain on regular season programming, the 90-minute Saturday night "Show of Shows" on NBC will be calling it quits. The same will probably hold true for the Sunday night 8 to 9 star-rotating "Colgate Comedy Hour" on the same web.

In place of the co-starring status of Sid Caesar and Imogene Coca in the hour and a half three-weeks-out-of-four marathon performance produced by Max Liebman, it seems certain at this point that the two stars will enter the '54-'55 tv sweepstakes with their own half-hour shows.

It's all a matter of resolving a freakish economic dilemma—part and parcel of the whole mounting trend of spiraling talent costs—in which "Show of Shows," as it is presently geared, can only wind up out of the win-place-show columns (Continued on page 46)

Sartre Play Floor Show Swerves Village From Straight Krafft-Ebing

By JOE COHEN

"No Exit" is the current Monday-through-Thursday attraction at the Open Door in Greenwich Village, N. Y. This maintains the Village's rep for hep. Avante garde existentialist stage play is strictly offbeat for a night club. It's Bohemian in the old village aura before the present era of whiskey, Kinsey and touches of Krafft-Ebing. Open Door used to be hangout for some of the latter characters but is catering now to a polite and perceptive mob that can afford up to \$240 top and comprehend Jean Paul Sartre.

Is the intelligentsia making a comeback in the Village? Just what effect "No Exit" will have on boniface thinking can't be determined yet. Any operator could swing the load of filled tables, and a show comprising four characters, three of which are obliged to get the Equity off-Broadway minimum, a (Continued on page 66)

Chaplin, In Switzerland, Prepares New Feature

Paris, Feb. 2.

Film industryites returning from Switzerland report that Charles Chaplin has completed screenplay of new project tentatively tagged "Monsieur X." Chaplin hopes to put this before cameras in Europe before end of 1954.

Jerry Epstein, former Hollywood Little Theatre producer who worked on "Limelight," is functioning as associate producer on new project.

Studios' Blood, Sweat & Fears Is Sneak Preview, Worse'n Fu Manchu

By JERRY WALD

Easy For Hymn

Hollywood, Feb. 2.

Abdullah Abbas, Warners studio masseur, joined the cast of "The Talisman" as a Mahomedan religious leader.

He was the only man on the lot who could chant a Moslem hymn in Arabic.

Exec Producer, Columbia Pictures Hollywood, Feb. 2.

Fu Manchu, through author Sax Rohmer, made popular the "Chinese Water Drop" as the most fiendish torture ever devised by the human mind. But even this hellish torment which eats away a man's sanity drop by drop, is mild compared to that cruel and unnatural torture to which Hollywood film producers are periodically subjected—something which is called the "sneak preview."

The sneak preview is supposedly a clandestine showing in an out-of-the-way theatre of a newly completed motion picture for purposes of gauging public reaction. The "sneak"—mark well that even the appellation itself has an evil connotation—has by now become an accepted part of Hollywood film-making operations. Actually, however, it is a form of self-flagellation in which the producing staff seeks audience reaction (and acceptance) in one or two or a series of terrible nights.

Recently Harry Cohn and I ar (Continued on page 18)

Stripper Favors Censors—for Kids

Columbus, Feb. 2.

Even stripper Rose La Rose had something to say on Ohio's film censorship.

The "Supreme Queen of Burlesque," here last week for an engagement at the Gayety, told a reporter that films must be kept clean for the children who attend them.

"You must always remember your audience," said the ecadysiast. "My art form is for adults only. That's why only adults are allowed in a burlesque theatre. . . ."

"But films are open for everyone. And some of their best customers are children. I think the censors are right in thinking they have to protect the morals of the children. I'm speaking of such things as crime stories and the like. They have to be sure the criminal is punished."

Burlesque, too, she said, has a code, although she didn't say of what. Said she: "I always tell a little story in my performance. It's always a sweet little story and I sing it while I dance. In pictures they try to create an illusion to make the audience feel like they are there. That's what I do—create an illusion—as my little yarn winds."

Union Hassle May Cue Theatre Boycott of Ike's Lincoln Day Newsreel

Robert Montgomery's role in White House affairs has sprouted a hassle concerning newsreels and labor unions. It stems from an 8½-minute short the actor made for President Eisenhower which was designed for private showings at Republican Party dinners on Lincoln Day (12) and publicly at theatres via the reels.

In lensing the short, Montgomery employed a C.I.O. crew and this doesn't sit well with International Alliance of Theatrical & (Continued on page 48)

BAKER HOTEL

DALLAS, TEXAS

Currently presents

THE HOUR OF CHARM

All Girl Orchestra and Choir

Featuring EVELYN and her Magic Violin

under the direction of

PHIL SPITALNY

Tessie O'Shea Links U.S.-British Zones; Standard Acts 'Audition' for Clubs

By HAROLD MYERS

Heidelberg, Jan. 26. The first link, show biz-wise, between the American and British Armed Forces in Europe has been successfully forged. Pioneering work was done by a British package show which is now touring the American Zone of Germany, after having played a string of British installations since last November.

The package was headed by Tessie O'Shea and was sent round the zones as "Tessie's Big Show." It is a typical troop entertainment with the boisterous, vivacious personality of the star giving it an above-average rating.

The deal was originally made by Fosters Agency in association with Don Angel (a regular packager of GI entertainments), after the details had been approved by the top brass of the British and American services. Original confabs took place at the War Office in London and, when the show first entered the British Zone, U.S. Army toppers viewed it at Minden. It played British dates for several weeks before being taken over as a GI entertainment, and is now being paid for through the funds of the European Armed Forces Professional Entertainment Branch, which is headquartered in Wiesbaden under Major Gerald Cameron.

So successful has the arrangement proved that the U.S. military hopes that it will be the forerunner of similar dates, particularly as the entertainment has been received with equal enthusiasm in both zones.

"Tessie's Big Show" had been (Continued on page 66)

Heavy Sprinkling Of Hollywood Figures On Current Legit Roster

Of the 24 productions currently comprising Broadway and off-Broadway legit, 10 contain film names. This points up the sharply stepped up trend of the past couple of years.

Herman Wouk's "The Caine Mutiny Court Martial" has Henry Fonda, John Hodiak and Lloyd Nolan. The film influence even extends to the direction, with first Dick Powell and then Charles Laughton handling this assignment.

Among others with Hollywood backgrounds are Robert Preston ("His and Hers"), Charles Boyer ("Kind Sir"), Franchot Tone ("Oh, Men, Oh, Women"), Joseph Cotten and Margaret Sullivan ("Sabrina Fair"), Deborah Kerr ("Tea and Sympathy"), Rosalind Russell ("Wonderful Town") Robert Ryan ("Coriolanus"), Hurd Hatfield ("Bullfight"). Others of some film identification are Celeste Holm, Martha Scott, David Wayne, Maurice Evans, Josephine Hull, Elizabeth Patterson, John Forrest, Edna Best, Julie Harris, Mary Martin, Judith Anderson and Mildred Dunnock.

Hollywood talent is present in other aspects of the current Broadway theatre. Liam O'Brien, author of "The Remarkable Mr. Pennypacker," was a Hollywood writer; John Houseman, who staged "Coriolanus," is a producer at Metro.

Shirtsleeve Gentry

Albany, Feb. 2.

Bill which Assemblyman Daniel Kelly, Manhattan, will introduce today (Tues.) making it unlawful for N. Y. restaurants to refuse admission or refuse service to men "not wearing coat or jacket over business or sports shirt" exempts night clubs. There's a clause "unless music and space for dancing is being provided at or about that time." Act would take effect immediately.

Kelly told VARIETY "restaurants are behind the times." Measure "seeks to free men from burden of wearing coat in 'dog days,' in order to obtain something to eat or drink."

Criticizing "medieval practice," Kelly claims wearing coat is "not necessarily deciding factor whether he's a gentleman."

Cab Calloway Plans Own Series for New Negro Radio Network

Pittsburgh, Feb. 2.

Cab Calloway, a director of the new National Negro Radio Network, said here last week while in town with "Porgy and Bess," that he's about to begin a series himself for the web. Calloway has optioned a lot of old "Inner Sanctum" scripts and plans having them revised with Calloway in the role of the host under a format that is strictly aimed at the net's type of audience.

Calloway has already made an audition tape and has already had several sponsor nibbles. He's waiting until something definite develops and then will begin recording in earnest, transcribing the programs in different cities that "Porgy and Bess" plays.

'SUMMER AND SMOKE' FETCHES 100G DEAL

Screen rights to "Summer and Smoke," Tennessee Williams play which Margo Jones produced on Broadway late in 1948, have been purchased by Wallis-Hazen Productions at a reported cost of \$100,000 plus 5% of the pic adaptation's profits.

Miss Jones first presented the legit in Dallas, then brought it to N. Y. where it proved a flop. However, the play later did good business on the road.

WHAT YANKS FIND PECULIAR IN BERLIN

By HANS HOEHN

Berlin, Jan. 26.

The black funeral carriages (hearses) with big glass windows through which you can see the coffin. Some Yanks don't like this sight. Ordinary ambulances would do the trick, they say. . . . Berlin's bockwurst (cousin of American hot



HORACE HEIDT

Currently Hotel Statler, New York Under Personal Management WALTER PLANT Statler Hotel, New York City, N. Y.

STUDIO JAM IN WEST EUROPE

Hollywood, Feb. 2.

Film production in Europe is so active that Hollywood producers will have a tough time finding studio space over there. That is the information brought back by William Dieterle after an extensive tour during which he scouted locations for "Joseph and His Brethren."

"England and Germany in particular," he said, "have crowded rental lots where films are being scheduled as much as eight months ahead. Commitments for top technicians are being made months ahead of actual production."

Producer's Personals To Push Deceased Author's Book Into a Bestseller

In a marked switch from usual picture business drumbeating, Hollywood producer Stanley Kramer has mapped a road tour to plug a book. It's "Not as a Stranger," by the late Morton Thompson.

"It's too early to sell the picture," states Kramer. "So we're trying to follow the success pattern of 'The Caine Mutiny.' This was on the best-seller list for months. As a result the public interest in the picture version is tremendous. We didn't plug the 'Caine' book; there was no need to. It caught on after a while and stayed on top. Our idea is to keep 'Stranger' similarly on top. Although in release only a couple of weeks the book hit the number 2 spot on the N. Y. Times list on Sunday (31)."

Kramer said promotional approaches familiar to the pic trade (Continued on page 10)

ESCAPE FROM LUXURY—TAX

Jorgen Jensen Makes Fortune As Film Fans' Ferryman

Copenhagen, Jan. 26.

The spirit of enterprise, it appears, isn't restricted to the United States.

There's a young Danish ferry-boat operator in Copenhagen who's a millionaire and credits his good fortune to a vivacious young lady he'll never meet—Scarlet O'Hara in Metro's "Gone With the Wind." And he's currently amassing more dough via M-G's "Quo Vadis." All this because neither film has played the Danish capital.

The operator's name is Jorgen Jensen and a few years ago he got an idea. He persuaded a theatre in Landskrona, Sweden, across the sound from Denmark, to book "GWTW" chartered an old boat and started ferrying eager Danish fans across, admission to the film being included in the price.

At Christmas time last year, his customers would combine their film enjoyment with a shopping spree for various items on which there is a 200% luxury tax in Denmark. Jensen has just bought two new boats, former German minesweepers, and being an appreciative sort of fellow, he calls them "Hanna Scarlet" and "Lilli Scarlet."

Viennese Waltz Enjoys Comeback With Arrival Of '54 Carnival Season

Vienna, Feb. 2.

The Viennese waltz is enjoying a considerable comeback in its own hometown this 1954 carnival (Fasching) season, with a consequent decline in jitterbugging and a considerable drop in the Latin style hipswinging which has dominated the big balls in Johann Strauss' native land since the end of the war. This conclusion is substantiated by a professional committee of Vienna dancing teachers after the first weeks of a Fasching season which is expected to at least equal last year's record of 2,800 public and private balls. These vary in size from the 2,000 to 3,000 guests of the Philharmonic Ball to small semi-private rackets with only a few score dancers.

Again top point in the revelry will be the series of three Saturday night "gschnastests." These are giant costume parties staged by an association of artists at the Kunsterhaus along the lines of the famed "Quartz Arts" parties in Paris. Unlike the fashionable Jockey Club and Philharmonic Balls at which white ties, Paris evening gowns and a maximum of diamonds are the rule, the idea at (Continued on page 66)

JAMES ROOSEVELT'S TELECAST DEFENSE

James Roosevelt will use tv to defend himself against charges of infidelity by his wife via this week's Drew Pearson filmed segment, which hits the stations Friday (5) night. Pearson has also filmed an interview with former New York mayor William F. O'Dwyer, for airing two weeks from Friday (19). Pearson will have Igor Gouzenko in the second installment of his interview on Feb. 12.

Understood Pearson has lined up a series of top-level and masked "secret witnesses" who'll give testimony on the vidpix series about Communist spy activities. He got the idea from the Gouzenko talks, in which the former Soviet code clerk wears a mask. Witnesses won't identify themselves.

'Limelight' Mex Topper

Mexico City, Feb. 2. "Limelight" (UA) was the top boxoffice champ of 1953 here. Chaplin pic grossed \$232,000, playing six weeks at a 46c top in the swanky Cine Roble and then eight weeks at the moveover Cine Palacio.

WHAT MAKES AN ALL-TIME TOP GROSSER?

By ELWOOD C. HOFFMAN

As usual, VARIETY has come up with a batch of statistics which throw into sharp focus the mores and preferences of the U.S. citizen who goes to the boxoffice with money in his hand. I refer to the list enumerating the 106 films which VARIETY calls the "all-time top grossers."

These statistics have fascinated me for a week, and, after some very rough work with a pencil, certain facts become apparent, about the picture buyer and the picture maker as well.

First, 40 of the top-grossers are dramas. There are four others which are very much in the category of the spectacle, but they can be more accurately catalogued as spec-dramas. There are seven full scale spectacles on the list, five of them in the top 10, and three ranking 1-2-3 as the top boxoffice films of all time.

The musical classification is almost as powerful as the drama. There are 36 musical films, and three which I've classified as comedies lean very heavily on music. ("Road to Bali," "Road to Utopia," and "Paleface").

Only 16 comedies make the grade. There's one horror film, "House of Wax." Two films fall into the semi-documentary class, (Continued on page 73)

Joe Louis as Stage Star, Opposite Mrs. Sugar Ray, Part of Wildberg Plan

By JESSE GROSS

Producer John Wildberg is maintaining an active production schedule, with two plays currently running on London's West End and three more in the works. At present he's represented as co-producer of both "Anna Lucasta" at the Hippodrome Theatre and "No Other Verdict" at the Duchess Theatre. His next production, which he'll begin working on following his return to England Feb. 7, will be Arnold Ridley and Mary Borer's "Tabitha." Presentation will be a co-production venture with Herbert Woodward.

The producer, who's been headquartered in London during recent years, left for Europe yesterday (Tues.) aboard the S. S. United States. He'd been in the U. S. in connection with the problem of "Dear Charles," the Richard Aldrich & Richard Myers production in which he and Julius Fleischmann were associated. Bese by casting troubles, play folded dur (Continued on page 72)

NOTED IN PASSING: CZECHS' PARTY LINE

Washington, Feb. 2.

Capitalism takes a kicking around in the newest film made in Czechoslovakia, "The Coffee House in Main Street," which opened in Prague on Jan. 22.

The film, as described over the official Czech radio and monitored in this country, "depicts the ruthless exploitation of employees by a capitalist boss, the fraudulent machinations of bourgeois police and judiciary, and the struggle of the Czechoslovak Communist Party and its press for the rights of workers."

Lewis in London to Prep Brit. 'Teahouse' Version

London, Feb. 2.

Robert Lewis, director of the Broadway production of "Teahouse of the August Moon," arrived in London last week to carry out a similar chore on the West End edition, which is due to open in the early spring. Production will be under general supervision of Jerome Whyte, Rodgers & Hammerstein's British rep, who has just returned to London. Play is likely to follow "The Seven Year Itch" at the Aldwych, which was jointly presented by Williamson Music (R&H) and H. M. Tennent.

Subscription Order Form

Enclosed find check for \$

Please send VARIETY for One Year Two Years

To

Street

City..... Zone..... State.....

Regular Subscription Rates

One Year—\$10.00 Two Years—\$18.00

Canada and Foreign—\$1 Additional per Year

VARIETY Inc.

154 West 46th Street

New York 36, N. Y.

CANADIAN FILM STUDIO ANXIETY

Jesse James Automatically Banned

Memphis, Feb. 2. In expansive mood, Memphis' 88-year-old censor, Lloyd Binford, twitted VARIETY the other day for miffing the story over a year ago of one of his bannings, "The Woman They Almost Lynched." Censor went on to disclose why he acted: "I am against pictures featuring Jesse James and his brothers and always ban such pictures."

Binford thinks the recent U. S. Supreme Court decision changes nothing in censorship. His comment: "All the hilarious phonetics of Justice Douglas and Justice Black were simply not approved by the other members if the court."

RKO and Republic Outside AFM Pact

Trade Forsees Possible Opening of Old Features To Television as Holdout Motivation

Fact that RKO is not a party to the new agreement with the American Federation of Musicians has stirred new conjecture that the company has sights set on pic sales to television. It's pointed out that of all film outfits, only RKO is operating in the red, and deeply so, and consequently would be the one most likely to succumb to tv's money lure for its library of pix.

Republic similarly refrained from joinin in the new pact with AFM, preferring to negotiate a deal independently. Rep already is on record as being amenable to tv licensing.

Musician agreement runs four years and, in effect, is an extension of the contract which just expired. Only change is a 5% increase in salary for musicians employed in pic production.

The deal continues the ban on tv sales of pix made after 1947. As concerning earlier films, retracking charges and 5% of the proceeds from tv sales go to the AFM-ites.

Pact was signed in Miami by James C. Petrillo, AFM prez, and reps of Metro, 20th-Fox, Columbia, Paramount, Warners and Universal. Tipoff on RKO's specific plans likely will come shortly as its sep-

(Continued on page 10)

Always in Trouble With Code, Sam Fuller Praises It as Producer's Friend

Production code is a producer's best friend, says Samuel Fuller, triple-threat indie producer, currently repped on Broadway as the director of 20th-Fox's "Hell and High Water."

Fuller, who frequently scripts his own pix, was emphatic on that point in N. Y. last week. "Every script I ever wrote ran into trouble with the Breen office (administrators of the Code), but we always worked it out and I never had a single scene deleted," he maintained.

"If you look for trouble, they'll give it to you a-plenty," he said, but the right way to look at it is that the Code people are really doing the producer a favor. They give a picture a stamp of approval that's recognized anywhere. They're not only trying to protect the industry, but also the people who have money invested in films.

"The Breen office is of great benefit and of great advantage. It's a cinch to violate the Code, but I've no patience with those who do

(Continued on page 15)

COLUMBIA BANK DEBT NOW AT \$9,000,000

Columbia indebtedness to a group of banks now amounts to \$9,000,000. This outstanding loan is from a total credit fund of \$15,000,000 which Col set up with First National Bank of Boston, Bank of America, National Trade & Savings and the President and Directors of the Manhattan Co.

Col had been privileged to take the full \$15,000,000 up to last Sept. 30. The fund decreases at the rate of \$1,500,000 annually from that date.

FEAR SHUTOUT IN REELS, TV, LABS

By ROBERT McSTAY

Toronto, Feb. 2.

The 29 Canadian filmmaking firms which comprise the membership of the Motion Picture Producers & Laboratories of Canada have been meeting here behind closed doors. No direct comparisons can be drawn, obviously, with the Hollywood film industry but it is significant that at least one general anxiety haunts both the Canadian film producers and their American counterparts—namely television.

In Canada thus far, tv is a limited factor competitively, but it is growing and will soon spread beyond Toronto and Montreal. Right here lies one issue that disturbs the celluloid men. They want to be sure that "private enterprise" is not frozen out. It is believed that this was the meat of a private report given the convention by C. Dean Peterson, head of a film firm bearing his name.

Business vs. Government has a particular delicacy here in the

(Continued on page 66)

Webb Megs, Stars In Technicolor 'Dagnet' For Warner Release

Hollywood, Feb. 2.

Joe Friday will do his stuff in the film house as well as in the parlor, through a deal closed by Mark VII, Ltd., to produce a theatre version of "Dagnet" for Warners release. Filming starts within 90 days on the Burbank lot with Stanley Meyer producing and Jack Webb doubling as star and director. Picture will be made in Technicolor.

"Dagnet" will be the first television show produced intact by a major studio for showing on theatre screens. Metro has produced a picture starring Lucille Ball and Desi Arnaz titled "The Long, Long Trailer," but it has no connection with their video show, "I Love Lucy." Understood five other studios tried to buy "Dagnet."

National Boxoffice Survey

Key City Biz Spotty; 'Knights' First 4th Week in Row, 'Cinerama' 2d, 'Rifles,' 'Cantor' Next

Trade at first-runs of key cities currently shapes very spotty, with many situations having to contend with holdovers. Many of these have been overly extended so as to bring in strong, fresh fare for Lincoln's Birthday and Washington's Birthday.

"Knights of Round Table" (M-G) still is boxoffice champ for fourth week in a row. Playing in 16 keys, this initial Metro C'Scoper is ranging from good to terrific in most locations. "Cinerama" (Indie) continues in second position by a very healthy margin, now being out in eight key cities covered by VARIETY.

"Khyber Rifles" (20th) is winding up in third position with good to sock takings. "Eddie Cantor Story" (WB), just getting around to any extent currently, is capturing fourth spot.

"Sadie Thompson" (Col) is holding up in fifth place while "12-Mile Reef" (20th) is winding up in sixth.

"Majesty O'Keefe" (WB), due at N. Y. Paramount this week, is pushing up to seventh spot, being okay to fancy in most sites and top newcomer in two cities. Eighth money is going to "Paratrooper" (Col).

"Bigamist" (FR) is climbing to ninth place, with "Living Desert" (Disney) rounding out the Big 10 list.

"Escape Ft. Bravo" (M-G), "Wild One" (Col) and "Julius Caesar" (M-G) are runner-up pix in that sequence.

"The Command" (WB) shapes as a potentially big newcomer, being

MPAA Stands Pat on Prod Code;

Legal Hassle With Hughes Hinted

In a Rut

Hollywood, Feb. 2.

Eric Wilton, who claims to be the outstanding example of typing in Hollywood, will play his 459th butler role in "A Star Is Born," at Warners.

During his 24 years as a screen actor he has played only 10 non-butler parts.

Member companies of the Motion Picture Assn. of America, excepting RKO, aren't budging so far as any possible significant changes in the Production Code are concerned. In the case of pressure for a major rewrite of the pic standards document, key execs of the companies, along with MPAA president Eric A. Johnston, made it clear at a Miami meeting last week that they're satisfied with the Code and will continue to live with it, substantially as is.

There was no resolution adopted or formal action taken. The company heads merely expressed themselves in an informal talk. The execs were in Miami last week primarily to negotiate a new contract with the American Federation of Musicians; the conversation anent the Code came up as an aside to this.

Position of RKO remained unclear this week. Company is following through on plans to release the Code-nixed "French Line." Unanswered questions are whether the company will pay the \$25,000 fine assessed by MPAA because of

(Continued on page 10)

PAR LINES UP FEATURETTES

Film business may be headed in still another direction if an experiment being undertaken by Paramount pans out with upbeat results. Par has acquired six 30-minute pix which were made independently in England and plans to sell them in the U. S. in lieu of the conventional "second feature." The films are briefly-told detective tales centering on Scotland Yard.

With the trend toward long epics in "A" production, it's felt that theatre programming time will not be sufficient to allow for a bottom-half feature. About 70% of the nation's exhibitors insist on double-feature bills, on the theory that the public wants them, but the theatre men still want to hold down their performances time-wise. A two-hour kingsize entry and a second feature running 65 to 70 minutes is too much. Consequently, the half-hour film could shape as the substitute for the latter.

Par hasn't set specific plans for handling the briefies but likely will send the first of them into distribution within the next six weeks.


Question of playing a second film with an epic came up some time ago, gay style. Puzzled over what to run with Metro's "Quo Vadis," an exhibitor was advised that he might accompany it with the British import, "I Know Where I'm Going."

Disney's Jules Verne Film May Cost \$5,000,000; Shooting in Nassau

Film men with close knowledge of cost factors believe that Walt Disney's "20,000 Leagues Under the Sea" will run up a budget of close to \$5,000,000. One Hollywood producer, not connected with Disney in any way, said he had read the script, knows the production plotting, and is convinced the \$5,000,000 mark will be reached in negative outlay.

This would make "Leagues" one of the most expensive pix to be turned out in recent years and an obviously tremendous risk for Disney. It's figured that the pic, considering ad-pub, print and distri-

(Continued on page 13)




Trade Mark Registered
FOUNDED BY SIME SILVERMAN
Published Weekly by VARIETY, INC.
Harold Ehrlich, President
154 West 40th St., New York 36, N.Y.

Hollywood 33
6311 Yucca Street
Washington 4
1292 National Press Building
Chicago 11
612 No. Michigan Ave.
London WC2
8 St. Martin's Pl., Trafalgar Sq.

SUBSCRIPTION
Annual \$10 Foreign \$11
Single Copies 25 Cents

ABEL GREEN, Editor

Vol. 193  No. 9

INDEX

Bills	66
Chatter	74
Film Reviews	6
House Reviews	67
Inside Legit	70
Inside Music	54
Inside Pictures	10
Inside Radio-TV	44
International	16
Literati	68
Music	49
New Acts	67
Night Club Reviews	62
Obituaries	75
Pictures	3
Radio-Television	25
Radio Reviews	36
Record Reviews	50
Frank Scully	73
Telepix Reviews	24
Television Reviews	32
TV-Films	22
Vaudeville	59

DAILY VARIETY
Published in Hollywood by
Daily Variety, Ltd.
\$15 a Year. \$20 Foreign

DEPORT IRWIN FRANKLIN

Former Artkino Distrib Held Tied to CP

Chicago, Feb. 2.

Deportation order of the immigration service against Izoeh Fialkin, known here as Irwin Franklin, was upheld last week by the Board of Immigration Appeals in Washington on the grounds that Franklin, or Fialkin, has been a member of the Communist Party.

He had been the midwest distributor for Artkino Pictures, Inc., Soviet film agency.

SEALED BIDS FOR FEATURES

William C. MacMillen Jr., president of Pathe Industries, has placed 10 features on the auction block in much the same way government contracts are let. MacMillen put out a call for sealed bids for the product instead of entering any negotiations for sales.

The 10-pix date back to the time Eagle Lion was in existence and were independently made. This outfit was absorbed by United Artists a couple of years ago.

MacMillen's invitation reportedly has brought some bids of over \$270,000 for the package. Buyer will receive all residual rights, including television.

GEORGE BOWSER SALARY IN '54 BUT \$52,000

George Bowser, longtime key exec in the National Theatres upper echelon, is taking a 50% cut in salary this year. He's a v.p. and general manager of the NT subsid, Fox West Coast Theatres.

Bowser's payoff is being reduced from \$103,850, as in 1953, to \$52,000 in 1954. Reason for the heavy salary lopping is kept secret.

In the past fiscal year, Charles P. Skouras, president, led the list of top-money NT officials. He received \$130,000 in salary and \$160,000 via profits participation. F. H. Ricketson Jr., president of Fox-Intermunicipal, Denver subsid, was paid \$52,000 in salary, \$38,000 in additional compensation (profits cut) and \$25,000 in retirement benefits; Elmer Rhoden, Fox Midwest prexy, \$39,000 in salary, \$35,800 in added compensation and \$24,000 in retirement benefits; H. C. Cox, NT's v.p.-treasurer, \$52,200 in salary, and John Betero, v.p.-counsel, \$52,000 in salary.

All NT board members are candidates for reelection at the company's annual board meeting Feb. 16 in L. A.

Al Lichtman's Stock Option

Terms of a stock option deal presented by 20th-Fox to distribution chief Al Lichtman became known this week from official sources. Exec was handed options to buy 25,000 shares of 20th's common issue at \$18.86 1/2 per share.

'Knights,' Metro's 1st C'Scoper, January Gross Leader, \$1,564,000; First 7 Films Use New Gear

The nation's film boxoffice soared into the new year with all the promise of topping 1953, with record biz hung up over the year-end holiday. This is reflected in grosses over the country for January, according to reports from VARIETY correspondents in some 25 representative key cities. Some idea of how trade soared last month is revealed by the fact that the first four biggest grossing pix amassed nearly \$5,000,000 total.

First place in VARIETY's monthly survey goes to "Knights of the Round Table" (M-G), with \$1,564,000 total gross despite the fact that the bulk of this coin came late in January when many key cities were hard hit by winter storms. This initial C'Scoper from Metro wound up first three times. It is still playing at the N. Y. Music Hall, where it is in its fourth week now.

"Cinerama" (Indie) is capturing second place, with several new cities added during the past month. It also did more than \$1,000,000 gross. "12-Mile Reef" (20th), also topping the \$1,000,000 mark, is only a step behind in third position.

"How to Marry a Millionaire" (20th), like "Reef" a C'Scoper, is capturing fourth spot. It was first in December. "Sadie Thompson" (Col), being shown in 3-D in a majority of big key cities, is a strong fifth-place winner. "Khyber Rifles" (20th), also in CinemaScope, is finishing sixth.

"Hondo" (WB), a 3-D pic, which was fourth in December, took seventh money. "Here Come Girls" (Par), apparently feeling the 3-D and C'Scope competition, captured eighth spot, never finishing higher than fifth. "Easy to Love" (M-G) seemed to be in much the same category, but managed to take ninth position.

"Walking Baby Back Home" (U) was 10th-place winner last month. (Continued on page 15)

Vistarama-Made Short Denied C'Scope Insignia Granted Warner Feature

Although it received the okay from 20th-Fox to use the trademark, CinemaScope, for "The Command," feature film made in Carl Dudley's Vistarama process, Warner Bros. did not receive a similar greenlight for a Dudley short which it is currently releasing. As a result the short, "Aloha Nui," a Hawaiian travelog, is being sold as "photographed with and for projection with anamorphic lenses."

Short was one of the demonstration films displayed by Dudley in New York several months ago when he showed the trade his Vistarama process. Pic, however, is being billed as WarnerColor, WB's trademark for the Eastman color process employed. Dudley is listed as producer and director.

20th agreed with some reluctance to the dubbing of "The Command" as CinemaScope for fear that the process might not live up to the high quality it had set for C'Scope presentations. Final okay was part of the deal which saw Warner embrace the CinemaScope technique for all its anamorphic pictures. As (Continued on page 15)

DICK WALSH DUE WEST TO SPEED NEW IATSE PACT

Richard F. Walsh, IATSE prexy, leaves for Hollywood at the end of February to speed finalizing of negotiations with the majors, reportedly stalled by the coin demands of three locals. It's understood that the sound, film editors, and lab worker's demands for more coin are the stumbling blocks.

Meanwhile, Walsh inked a pact with the newsreel cameramen upping the scale from \$185 to \$200 per week. Under the contract, companies must give the lensers 36-hour notice when they are to have two days off. Pension plan has been left open for future discussion.

Jan. Golden Dozen

1. "Knights Table" (M-G).
2. "Cinerama" (Indie).
3. "12-Mile Reef" (20th).
4. "Millionaire" (20th).
5. "Sadie Thompson" (Col).
6. "Khyber Rifles" (20th).
7. "Hondo" (WB).
8. "Here Come Girls" (Par).
9. "Easy To Love" (M-G).
10. "Walking Baby" (U).
11. "Kiss Me Kate" (M-G).
12. "Julius Caesar" (M-G).

MPAA on Spot Re Subsidies

Motion Picture Export Assn. is maintaining discreet silence regarding the recent assertion by Society of Independent Motion Picture Producers prexy Ellis Arnall that he had Eric Johnston's pledge there would be no subsidy clauses in any future international film deals.

Obviously anxious to avoid an open clash with Arnall, MPEA execs nevertheless went a step further this week by stating, unofficially, that Johnston hadn't given Arnall any such unequivocal assurances. As the MPEA tells it, all the MPEA topper had conveyed to Arnall was that he was unalterably opposed to subsidies in any form and that foreign governments were aware of his views, but that he didn't have the authority to make any flat promises.

A number of foreign department execs at the companies have indicated that they would be very much surprised if Johnston had taken it on himself to commit MPEA member companies to such a fixed policy in the future. Irony of the situation is, of course, that no one among the majors quarrels with the indies over their attitude re subsidies; in fact, it's heartily applauded.

Difference seems to come in where the two factions are willing (Continued on page 18)

BILL RODGERS STAYS AS LOEW DIRECTOR

Although he is set to retire on March 1, William F. Rodgers, former sales chief of Metro and currently a sales consultant, will continue as a director of the company. He is listed as one of 11 directors up for reelection at Loew's, Inc., annual stockholders' meeting to be held Feb. 25 at the homeoffice.

Rodgers' pact with the company originally was set to expire in July, 1955 but under the company's retirement plan the normal retirement date for any employee is the March 1 nearest 65th birthday or the 10th anni of becoming a member of the plan, whichever is later. Rodgers voluntarily stepped down from his sales post about a year ago and was succeeded by Charles Reagan.

Proxy statement discloses that total remuneration paid the top officers and directors for the fiscal year ending Aug. 31, 1953 totalled \$1,612,212. Individual coin received was as follows: prexy Nicholas M. Schenck, \$152,347; veepee Joseph R. Vogel, \$132,509; veepee Dore Schary, \$146,800; veepee and counsel J. Robert Rubin, \$113,888; veepee William F. Rodgers, \$66,486; veepee and treasurer Charles C. Moskowitz, \$131,144; veepee Edgar J. Mannix, \$143,340; and veepee, secretary and counsel Leopold Friedman, \$111,897.

Ilya Lopert to London

Ilya Lopert, prexy of Lopert Films, left N. Y. for London last week (30) to prepare the screen version of the Arthur Laurents stage hit, "The Time of the Cuckoo." David Lean will direct.

Film will be lensed on location in Venice during May with Katharine Hepburn in the lead. Pic is skedded for United Artists release.

Career-Maker for Kids Draws Jail Sentence

Detroit, Feb. 2

John Lloyd Taylor, of Los Angeles, general manager of the Professional Screen Guild, Inc., was sentenced by Federal Judge Thomas P. Thornton to five months in Federal prison for contempt of court. Taylor has appealed to the United States Court of Appeals in Cincinnati. Appeal bond was set at \$10,000.

The contempt charge was based on motion filed by Taylor to quash a subpoena ordering him to bring his records to Detroit for a grand jury hearing in a mail fraud case growing out of Guild's solicitation of money for printing photographs of children in a book which the Guild comen declared was used by Hollywood casting directors.

Judge Thornton termed Taylor's motion—which said he feared someone would kill him if he came to Detroit—"insulting, scandalous and contemptuous." The judge's ire was further aroused when Taylor went on a "honeymoon"—minus his bride—in Mexico instead of coming to Detroit to answer charges against his organization.

Only 10 Prints Of 'M'; Means Publicity Loss

Columbus, Feb. 2

Economic ramifications of Ohio's censorship are underlined by the fact that Columbia Pictures, ordered only 10 censor seal leaders on "M," the picture which the U. S. Supreme Court forced the state censors to approve. This means that only 10 prints are available for showing in Ohio's 950 theatres (330 of these are drive-ins).

Columbia is paying \$30 per print in censorship fees (\$3 per reel for the 10-reel picture) or \$300 for the 10 prints, and apparently feels that is all it can afford, even though now is the time to cash in on the publicity "M" has garnered through its banning and the court reversal of the ban.

Columbia's 10-print order is first concrete evidence made public that film companies and distributors distribute fewer prints than the traffic calls for because of censorship costs.

The shortage of prints will raise a real problem on the sub-runs. Neighborhood houses in large cities such as Cleveland, Cincinnati, Columbus, Toledo and Dayton will have to form a line and take their turn over such a long period of time that the present publicity dividend will be lost. Some may have to wait several months. First runs and sub-runs in smaller cities and towns, in some extreme cases, may end up playing this 1951 film six months from now.

Graham Greene Novel For Deborah Kerr Starring

Screen rights to Graham Greene's novel, "End of the Affair," has been acquired by indie producer David Rose.

Filmmaker has signed Deborah Kerr for the pic, which Columbia will release.

Russ Emde Exits RKO

Russ Emde, RKO Theatres zone manager and division chief for more than 25 years, has resigned as of this week (1). At one time or another, he had nearly every RKO house in the Greater New York area under his supervision. Well-known for originating many novel theatre promotion ideas, Emde served as assistant to Nate J. Blumberg in 1931 when the latter was general manager of the RKO Circuit. Emde plans to continue in the theatre biz after a brief vacation.

He was zone manager in charge of RKO Theatres in New York City, the Bronx, Westchester county and Newark at one time. More recently, Emde was in charge of the district which took in Newark, Cleveland and some upstate New York keys as well as Washington, D. C. He had headquartered in Newark most recently.

U's Tax Bites Dramatized

Universal's annual report covering the year ended Oct. 31, 1953, points up the fact that the company has been improving its earnings for the fourth successive year. Also, for the third successive year, the distrib has shelled out more in taxes than it showed as profit on the books. Here's the U story in figures since 1948 as told in profits after taxes:

1948	-\$3,162,812	(loss)
1949	-\$1,125,851	(loss)
1950	-\$1,355,886	(loss)
1951	-\$2,267,784	(loss)
1952	-\$2,307,701	(loss)
1953	-\$2,616,356	(loss)

RKO Counter-Sues Three Skourases

Treble Damages of \$41,250,000 Asked — Counter-Charges Same as Charges

WHITE COLLAR WAGES UP

U. Republic, Consolidated
Labs in N. Y. Are Affected

Wage hikes ranging from \$4 to \$5.50 weekly were obtained last week by white collar homeoffice staffers at Universal, Republic and Consolidated Laboratories. Companies involved inked a new two-year pact with the Motion Picture Homeoffice Employees Union, Local H-63, IATSE. Boosts as well as a new holiday formula and increased severance pay follow the pattern established with the signing of a contract at Paramount.

Union is currently dickering with RKO, Columbia and Warner Bros. for contract renewals and has opened talks with Loew's for a new contract. Local H-63 is representing Loew staffers for the first time, having been certified as the bargaining agent in a National Labor Relations Board election last August.

U's Sock Year Nets \$2,616,356

Reflecting the highest sales volume in the company's history, Universal last week reported a net of \$2,616,356 for the year ended Oct. 31, 1953. Profit comes after providing for \$3,863,000 in Federal income and excess profits taxes and \$500,000 in contingent liabilities and amounts to \$2.35 per share on the 1,010,411 shares of common stock outstanding.

Preceding fiscal year showed a net of \$2,307,701 after provision of \$4,309,924 in Federal income and excess profits taxes and \$500,000 in contingent liabilities. The 1952 earnings were the equivalent of \$2.15 per share on the 961,698 shares of common outstanding Nov. 1, '52.

Universal is the only one of the distributing companies to pay an excess profits tax last year. Levy is computed on the basis of a three year average between 1946 and 1949. Excess profits tax ended Dec. 31, '53.

This is the fourth straight year that U has improved its financial position and the third year that the distrib has been shelling out heavy tax coin. Big improvement came in 1950 when the company converted a prior year's loss of \$1,125,851 to a \$1,355,866 profit. In 1951, the net almost doubled, shooting up to \$2,267,784. Taxes went with it, increasing from \$950,000 in '50 to \$3,125,000. The 1952 net (Continued on page 13)

N. Y. to L. A.

Robert S. Benjamin
Mort Blumenstock
Herb Golden
Leland Hayward
John Houseman
Lew Kerner
Arthur B. Krim
James Lee
Marlo Lewis
Mary Loo
Luigi G. Luraschi
Richard Sale
J. Milton Salzburg
Dan Terrell

N. Y. to Europe

Don Ameche
Abe Elstein
Donald Oenslager
George Schaefer
Cecil Tennant
Mildred Trares

It's open warfare between RKO Theatres and George, Charles and Spyros Skouras on the legalistic front. Circuit has filed an action against the three brothers plus 20th-Fox, Skouras Theatres, headed by George Skouras, and the William White Corp., which is linked with the Skouras chain, asking total treble damages of \$41,250,000.

The action was taken in the form of cross and counter complaints within the framework of a suit filed earlier by Skouras Theatres against the RKO circuit and the distributors, excepting 20th-Fox. Loew's also was indicated as a defendant but settled out of court before the filing. Complaint filed by the Skouras theatre company demands treble awards of \$87,690,000.

RKO Theatres' counter move was made a while back but had not been publicly revealed. In asking the damage of \$41,250,000, the circuit charges Skouras Theatres with the same business offenses of which Skouras, in its suit, had accused RKO.

The original suit by Skouras asserted that its chain of N. Y. houses was denied a fair crack at new pictures because the Loew's and RKO circuits in Gotham had a secret agreement anent sharing the product. The distributors, excepting 20th, participated in this alleged (Continued on page 20)

Gilbert Bros. Spotlight Film Company Tactics They Like, And Don't

Lewis D. and John J. Gilbert, the ubiquitous minority stockholders, make some observations on film companies in their 153-page "Fourteenth Annual Report of Stockholder Activities at Corporation Meetings, 1953."

Fighting for annual meetings in New York, the Gilberts kudo Universal and RKO Theatres for switching to Gotham. They take a slap at RKO Pictures for continuing to hold confabs in continuing (Continued on page 13)

L. A. to N. Y.

Milton Berle
Neville Brand
Marlon Brand
Betty Carr
Madeleine Carroll
Edward Choate
Jacques d'Amboise
Bella Darvi
Gala Ebin
Don Feddersen
James A. Fitzpatrick
John Ford
L. Wolfe Gilbert
Abel Green
Moss Hart
Shirley Herz
Burl Ives
Joseph Justman
Grace Kelly
Edwin H. Knopf
Dorothy Lamour
Angela Lansbury
Peter Lawford
Aleen Leslie
A. Morgan Maree Jr.
George Marshall
Jean Negulesco
C. Bruce Newbery
William S. Paley
Millicent Patrick
Jerry Pickman
Gene Raymond
Thelma Ritter
Hal Roach Jr.
Sol Schwartz
Murray Silverstone
John Sinn
Jack Skirball
Richard Widmark
John Williams

400-MIL-\$ HI-TIDE OF ANTITRUST

No CinemaScope for Driveins; 20th Firm on Logic of 'Consistency'; Sound Problem Must Be Solved

Pending solution of the stereophonic sound problem, 20th-Fox will not license any drive-in theatre with CinemaScope pix, according to company execs.

Policy, if continued for any length of time, will hurt 20th as much as its ozoner customers who last year were responsible for \$8,000,000 in film rental for 20th alone. However, the company prefers to take that risk rather than modify its stand against the use of anything but four-track directional sound.

Behind the distrib's position is the feeling that, should it make an exception for drive-ins and supply them with single-track sound, the same concession would have to be granted a great many of the small houses which are also clamoring for it.

Engineers of 20th are currently working on the problem and are confident that they'll come up with a solution by the time the drive-in season opens. Whatever the final answer, it will have to involve three speakers in each car.

There are currently an estimated 4,600 ozoners in existence and a goodly number of them are year-round operations. Execs at 20th admit that their policy on sound is bound to play havoc with the present system of runs and availabilities, but they stick to the provisions of the 20th contract.

(Continued on page 18)

Call Air-Debate an Ad For 'Moon Is Blue'; Code Much Kicked Around

The flow of words for and against the Production Code continued last week on television. The subject was taken up on two editions of the Margaret Arlen interview series on WCBS-TV, N. Y., and on (2) ABC-TV's network forum program, "Answers For Americans."

Here are some of those words: Otto Preminger, producer of the Code-rejected "Moon Is Blue," in a chat with Miss Arlen, "I don't believe, frankly, that anybody, if censorship should be completely abandoned, would run out and do immediately some very dirty, obscene pictures because I don't think from the point of view of business that this would be so clever. I have never seen anybody becoming rich by running a burlesque house or becoming rich by printing French obscene postcards. . . . I think the public is much better, and much better equipped to take care of themselves than the censors want to have it."

Philip J. O'Brien, consultant attorney for the Motion Picture Assn. of America, in a rebuttal appearance with Miss Arlen commented: "There has been a series of threats to institute federal censorship. As recently as 1948 and '49 there was a threat to institute federal censorship and that is the Government."

(Continued on page 20)

DECCA SWAP PERIOD ENDS

Phonograph Co. Now Holds 59.6% Of Universal Stock

Decca Records' offer of 145,842 shares of its capital stock at the rate of two Decca shares for one Universal share has brought tenders of U stock sufficient to cover all of the available Decca shares. Exchange period has been terminated.

Stock swap boosts Decca's U holdings from 600,075 shares (59.6%) to 672,996 shares (65%). There are currently 1,006,260 of U common outstanding.

Record outfit now theoretically could vote a merger with U without U stockholder approval. Move, however, is held very unlikely.

LAWYERS SEE WORST OVER

Antitrust suits pending against the principal film companies and major circuits have gone above the \$400,000,000 mark in terms of damages being asked of the defendants. If the plaintiffs were awarded anything near that amount of coin a large segment of the picture business would be in the throes of bankruptcy.

Trade lawyers point up, though, legalistic experience through the years has been that the heavy majority of cases are either dismissed or settled at a tiny fraction of alleged damages. Nonetheless, the film outfits are nicked for plenty via employment of attorneys around the country and general expenses incurred in defense of the suits.

Actions For U

As of the close of its 1953 fiscal year last November, Universal was among the defendants in 171 actions which claimed total treble damages of \$381,000,000. In addition, there were 20 other pending complaints in which the courts were asked to assess damages and/or decide on injunctive relief. Further, new actions have been started at the rate of two a month.

Legitimate reps of the distrib's say they figure the peak has been reached, that new filings likely will lessen as time goes on. They reckon on the basis that all companies have long since overhauled run and clearance situations to the

(Continued on page 20)

'French Line' Hits Reef In N.Y.-Pa.-Kans.

RKO's "French Line," presented "as is" in defiance of the film industry's Production Code, ran into its first skirmishes with official censorship boards this week. Previously "condemned" by the Catholic National Legion of Decency, the pic was greenlighted by blue-pencil panels in Chicago and Portland, Ore., and halted by state boards in New York, Pennsylvania and Kansas.

The three state appraisers refrained from handing down any final decisions. Instead, each suggested certain deletions from "Line." It's now up to RKO to comply or face the prospect of a firm taboo. As N. Y. and Pa. represent two of the most important markets for a Hollywood film a lasting ban on "Line" would be costly to the distributor.

However, how N. Y. could square a nix on a picture such as "Line" with the recent U. S. Supreme Court decision on "La Ronde" was a question left unanswered. This latter entry was turned down on grounds of "immorality" at first, but the nation's highest tribunal ruled that N. Y.'s statute covering this was too "vague."

Cuts recommended by the three states are similar, focusing on a dance executed by Jane Russell in the film. It's substantially the same footage which the Production Code wanted out as condition for its approval but which RKO insisted upon keeping in.

Herb Golden Heads West

Herb Golden, member of the amusements industry division of Bankers Trust Co., left N. Y. for the Coast yesterday (Tues.) for three weeks of confabs with theatrical film and telepix producers.

He timed the trek west to coincide with the Coast visit of Arthur B. Krim, president of United Artists, and Robert S. Benjamin, UA's board chairman. Number of indie filmmakers releasing through UA are Bankers Trust accounts.

Driveins Probe Twilight Screen, Heaters for Winter Showings; Big Registration in Cincinnati

By JOE KOLLING

3 Girls on a Hit

With a click pic on its hands in "How to Marry a Millionaire," which stars Betty Grable, Marilyn Monroe and Lauren Bacall, 20th-Fox appears readying a sequel.

Company has registered the title, "How Three Girls Behave," as an original feature.

Johnston Invite To Launch New Arbitration Try

Following a meeting of distrib sales managers yesterday (Tues.) in New York, Eric Johnston, prexy of the Motion Picture Assn. of America, said the sales chiefs had asked him to issue an invitation to exhibs' orgs "to launch a new effort to agree on an effective arbitration program." Johnston said that distrib had agreed to continue their efforts to work out a system with exhibs.

Distrib are prepared to proceed with the establishment of an arbitration system that does not include Allied States Assn., Walter Reade Jr., prexy of Theatre Owners of America, indicated in a report presented to the TOA board Monday (1) in Washington.

While not mentioning Allied by name, Reade said the distrib's "have expressed their willingness" to get up an industry arbitration system with TOA, and "with such other exhibitor organizations as cared to join." Allied has frequently reiterated its position that it will not become a party to any

(Continued on page 20)

Rodgers Talks to 20th; Not Much New in Magna Situation Re 'Oklahoma'

Although the sense of urgency appears to have subsided, negotiations to bring "Oklahoma" to the screen in both the Todd-AC and CinemaScope versions are still going on.

Richard Rodgers of the Rodgers & Hammerstein team confirmed last week that he has had a series of meetings with 20th-Fox prexy Spyros P. Skouras, but said that they had discussed "theories" rather than any definite conditions of a deal. Rodgers pointed out that he and Oscar Hammerstein had had a long and friendly relationship with 20th and that this naturally reflected in the talks.

It's understood that Magna Theatre Corp., which holds the screen rights to "Oklahoma" and first refusal rights to other R&H works, hasn't received any new offers from 20th. The deal originally proposed would have seen 20th financing "Oklahoma" to the tune of \$4,500,000. Pic would have been CinemaScoped, with 20th handling both that version and the Todd-AC roadshow. Arrangement didn't come off, partly due to Magna's inability to assign rights to R&H works and partly as a result of opposition from Mike Todd, who controls four directors on Magna's eight-men board.

Even if Rodgers and Hammerstein reach an agreement with Skouras, it would still have to be approved by the Magna board, where it's likely to run into opposition from the Todd group. Observers are wondering whether, if R&H actively work out and propose a deal with 20th, Todd would continue to block it.

Cincinnati, Feb. 2. More than 500 exhibitors were on hand for the opening today of the first National Drive-in convention, under the Allied States Assn. banner. Sessions in the Netherland Plaza continue through Thursday and will be followed by a two-day meeting of the parent organization's board members from 21 units. Most critical issue confronting ozoners is the supply of pictures to keep them in business. Wilbur Snaper, Allied prexy, said open-air operators are expected to take a definite position on this issue. Attendance doubled what had been expected. Registration exceeded 750, including women, suppliers and guests.

Execs of distributing companies were scheduled to put in appearances. Snaper said they would be welcome at the discussions, but doubted "if they will have anything to say they haven't said so far."

There is apparently no fear among equipment dealers about drive-ins going without screen product. Some 60 have exhibits in the hotel.

Alex Harrison, 20th-Fox home office rep, is due to arrive Wednesday but there was no definite word about reservations for reps of other distrib's.

Speakers will include Rex Carr, (Continued on page 13)

'Don't Settle on Sound' System That Eliminates Some Exhibs'—Barnett

Cincinnati, Feb. 2. Warning to producers not to settle on any stereophonic sound system which might be inapplicable to a section of exhibition is voiced here in two separate speeches by Herbert Barnett, Society of Motion Picture and Television Engineers prexy, before the National Drive-In Theatre convention sponsored by Allied.

His comments came at a time when the ozoners particularly are concerned over their position in the sound picture and today's speech, although void of any specific suggestions, was received with considerable attention.

"It is unfortunate," Barnett said the drive-in operators today (Tues.), "that in the interest of proprietary rights so little attention has been given to ultimate effects on and usefulness to all segments of the industry as an essential to long-range survival. There is no element of motion picture exhibition which can be eliminated without detrimental consequences to the industry as a whole."

In a second speech prepared for delivery tomorrow (Wed.), Barnett went a step further. After urging that various new sound systems be

(Continued on page 15)

FINGER POINT AT 'MALE'

Censor-Shy Theatre Men Think Magazines Worse'n Any Film

Reps of an exhibitor group in Indiana have added their voice—who hasn't?—to the censorship hue and cry. The theatre men think that local government officials, religious and educational leaders would do well to clean up other media instead of giving time and effort to policing pic.

Target of the exhibs' rap is Male mag, a monthly. "Any child with 25c can buy this magazine at most drugstores and newsstands," it's pointed out. Causing concern is a section of the publication which presents a condensation of "Sex Questions and Answers," book published by McGraw-Hill. It's a frankly-stated catechism of male and female sexual behavior.

"Front Page Story," as the title indicates, is a film about newspapermen and, like most screen excursions into the Fourth Estate, it's a highly dramatized picture. From the patrons' point of view, it is one

(Continued on page 18)

AMUSEMENT 'PAGE' IN BIG SHIFT

'Love Our Own Pix' Endangers

U. S. Foreign Sales, Sez Silverstone

Ultra-pride in native pix globally, and particularly in Asia, constitutes one of the gravest dangers the American film industry ever faced in the foreign market, Murray Silverstone, 20th-Fox International prexy, declared in N.Y. yesterday (Tues.) following his return from a four-months inspection tour of 20th branches in 22 countries.

"At a time when we so vitally depend on our overseas revenue, this wave of insularity is hurting us all over," he said. "It causes native product to do fantastic business. In a country like India, a local production like 'Aan,' blown up from a 16m negative, can outgross all U.S. imports combined." There are various other ways in which nationalism affects foreign imports in many areas, he indicated.

Painting a glowing picture of the performance of "The Robe" abroad, where some 600 theatres are now equipped to play CinemaScope, Silverstone credited 20th prexy Spyros P. Skouras with rejuvenating the industry's foreign market via CinemaScope and urged a "big" picture export policy for the entire industry. This would be in line with the pattern being set by 20th.

Silverstone, in estimating a \$25-30,000,000 global gross (after taxes) (Continued on page 18)

Shielding Books, Exhib Invokes 5th Amendment

Against Loew Attorney

Greenboro, N. C., Feb. 2. Use of the Fifth Amendment for fear of self incrimination was employed successfully by a Walnut Cove theatre operator in a case involving the payment of film rentals to six distributors. U. S. District Judge Johnson J. Haynes upheld exhibitor James Jesse Booth in his refusal to produce his admissions record books. Booth, his attorney said in Middle District Court, refrained from showing his records to the opposing counsel in a suit brought by six distributors claiming an "indefinite amount" of royalties due them for engagements of certain films at Booth's theatre.

Robert A. Hovis of Charlotte, attorney for Loew's, Inc., and the five other plaintiffs, maintained that on the advice of counsel Booth refused to produce the books and stood behind the Fifth Amendment. In an affidavit, Booth contended that Hovis and the distributors sought to "annoy, embarrass and harass" him by the requests.

A. J. Ellington, Booth's attorney, declared that not only did Booth object to allowing Hovis to see the books but he also prevented agents of the Bureau of Internal Revenue from examining them.

Judge Hayes, in declining to issue an order demanding that Booth show his records, sought to establish the scope of Hovis' inquiry and later requested that the attorney reach an agreement letting Hovis examine the books "to arrive at the amount of royalties due but no more." Ellington and Hovis agreed to do so "as long as," Ellington stipulated, "the evidence cannot be used in Federal Court."

ALLIED ARTISTS BALLYHOO

Shooting Bankroll on Promotion Of Wanger's 'Riot In Cell 11'

Hollywood, Feb. 2. At weekend meeting of Allied Artists execs here the newspaper, television and radio budget for Walter Wanger's "Riot in Cell Block 11" was upped also to \$350,000, worked out were plans for saturation bookings to follow tee-offs in New England, Michigan and Texas.

Allied powwow then discussed plans for "Arrow In Dust," "Ghost Of O'Leary." Messrs. Goldstein, Goldhammer, Prichard came to coast for sessions attended by Brody, Mirisch, and Branton.

Jungle Jills Johnny

Hollywood, Feb. 2. Sam Katzman has registered title of "Jungle Jills." Based on current news stories of all-female safari led by a single man.

Johnny Weismuller will star as lone male in film.

Reissues Via

Realart Earned

U \$6,278,000

Universal up to Oct. 31, 1953, earned \$6,278,000 from old pix assigned to Realart for reissue handling, it's revealed in a U prospectus filed with the Securities and Exchange Commission this week in respect to 70,105 shares of U common that remained to be exercised as of Jan. 24.

Deal with Realart runs to May 31, 1957, and covers U pix for the period from 1933 to 1946. Under its provisions, U gets a minimum guarantee of \$3,250,000 against 35% of the gross over \$9,714,286. Also from 25% to 30% of the gross receipts on certain pix. Additional U share was \$3,128,000 for a total of \$6,278,000.

In Britain, where reissue rights to U films go to Eros under a long-term deal, U collected another \$1,363,000 from its oldies. Eros has the rights to U pix from 1937 to 1942.

Prospectus revealed the salary of Charles Feldman, U v.p. and general sales manager, under a new five-year contract starting Jan. 1, 1954. He gets \$1,350 weekly for the first year and \$1,450 a week for the rest. Eugene F. Walsh, v.p. and treasurer, under a three-year contract starting Nov. 1, 1953, gets \$800 weekly up to Oct. 31, 1954, \$900 weekly to Nov. 1, 1955, and \$1,000 weekly for the third year.

Recounting the number of anti-trust suits pending against U, the prospectus said there were 199 of them. Total of 179 ask for damages accumulating to \$388,333,032. There are 11 suits asking more than \$5,500,000 each.

Breakdown of selling, branch and administrative expenses for the year ended Oct. 31, 1953, showed an increase of more than \$6,000,000 since 1949 when the figure was \$17,752,433. The 1953 expenditure (Continued on page 20)

PRODUCERS GUILD'S

ZIPPIER 1954 ROLE

Hollywood, Feb. 2. Growing awareness of film industry and producers themselves to importance of group will be expounded activities of Screen Producers Guild in 1954, according to prexy Carey Wilson.

Plan is particularly beamed at making members more conversant with their jobs and for this purpose Guild embarks immediately upon series of monthly membership meetings at which important industry figures will talk.

Among those who've accepted are Columbia's Montague, Selznick, Golderson, and Sarnoff.

Golf Pros in 'Par'

Hollywood, Feb. 2. Joe Kirkwood, Jr., and Russ Leslie organized an indie unit to film "Cupid Under Par," in which boy meets girl on the golf links. Top male roles will be played by Kirkwood and Johnston, with the femme lead still to be signed.

Four pro golfers, Sam Snead, Cary Middlecoff, Al Besselink and Jackie Burke, Jr., will appear in the film.

FOOD AND VIDEO OUT-RATE FILMS?

Do amusements in general, and moving pictures in particular, get stepchild treatment from the daily press of the United States? This impression is strongly prevalent among many film men but has apparently never been "documented." That would be a monumental job. A VARIETY staffer recently checked a week's issues of but three papers, the Chicago Tribune, St. Louis Post-Dispatch and the Denver Post and came away with several strong impressions in no way offered as scientific proof but at the same time provocative:

1) The Food Industry with its highpower franchises demands and gets much more time space than amusements.

2) There is a tendency to blur and mingle film news in with women's pages.

3) Television gets a better break than films.

It is VARIETY's hunch that the film industry would be smart to make an extensive analysis and breakdown of the possible breakdown of newspaper cooperation bearing in mind that the dailies continue to collect special high rates from theatrical advertisers, in carryforward of the old circus cash-with-copy practice.

Treatment of the film industry by the nation's daily newspapers, from both the editorial and advertising standpoint, has, of course, long been a subject of debate, the major complaints being that newspapers (1) play up unfavorable news relating to Hollywood and (2) charge theatres a higher ad- (Continued on page 20)

CAMERA COSTS CUT BY TECHNI

Technicolor has slashed charges for its three-strip cameras and camera accessories by 50%. Company also has reduced rates on rush prints and on its successive exposure negative.

New rate sked affects only the "front end" of the Techni operation. Processing charge for prints handled in the in-bibbition, dye-transfer method continues at 4.98c per foot.

Rate for the Techni cameras now is down to \$120 a week from the former \$240 and to \$20 a day from \$40. Camera accessories for "wild" shooting are cut to \$37.50 per week from \$75, and for sound shooting, including wild shooting if desired, to \$112.50 per week from \$225.

Price of rush prints from the Techni three-strip, successive exposure or separation negative is cut to 15c per linear foot for color (from the former 22.83c) and to 4.68c for black-and-white (from the former 9.6c). The Techni three-strip or successive exposure negative (Continued on page 15)

Radio 'Pirating' Theatre

Closed-Circuit Sports

What to do about unauthorized radio broadcasts of exclusive theatre tv sports events topped the agenda of the first meeting of the newly-created theatre tv committee of the Theatre Owners of America, Confab was held last Friday (29) in the N. Y. office of committee chairman Harry Goldberg, pub-ad topper of the Stanley Warner chain.

Problem originated with the closed-circuit telecast of the Rocky Marciano-Roland LaStarza heavyweight championship fight when several indie stations "pirated" accounts of the bout out of N. Y.'s Polo Grounds. Under its deal with Theatre Network Television, promoter of the closed-circuit event, theatres were assured an exclusivity on the bout. Price to TNT, in turn, included the radio rights which TNT could peddle or not, as (Continued on page 10)

Snaper Excuses Poor Exploitation

In 'Only Business Where Buyer

Pays Bonus If Item Sells Well'

'Jail Bait' Too Raw

Columbia has an upcoming feature titled "Bait."

Some Col-ites toyed around with "Jail Bait" as the handle but predominant opinion was that this was too raw.

Pic, incidentally, is a Hugo Haas entry. A previous offering from Haas was "Pickup."

Under the present system of marketing pictures, it's almost impossible for a smalltown theatre-owner to properly exploit the films, so declared Wilbur Snaper, prexy of Allied States Assn., in an address last week to students of the Associated Motion Picture Advertisers showmanship class in New York.

Exhib leader denied the accusation that "exhibitors have gotten lazy" and placed the blame for the exploitation lag on distrib selling methods. "The time element is critical," he said. Under the present selling system, we do not know when a particular picture will be available for our theatres. So how can we prepare an exploitation campaign? At one time we knew definitely what we were going to play six weeks in advance. Now we don't know what picture we'll have even three weeks in advance. Many times a booking deal is set only a few days before the picture is set to open."

Another deterrent to exhib interest in pushing a picture, according to Snaper, is that "we do not get the proper money out of a picture. He stressed that this was the only industry in which the buyer had to pay more for his product if he did more business. "We have suggested an incentive system of selling," he declared; "but it has been ignored by distribution although it worked successfully in a test." Under the plan, Snaper (Continued on page 20)

8 U.S. Films In

Race for Brit.

Academy Prizes

London, Jan. 26.

Eight Hollywood and five British pix are on the short list for the British Film Academy annual awards for the best pictures of 1953. The remaining six are made up of two from France, three from Italy and one Franco-Italian co-production.

U. S. films on the list are "Bad and the Beautiful" (M-G), "Come Back, Little Sheba" (Par), "Eternity" (Col), and "Julius Caesar," "Lili," "Mogambo," all Metro; "Roman Holiday," "Shane," both Par and "Sun Shines Bright" (Indie).

Short lists for acting awards are divided into five categories. For the best British actress the contest will be between Audrey Hepburn ("Roman Holiday") and Celia Johnson of "Captain's Paradise" (UA). John Gielgud, Jack Hawkins, Trevor Howard, Duncan Macrae and Kenneth More are in the derby for the best British actor. The best foreign actress will be chosen from Shirley Booth, Leslie Caron, Mala Powers and Maria Schell and the best foreign actor from Eddie Albert, Marlon Brando, Van Heflin, Claude Laydu, Marcel Mouloudji, Gregory Peck and Spencer Tracy. Colette Marchand and Norman Wisdom compete for the title of the most promising newcomer.

The Academy Council is to give certificates of merit to "A Queen Is Crowned" and "Elizabeth Is Queen" for the exceptional quality of Coronation films; to Thomas Stobart for his work as director-cameraman on the "Conquest of Everest" and to Erich von Stroheim for his great services to the film industry as director and actor.

SCREEN PUBLICISTS

PONDER PICKET LINES

The Screen Publicists Guild, representing homeoffice pub-ad staffers of five distrib, is formulating plans to take "economic action" against the companies in the event current negotiations for a new pact breakdown. Union is presently dickering with Columbia, Warner Bros. and United Artists.

A union spokesman refused to indicate what form the "economic action" would take, but on the basis of previous activities of the SPG it's believed it would consist of picketing and distribution of leaflets in front of theatres displaying the distrib's films. As a member of the Distributive, Processing and Office Workers of America, a national labor outfit, the SPG said it is assured of aid from non-film unionists outside of the New York metropolitan area.

Up to this point, the SPG has threatened no action against the film companies since present contracts prevent picketing or distribution of leaflets. The pacts with Col and Warners expire on Friday (5), thus freeing the union of contractual obligations with these (Continued on page 13)

Dick Sale Found Spain

Okay for Production

With High School Habla

What became of those veteran producers, writers and directors who left 20th-Fox over the past year when CinemaScope sharply reduced the studio's film output? Why, they went into independent production... Well, at least writer-director Richard Sale and producer Robert Bassler did. Both have a long string of 20th pix to their credit.

Sale, who returned from Europe last week after directing an indie picture there, trains to the Coast today (Wed.) to pick up directorial reins there on a venture that Bassler is producing for United Artists release. Accompanying Sale is his writer-wife Mary Loos whose collaboration with him on scripts make the screenplays a family affair.

Sale's overseas chore, "Fire Over Africa," was turned out by Hemisphere Productions (himself, Mrs. Sale and Mike Frankovich) in association with British Lion. Prior to his departure west, he disclosed that the budget on this Maureen O'Hara-Macdonald Carey starrer was around \$750,000 of which two-thirds represented "mostly pounds and a few pesetas."

Dollar financing was provided by Columbia which retains the western hemisphere distribution rights while British Lion (a Sir Alexander Korda firm) has the eastern hemisphere. "Some 80% of (Continued on page 15)

SCHINE'S CINEMASCOPE

24 Installations and 21 More on Agenda of Circuit

Albany, Feb. 2. The Schine Circuit, of Gloversville, is engaged in one of the largest conversion-to-CinemaScope operations among the chains. Some 24 of its theatres are already equipped - including two in the small city of Amsterdam, and 21 additional are reported to be slated for installations by March. Six Schine situations in the Albany territory are among those now presenting CinemaScope.

New Films Boost L.A.; 'O'Keefe' Lofty \$27,000, 'Paratrooper' Plump at 25G, 'Female' 13G, 'Cinerama' 30 1/2G, 39th

Los Angeles, Feb. 2.

Five newcomers are providing some help this week but an overload of long extended-runs is keeping the overall total down at a modest level. "Majesty O'Keefe" is pacing the field of new entrants with a brisk \$27,000 in two theatres. "Paratrooper" is rated hearty \$25,000 in three houses.

"Riders to Stars," in four situations, is okay \$17,000. An average \$13,000 or close looms for "Forever Female" in two spots, with nearly \$23,000 more likely in one nabe and four drivins. "Dragonfly Squadron" looks mild \$11,000 in two sites plus \$29,000 in one nabe and five ozoers.

"Cinerama" belted out another great \$30,500 in 39th week but is one of few holdovers still getting big coin. Nice \$13,000 shapes in sixth session for "Knights of Round Table," "Living Desert" is good in seventh week.

Estimates for This Week

Los Angeles, Hollywood Paramounts (ABPT-F&M) (3,300; 1,430; 70-\$1.25) — "Majesty O'Keefe" (WB) and "Captain Scarface" (Indie), at L.A. Par. only, Bright \$27,000. Last week, "2 Sailors and Girl" (WB) and "Waterfront Women" (Indie), L.A. Par. only, 8 days, \$17,200.

Warner Downtown, Vogue (SW-FWC) (1,757; 885; 70-\$1.10) — "Forever Female" (Par) with "Shadows Tombstone" (Rep), D'town, and "Norman Conquest" (Lip), at Vogue. Average \$13,000 or near. Last week, Vogue and Palace, "Cease Fire" (Par), (3-D) (2d wk), \$6,200. Downtown is another unit.

Los Angeles, Iris, Uptown, Loyola (FWC) (2,097; 814; 1,715; 1,248; 70-\$1.10) — "Riders to Stars" (UA) and "Glory at Sea" (Indie), Okay \$17,000. Last week, with Globe, excluding the L.A., "Go Man Go" (UA) and "Shark River" (UA), \$17,000 L.A. in another unit.

Loew's State, Fox Hollywood (UATC-FWC) (2,404; 756; 70-\$1.10) — "Dragonfly Squadron" (AA) and "Wed and For Ransom" (AA), Mild \$11,000. Last week, plus Wiltern, (9 days), "Highway Daze" (UA) and "Private Eyes" (AA), \$78,200.

Orpheum, Hawaii, Wiltern (Metropolitan-G&S-SW) (2,213; 980; 2,344; 70-\$1.10) — "Paratrooper" (Col) and "Charge of Lancers" (Col), Hearty \$25,000. Last week, excluding Wiltern, "Easy to Love" (M-G) and "Great Diamond Robbery" (M-G) (3d wk), \$8,200.

Globe (FWC) (782; 70-90) — "Go Man Go" (UA) and "Shark River" (UA) (2d wk), Okay \$2,600. Last week, with unit for \$6,600.

Warner Beverly (SW) (1,612; 90-\$1.50) — "Cantor Story" (WB) (5th wk), Mild \$4,000. Last week, \$4,500.

Egyptian (UATC) (1,538; \$1-\$1.90) — "Knights Round Table" (M-G) (6th wk), Fine \$13,000. Last week, \$15,200.

Chinese (FWC) (1,905; \$1-\$1.80) — "12-Mile Reef" (20th) (6th wk), Light \$8,000. Last week, with Los Angeles, \$14,500.

Hillstreet, Pantares (RKO) (2,752; 2,812; 95-\$1.50) — "Sadie Thompson" (Col) (2-D) (6th wk), Slight \$9,000 in 5 days. Last week, \$12,800.

Ritz, Rialto (FWC-Metropolitan) (1,363; 839; 90-\$1.50) — "Act of Love" (UA) (6th wk) and "Decameron Nights" (RKO) (2d run) (3d wk at Rialto), Slow \$4,000. Last week, \$5,800.

Fine Arts (FWC) (631; 80-\$1.50) — "Living Desert" (Disney) (7th wk), Good \$5,500. Last week, \$6,000.

El Rey (FWC) (861; 70-\$1.10) — "Little Fugitive" (Indie) (7th wk), Light \$1,800. Last week, \$2,400.

Four Star (UATC) (900; \$1.50-\$2.40) — "Julius Caesar" (M-G) (12th wk), Okay \$4,400. Last week, \$5,300.

Wilshire (FWC) (2,296; \$1-\$2.20) — "Millionaire" (20th) (15th wk), Slow \$4,200. Last week, with Warner Downtown, \$11,000.

Warner Hollywood (SW) (1,364; \$1.20-\$2.80) — "Cinerama" (Indie) (40th wk), Just going into 40th frame after sock \$30,500 last week.

Barney Balaban's Chore

Paramount prexy Barney Balaban has been named New York State chairman for the Crusade for Freedom by Henry Ford 2d, national chairman.

Film industry leader will direct work of county campaign volunteers in enlisting support for Radio Free Europe's broadcasts to the 70,000,000 people in Soviet satellite countries.

Broadway Grosses

Estimated Total Gross
This Week \$482,199
(Based on 24 theatres)
Last Year \$621,799
(Based on 22 theatres)

'Female' Fancy 11G Tops Indpls

Indianapolis, Feb. 2.

First runs here are relatively quiet this stanza, with no boxoffice standouts on tap. "Forever Female" looks to lead town with a nice figure at Circle. "Escape From Fort Bravo" at Loew's and "His Majesty O'Keefe" at Indiana also are oke. No holdovers are in view for first time since New Year's.

Estimates for This Week

Circle (Cockrill-Indie) (2,800; 60-85) — "Forever Female" (Par) and "Flight Nurse" (Rep), Good \$11,000. Last week, "Taza, Son of Cochise" (U) and "Glass Webb" (U), \$10,500.

Indiana (C-D) (3,200; 60-85) — "Majesty O'Keefe" (WB), Modest \$10,000. Last week, "Khyber Rifles" (20th), \$12,000.

Loew's (Loew's) (2,427; 60-85) — "Escape From Fort Bravo" (M-G) and "Marshall's Daughter" (UA), Oke \$10,000. Last week, "Knights Round Table" (M-G) (4th wk), \$7,000 at 95-\$1.25 scale.

Lytic (C-D) (1,600; 50-75) — "Diamond Queen" (WB) and "Down Laredo Way" (Rep), With All-Star Jamboree onstage replacing second feature Sunday only at 95-\$1.25 scale. Slow \$5,500. Last week, "Sins of Jezebel" (Lip) and "Terror Street" (U), \$8,000 with same setup.

'Arrow' Smash \$12,000 In Pitt; 'Cantor' Fine 11G H.O., 'Baby' Smooth 8G, 2d

Pittsburgh, Feb. 2.
Holdovers everywhere this week except at the Harris, where "War Arrow" is cashing in solidly. "Knights of Round Table" was held over for sixth stanza at Penn at last minute when fifth week topped the fourth. "Eddie Cantor Story" is okay in second week at Stanley. "Walking Baby Back Home" at Fulton is very big in holdover. "Cinerama" is starting to pick up at Warner and advance continues encouraging.

Estimates for This Week
Fulton (Shea) (1,700; 65-\$1) — "Walking Baby Home" (U) (2d wk). Still in chips, big \$8,000 or near, which may force another stanza. Last week, Donald O'Connor starer went over hopes to smash \$12,000.

Harris (Harris) (2,100; 65-\$1) — "War Arrow" (U). Getting a break because it's the only new picture downtown this week; in 8 days sock (Continued on page 13)

Estimates for This Week
Fox (Fox-Detroit) (5,000; \$1) — "Man in Attic" (20th) and "Man Crazy" (20th), Good \$30,000. Last week, "12-Mile Reef" (20th), (4th wk), \$21,000.

Michigan (United Detroit) (4,000; \$1-\$1.25) — "Command" (WB), Loud \$35,000. Last week, "Eddie Cantor Story" (WB) and "Geraldine" (AA), \$18,000.

Palms (UATC) (2,961; 95-\$1.15) — "Taza" (U) (3-D) and "El Alamein" (Col), Big \$20,000. Last week, "Forbidden" (U) and "Charge of Lancers" (UA), \$10,000.

Madison (UD) (1,900; 80-\$1) — "Bigamist" (FR) and "White Fire" (Lip), Good \$10,000. Last week, "Walking Baby Home" (U) and "Border River" (U) (2d wk), \$6,000.

Broadway-Capitol (UD) (3,500; 80-\$1) — "Public Enemy" (WB) and "Little Caesar" (WB) (reissues) (2d wk), Still strong at \$14,000. Last week, \$20,000.

United Artists (UA) (1,938; 80-\$1) — "Take High Ground" (M-G) (2d wk), Down to oke \$8,500. Last week, \$12,500.

Adams (Balaban) (1,700; 95-\$1.25) — "Knights of Round Table" (M-G) (6th wk), Oke \$7,500. Last week, \$10,400.

Music Hall (Cinerama Productions) (1,194; \$1.40-\$2.80) — "Cinerama" (46th wk), Solid \$20,000. Last week, \$21,000.

'PTROOPER' FAT 14G, ST. LOO; 'O'KEEFE' 12G

St. Louis, Feb. 2.

Holdovers predominate here this session with only two new films on deck. Fine weather over the past weekend hyped biz and all holdovers are doing fine. "Paratrooper" looms very good at the St. Louis while "His Majesty O'Keefe" finished an okay week at the Fox. "Knights of Round Table" still is solid in sixth round at Loew's. Reissue combo of "Little Caesar" and "Public Enemy" has rounded out a fine week at the Missouri and is holding a second stanza.

Estimates for This Week

Fox (F&M) (5,000; 60-75) — "Boy From Oklahoma" (WB) and "Diamond Queen" (WB), Opened today (Tues.). Last week, "Majesty O'Keefe" (WB) and "Champ for Day" (Rep), fair \$12,000.

Loew's (Loew's) (3,172; 90-\$1.24) — "Knights Round Table" (M-G) (6th wk), Solid \$12,500 after \$13,000 last week.

Missouri (F&M) (3,500; 60-75) — "Public Enemy" (WB) and "Little Caesar" (WB) (reissues) (2d wk), First week was big \$12,000.

Orpheum (Loew's) (1,500; 50-75) — "Torch Song" (M-G) and "Steel Lady" (UA) (2d wk), Fine \$9,500 after \$11,000 initial session.

Pageant (St. L. Amus) (1,000; 90) — "Little Fugitive" (Burstyn) (3d wk), Fast \$3,500 after \$4,700 in second.

St. Louis (St. L. Amus) (4,000; 60-75) — "Paratrooper" (Col) and "Prisoner Casbah" (Col), Solid \$14,000. Last week, "3 Sailors and Girl" (WB) and "Flight Nurse" (Rep) (2d wk), \$10,000.

Shady Oak (St. L. Amus) (800; 90) — "Captain's Paradise" (A) (6th wk), Good \$2,500 after \$3,000 in fifth.

San Francisco, Feb. 2.
Market Street here is in the doldrums currently, with a plethora of extended-runs hurting. "Eddie Cantor Story" shapes big at the St. Francis for the best showing of any new pic. "Paratrooper" also looms lofty at United Artists.

"Three Sailors and Girl" is fairish at Paramount. "Public Enemy" paired with another oldie, "Little Caesar," shapes fine at Golden Gate.

Estimates for This Week

Golden Gate (RKO) (2,850; 65-95) — "Public Enemy" (WB) and "Little Caesar" (WB) (reissues), Fine \$10,500. Last week, "War Arrow" (U) and "Affair Monte Carlo" (Indie), \$13,000.

Bridge (Schwarz-Reade) (399; \$1-\$1.20) — "Living Desert" (Disney) (3d wk), Holding firmly at great \$9,000 after \$9,200 in second. With \$9,000 for initial week, this makes record gross for three-week run at this house.

Fox (FWC) (4,651; \$1.25-\$1.50) — "12-Mile Reef" (20th) (3d wk), Fair \$11,500. Last week, \$16,000.

Warfield (Loew's) (2,656; \$1-\$1.50) — "Knights Round Table" (M-G) (5th wk), Okay \$11,000. Last week, \$13,000.

Paramount (Par) (2,646; 95-\$1.25) — "3 Sailors and Girl" (WB) and "Waterfront Women" (Indie), Fairish \$13,000. Last week, "Hondo" (WB) (3d wk), \$11,000.

St. Francis (Par) (1,400; 95-\$1.25) — "Eddie Cantor Story" (WB), Big (Continued on page 13)

Estimates for This Week
Fox (Fox-Detroit) (5,000; \$1) — "Man in Attic" (20th) and "Man Crazy" (20th), Good \$30,000. Last week, "12-Mile Reef" (20th), (4th wk), \$21,000.

Michigan (United Detroit) (4,000; \$1-\$1.25) — "Command" (WB), Loud \$35,000. Last week, "Eddie Cantor Story" (WB) and "Geraldine" (AA), \$18,000.

Palms (UATC) (2,961; 95-\$1.15) — "Taza" (U) (3-D) and "El Alamein" (Col), Big \$20,000. Last week, "Forbidden" (U) and "Charge of Lancers" (UA), \$10,000.

Madison (UD) (1,900; 80-\$1) — "Bigamist" (FR) and "White Fire" (Lip), Good \$10,000. Last week, "Walking Baby Home" (U) and "Border River" (U) (2d wk), \$6,000.

Broadway-Capitol (UD) (3,500; 80-\$1) — "Public Enemy" (WB) and "Little Caesar" (WB) (reissues) (2d wk), Still strong at \$14,000. Last week, \$20,000.

United Artists (UA) (1,938; 80-\$1) — "Take High Ground" (M-G) (2d wk), Down to oke \$8,500. Last week, \$12,500.

Adams (Balaban) (1,700; 95-\$1.25) — "Knights of Round Table" (M-G) (6th wk), Oke \$7,500. Last week, \$10,400.

Music Hall (Cinerama Productions) (1,194; \$1.40-\$2.80) — "Cinerama" (46th wk), Solid \$20,000. Last week, \$21,000.

Cincy Mild; 'Paratrooper' High 12G, 'M' Fair 7G, 'Bravo' Brisk \$7,500

Key City Grosses

Estimated Total Gross
This Week \$2,433,800
(Based on 23 cities, and 196 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$2,306,100
(Based on 23 cities, and 209 theatres.)

'Rifles' Loud 15G, Prov, 'Sadie' 10G

Providence, Feb. 2.

Upped scale and Cinemascope are carrying "Khyber Rifles" to a nifty session at RKO Albee. Loew's State also is doing well with a holdover of "Sadie Thompson" in 3-D. Majestic with "Golden Blade" is steady.

Estimates for This Week

Albee (RKO) (2,200; 74-\$1) — "Khyber Rifles" (20th), Upped scale helping to smash \$15,000. Last week, "War Arrow" (U) and "Back to God's Country" (U), \$8,500.

Majestic (Fay) (2,200; 50-70) — "Golden Blade" (U) and "Meet Dr. Jekyll and Mr. Hyde" (U), Five-day run hit okay \$6,500. Last week, "Eddie Cantor Story" (WB) and "Affair Monte Carlo" (AA), \$11,000.

State (Loew) (3,200; 65-90) — "Sadie Thompson" (Col) and "Battles Chief Pontiac" (Indie) (2d wk), Hot \$10,000. First week, \$17,000.

Strand (Silverman) (2,200; 50-70) — "Forever Female" (Par) and "Gay Adventure" (AA), Opened Monday (1), Last week, "The Nebaskan" (Col) and "El Alamein" (Col), mild \$6,500.

Hub Limps Along But 'Cantor' OK at \$16,000; 'Cinerama' Big 19G, 5th

Boston, Feb. 2.

Biz is just poking along here this stanza with the newcomers failing to create any stir, and holdovers on the wane. "Eddie Cantor Story" at Paramount and Fenway, shapes okay. "Forbidden" at the Memorial looms fair while "Forever Female" at the Met is thin.

Estimates for This Week

Astor (B&Q) (1,500; 50-\$1.10) — "Annapurna" (EIF) (2d wk), Mild \$3,500 in 6 days. First week started strongly but skidded to \$6,500.

Beacon Hill (Beacon Hill) (800; 50-\$1) — "Panfan Tulip" (Lopert) (18th wk), Set new house record for length of run winding with very good \$3,000. Last week, \$3,500.

Boston (Cinerama Productions) (1,354; \$1.20-\$2.80) — "Cinerama" (Indie) (5th wk), Out-of-state patronage stymied by traffic conditions. Off to about \$19,000, but still big. Last week, \$21,000.

Exeter (Indie) (1,300; 60-\$1) — "Gilbert & Sullivan" (UA) (2d wk), Nifty \$8,000 following \$9,000 in first.

Edgeway (NET) (1,373; 50-90) — "Eddie Cantor Story" (WB) and "Topeka" (AA), Fair \$4,000. Last week, "Bigamist" (FR) and "Monte Carlo Baby" (Indie), \$3,500.

Majestic (Shubert) (1,500; \$1.20-\$2.40) — "Julius Caesar" (M-G) (7th wk), Fair \$5,000. Last week, \$6,000.

Memorial (RKO) (3,000; 50-90) — "Forbidden" (U) and "Captain Scarlett" (UA), Fair \$14,000. Last week, "Walking Baby Home" (U), \$18,500.

Mertopolitan (NET) (4,367; 50-80) — "Forever Female" (Par) and "Terror Street" (Lip), Thin \$14,000. Last week, "Goose Fire" (3-D) (Par) and "Geraldine" (Rep) (2d wk-5 days), \$10,500.

Orpheum (Loew's) (3,000; 65-\$1.05) — "Sadie Thompson" (3-D) (Col) and "War Paint" (UA) (3d wk), Satisfactory \$10,000 following \$17,000 for second.

Paramount (NET) (1,700; 50-90) — "Eddie Cantor Story" (WB) and "Topeka" (AA), Good \$12,000. Last week, "The Bigamist" (FR) and "Monte Carlo Baby" (Indie), same.

Pilgrim (ATC) (1,600; 95-\$1.25) — "Wild One" (Col) and "El Alamein" (Col) (3d wk-5 days), Oke \$7,000 after \$13,000 second week.

State (Loew's) (3,500; 50-90) — "Escape From Fort Bravo" (M-G) and "Paris Model" (Col) (2d wk), Slender \$6,000 following below hopes \$10,000 in first week.

Cincinnati, Feb. 2.
Downtown biz is moderate this frame. "Paratrooper," shaping swell in Palace, tops the new bills. "M" at Capitol, for 16-year-olds and adults is fair. "Escape From Bravo" at the Grand is rated good. "Miss Robin Crusoe" is off to slow start at Keith's. "Knights of Round Table," the only holdover, is winding a strong third week in the Albee.

Estimates for This Week

Albee (RKO) (3,100; 75-\$1.25) — "Knights of Round Table" (M-G) (3d wk), Solid \$12,000 finale after \$16,500 second stanza.

Capitol (RKO) (2,000; 55-85) — "M" (Indie) and "El Alamein" (Col), Fair \$7,000. Juves under 16 not admitted. Last week, "Sea of Lost Ships" (Rep) and "Crazy Legs" (Rep), \$5,500.

Grand (RKO) (1,400; 55-85) — "Escape From Bravo" (M-G) and "Man of Conflict" (AA), Good \$7,000. Last week, "His Majesty O'Keefe" (WB) (m.o.), \$6,000.

Keith's (Shor) (1,500; 55-85) — "Miss Robin Crusoe" (20th), Thin \$4,000. Last week, "How to Marry a Millionaire" (3-D) (20th) (5th wk), all right \$5,500 at 85-\$1.25 scale.

Palace (RKO) (2,600; 55-85) — "Paratrooper" (Col), Swell \$12,000. Last week, "Here Come Girls" (Par), \$10,000.

Blitz Bops Toronto But 'Baby' Boff at \$15,000; 'Reef' Wow at \$22,000

Toronto, Feb. 2.

Two-day blizzard dented week's biz badly. With some cessation and traffic cleanup, "12-Mile Reef" swung in to top the town for newcomers, with "Walking Baby Back Home" smash. "Man Between" in two houses in near-capacity. On third frame, "Knights of Round Table" still is smash. "Hondo" also is a nice holdover.

Estimates for This Week

Downtown, Glendale, Mayfair, Scarborough, State (Taylor) (1,095; 95; 470; 694; 698; 35-60) — "Big League" (M-G) and Royal African Rifles" (AA), For \$9,500. Last week, "Ambush Tomahawk Creek" (Col) and "Sky Commando" (Col), \$14,500.

Eglinton, University (FP) (1,080; 1,558; 40-75) — "Man Between" (Indie), Turnaway \$14,000. Last week, "Little Boy Lost" (Par) (5th wk), \$9,000 in 4 days.

Hyland (Rank) (1,250; 60-90) — "The Sinner" (Indie) (3d wk), Lusty \$8,000. Last week, \$9,000.

Imperial (FP) (3,373; 40-75) — "12-Mile Reef" (20th), Wham \$22,000. Last week, "Millionaire" (20th) (4th wk), \$11,500.

Loew's (Loew's) (2,096; 90-\$1.50) — "Knights Round Table" (M-G) (3d wk), Wham \$20,000. Last week, \$19,000.

Odeon (Rank) (2,390; 50-90) — "Moulin Rouge" (Romulus), For first time here at pop pices, okay \$8,500. Last week, "Dangerous Crossing" (20th), \$8,000.

Shea's (FP) (2,386; 40-75) — "Hondo" (3-D) (WB) (2d wk), Nice \$11,000. Last week, \$14,000.

Towne (Taylor) (695; \$1.25-\$1.75) — "Julius Caesar" (M-G) (6th wk), Neat \$6,500. Last week, \$7,500.

Uptown (Loew) (2,745; 40-75) — "Walking Baby Home" (U), Big \$15,000. Last week, "Kiss Me, Kate" (3-D) (M-G) (4th wk), \$8,500.

Estimates for This Week
Brands (RKO) (1,100; 50-75) — "Paratrooper" (Col) and "Paris Model" (Col), Good \$5,500. Last week, "Bad for Each Other" (Col) and "Texas Band Man" (AA), \$5,000.

Omaha (Tristates) (2,000; 50-76) — "Boy From Oklahoma" (WB) and "Golden Idol" (AA), Okay \$6,000. Last week, "Captain's Paradise" (UA) and "Torch" (UA), \$6,500.

Orpheum (Tristates) (2,890; 65-85) — "Eddie Cantor Story" (WB), Fine \$11,000 or near. Last week, "12-Mile Reef" (20th) (2d wk), \$10,000 at 70-90c scale.

State (Goldberg) (875; 80-\$1) — "Knights of Round Table" (M-G) (2d wk), Fast \$5,500 after \$10,500 opener.

3 New Pix, Good Weather Help Chi; 'Cantor' Wow \$33,000, 'Rifles' Sock 45G, 'Sailors'-Paint' Bangup 20G

Chicago, Feb. 2. Bow of three new bills, with a good assist from the mercury, is helping most mainstem houses to an exceptional session. However, biz is anemic for some of holdovers. "Eddie Cantor Story" is gathering up a socko \$33,000 at the McVickers in the leadoff week while "Khyber Rifles" looms great \$45,000 at the larger Oriental. "3 Sailors and Girl" and "War Paint" are a fast \$20,000 at the Roosevelt. In second frame, "Sadie Thompson" is holding nicely with stage-show at the Chicago, as is duo of "Wild One" and "Drums of Tahiti" at United Artists. Ziegfeld, with "Gilbert and Sullivan," is heading for a good second round.

"Knights of Round Table" is smash at State-Lake in the third while "12-Mile Reef" is okay at the Woods in fourth. "Living Desert" looks healthy at the Loop and "Little Fugitive" shapes well at the World. Selwyn is holding at par with "Julius Caesar." At the Palace, "Cinerama" continues to sail high in 27th week.

Estimates for This Week

Chicago (B&K) 3,900; 98-\$1.25—"Sadie Thompson" (Col.) (2-D) (2d wk) with stage-show. Neat \$41,000 after \$56,000 last week. Grand (RKO) (1,200; 55-98)—"Easy to Love" (M-G) and "Diamond Robbery" (M-G) (6th wk). Fairish \$3,700. Last week, \$5,500. Loop (Tele-T) (600; 98-\$1.25)—"Living Desert" (Disney) (6th wk). Good \$9,800. Last week, \$9,000. McVickers (JL&S) (2,000; 65-\$1.25)—"Eddie Cantor Story" (WB). Hitting smash \$33,000 or near. Last week, "Paratrooper" (Col) and "El Alamein" (Col) (2d wk), \$17,000. Monroe (Indie) (1,000; 55-98)—"Lure of Silla" (IFE) (4th wk). Mild \$3,700. Last week, \$5,000. Oriental (Indie) (3,400; 98-\$1.25)—"Khyber Rifles" (20th). Promises bangup \$45,000. Last week, "Millionaire" (20th) (9th wk), \$17,200. Palace (RKO) (1,484; \$1.25-\$3.60)—"Cinerama" (Indie) (27th wk). Fat \$35,500 after \$37,500 last week. Roosevelt (B&K) (1,400; 55-98)—"3 Sailors and Girl" (WB) and "War Paint" (UA). Plump \$20,000. Last week, "Public Enemy" (WB) and "Little Caesar" (WB) (reissues) (2d wk), \$18,000. Selwyn (Shubert) (1,000; \$1.25-\$2.40)—"Julius Caesar" (M-G) (6th wk). Par \$15,500 on two-a-day after \$100 last week. State-Lake (B&K) (2,700; 98-\$1.80)—"Knights of Round Table" (M-G) (3d wk). Lush \$42,000. Last week, \$52,000. Surf (H&E Balaban) (685; 98)—"Folly to Be Wise" (Indie) (m.o.) (2d wk). Tidy \$3,200. Last week, \$4,000. United Artists (B&K) (1,700; 55-98)—"Wild One" (Col) and "Drums of Tahiti" (Col) (2d wk). Brisk \$17,000. Last week, \$23,000. Woods (Essaness) (1,198; 98-\$1.25)—"12-Mile Reef" (20th) (4th wk). Fancy \$18,000. Last week, \$20,000. World (Indie) (587; 98)—"Little Fugitive" (Burstyn) (6th wk). Holding fine pace with \$4,000. Last week, \$4,000. Ziegfeld (Lopert) (430; 98)—"Gilbert and Sullivan" (UA) (2d wk). Good \$5,000. Last week, \$5,500.

Cold Continues to Clip

Mpls; 'Cantor' Oke At 7G, 'Knights' 10G, 3d

Minneapolis, Feb. 2. Holdovers occupy the drivers' seat as extreme cold continues to throttle the boxoffice. Top fresh fare is "Eddie Cantor Story" okay at the State. "Give Girl Break" looks slight at Century. For the expiring, "Captain's Paradise" and "Knights of Round Table," it's the fourth and third weeks, respectively, while "12-Mile Reef" is rounding out a fortnight's run in the Loop.

Estimates for This Week

Century (Par) (1,600; 65-85)—"Give Girl Break" (M-G). Okay \$5,000. Last week, "Count Hours" (RKO), \$2,600. Gopher (Berger) (1,600; 65-85)—"Dragonfly Squadron" (AA). Sad \$2,000. Last week, "Back to God's Country" (U), \$2,500. Lyric (Par) (1,000; 65-85)—"Diamond Queen" (WB) and "Terror Street" (Lip). Mild \$4,000. Last week, "Bigamist" (FR), \$4,500. Radio City (Par) (4,000; 85-\$1.20)—"Knights of Round Table" (M-G) (Continued on page 13)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share 'on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Love' Lusty 18G, Cleve; 'M' \$14,000

Cleveland, Feb. 2. Best showing is being made by "Easy to Love," kicking up a smart take for State in spite of icy Lake Erie winds. "Jack Slade" looks about average for the Palace. "M" is rating lively biz for Hipp. Dualee reissues, "Public Enemy" and "Little Caesar," shapes socko at the Allen.

Estimates for This Week

Allen (S-W) (3,000; 55-85)—"Public Enemy" (WB) and "Little Caesar" (WB) (reissues). Socko \$16,500. Last week, "Eddie Cantor Story" (WB), \$14,500. Hipp (Telemanagement) (3,700; 55-85)—"M" (Indie). With Ohio bank taken off this shocker brought plenty of publicity. Shapes trim \$14,000. Last week, "Bigamist" (FR), \$10,500. Ohio (Loew's) (1,200; 55-85)—"The Actress" (M-G). Mild \$5,000. Last week, "Julius Caesar" (M-G) (5th wk), same. Palace (RKO) (3,300; 55-85)—"Jack Slade" (AA). Fairly good \$12,000. Last week, "Forbidden" (U), \$9,000. State (Loew's) (3,450; 55-85)—"Easy to Love" (M-G). Smart \$18,000. Last week, "Knights of Round Table" (M-G) (5th wk), \$10,000. Stillman (Loew's) (2,700; 90-\$1.25)—"Knights Round Table" (M-G) (m.o.). Stout \$7,000. Last week, "Jivaro" (Par), \$5,000.

'KNIGHTS' WHAM 55G, D.C.; 'CANTOR' BIG 9G

Washington, Feb. 2.

There's a general upswing of first-run biz with even the longruns helped. Of three newcomers, "Knights of Round Table" at Capitol, is well in front with smash total. "Eddie Cantor Story" at Stanley-Warner's Metropolitan and "The Bigamist" at Loew's Columbia are also solid.

Estimates for This Week

Capitol (Loew's) (3,434; 90-\$1.50)—"Knights of Round Table" (M-G). Terrific \$55,000, almost equalling "Robe" first week record. In for longrun. Last week, "Forever Female" (Par) (2d wk), \$9,000. Columbia (Loew's) (1,174; 55-85)—"Bigamist" (FR). Solid \$10,000 despite crix pans. Last week, "Walking Baby Home" (U) (2d wk), \$6,000. Dupont (Lopert) (372; 50-\$1)—"Fanfan Tulip" (UA) (5th-final wk). Nice \$4,000. Last week, \$3,500. Keith's (RKO) (1,939; 70-\$1.25)—"Sadie Thompson" (Col) (6th-final wk). Sturdy \$7,000. Last week, \$8,000. Metropolitan (UA) (1,200; 55-85)—"Eddie Cantor Story" (WB). Stout \$9,000 or close. Last week, "Public Enemy" (WB) and "Little Caesar" (WB) (reissues), \$8,400. Palace (Loew's) (2,370; 74-\$1.20)—"Khyber Rifles" (20th) (2d wk). Bright \$16,000 after \$25,000 last week. Playhouse (Lopert) (435; 55-\$1)—"Living Desert" (Disney) (5th wk). Very likely \$6,500. Last week, \$5,500. Holds. Warner (SW) (1,300; \$1.20-\$2.40)—"Cinerama" (Indie) (13th wk). Heavy advance indicates lively \$20,000. Last week, \$17,000. Stays on. Trans-Lux (T-L) (600; 90-\$1.25)—"Eternity" (Col) (23d wk). Still going. Fine \$6,000. Last week, \$5,500. Continues.

'O'Keefe' Denver Ace, Fast 15G; 'Flight' 8G

Denver, Feb. 2. Only two films are getting hold-over here this week, some for just a couple of days. "Majesty O'Keefe" is top newcomer with a rousing session at Paramount. "Flight Nurse" also is doing well in two spots. Florida weather is tending to keep folks outdoors, and is slowing some spots. "Khyber Rifles" still is good in second Denver week.

Estimates for This Week

Aladdin (Fox) (1,400; 50-85)—"Living Desert" (Disney) (6th wk). Neat \$4,000. Last week, \$4,500. Broadway (Wolfberg) (1,200; 50-85)—"Quo Vadis" (M-G) (2d wk). Fair \$6,500. Last week, \$7,500. Denham (Cockrill) (1,750; 50-85)—"Cease Fire" (Par) (3-D) (2d wk). Fairish \$7,000. Last week, \$8,000. Denver (Fox) (2,525; 50-85)—"Khyber Rifles" (20th) (2d wk). Good \$13,500. Last week, \$19,000. Esquire (Fox) (742; 50-85)—"Conquest of Everest" (UA). Fine \$4,000. Last week, "12-Mile Reef" (20th) (2d wk) after three weeks at Denver, \$2,500. Paramount (Wolfberg) (2,200; 50-85)—"Majesty O'Keefe" (WB) and "Hello Frisco" (Indie). Fancy \$15,000 or better. Last week, "Hondo" (WB) (2d wk), \$11,500. Falcon (Fox) (1,967; 50-85)—"Flight Nurse" (Rep) and "Geraldine" (Rep). Nice \$5,500. Last week, "Paris Model" (Col) and "China Venture" (Col), \$6,000. Webber (Bailey) (712; 50-85)—"Flight Nurse" (Rep) and "Geraldine" (Rep). Trim \$2,500. Last week, "Captain's Paradise" (UA) and "Heart Goes Crazy" (UA), \$2,000.

'Command' Loud \$28,000, Philly

Philadelphia, Feb. 2. Biz is still on upbeat here this session. "Living Desert" opening with big promotion during mid-term holidays and with recent half-price Sunday juvenile policy, shapes terrific at Stanton. "The Bigamist" is picking up in third round at the Midtown, via word-of-mouth, with stout take likely.

"The Commancer" is rated big at the huge Mastbaum, with Guy Madison credited for last upbeat.

Estimates for This Week

Arcadia (S&S) (625; 85-\$1.30)—"Mogambo" (M-G) (17th wk). Good \$5,000 in final 5 days. Last week, \$5,500. Boyd (S-W) (1,459; \$1.30-\$2.80)—"Cinerama" (Indie) (17th wk). Socko \$23,000, and topping last week's \$21,400. Fox (20th) (2,250; 74-\$1.30)—"Three Young Texans" (20th). Fair \$12,000. Last week, "Man in Attic" (20th) and "Man Crazy" (20th), \$17,000. Goldman (Goldman) (1,200; 50-99)—"Thunder Over Plains" (WB). Okay \$10,000 or over. Last week, "Wicked Woman" (UA), \$16,000. Mastbaum (S-W) (4,360; 90-\$1.30)—"Command" (WB). Big \$28,000 or close. Last week, "Paratrooper" (Col) (2d wk), \$11,000. Midtown (Goldman) (1,000; 74-\$1.30)—"Bigamist" (FR) (3d wk). Strong \$12,000. Last week, \$11,000. Randolph (Goldman) (2,500; 74-\$1.30)—"Sadie Thompson" (Col) (3d wk). Fine \$22,000 or near. Last week, \$26,000. Stanley (SW) (2,900; 85-\$1.25)—"Cease Fire" (3-D) (Par) (2d wk). Down to light \$10,500. Last week, \$20,000. Stanton (SW) (1,473; 50-99)—"Living Desert" (Disney). Terrific \$20,000. Last week, "Man from Cairo" (Lip) and "Sins of Jezebel" (Lip), \$8,000. Studio (Goldberg) (500; 85-\$1.25)—"Captain's Paradise" (6th wk). Happy \$3,800. Last week, ditto. Trans-Lux (TL) (500; 99-\$1.50)—"Moon Is Blue" (UA) (14th wk). Rosy \$5,000. Last week, \$5,400.

'Squadron' Oke \$8,000, Seattle; 'Knights' 10G

Seattle, Feb. 2.

Recent snows appear at end after worst storm since 1950. But biz, as usual, is slow coming back. "Little Fugitive" looms good at Blue Mouse and "Cease Fire" shapes okay at Paramount. Elsewhere it's mainly holdover with "Knights of Round Table" great in third Music Hall session. "Hondo" also is solid in third week at Orpheum.

Estimates for This Week

Blue Mouse (Hamrick) (800; 90-\$1.25)—"Little Fugitive" (Burstyn) (2d wk). Good \$4,000 after \$4,200 last week. Coliseum (Evergreen) (1,829; 65-90)—"Dragonfly Squadron" (AA) (Continued on page 13)

Broadway Holds Up With Holdovers; 'Knights' Round 140G, 'Command' 27G 'Happen' Snappy 34G; 'Bravo' 17½G

Despite only one new film launching, aside from the Roxy opening yesterday (Tues.), Broadway picture business is holding nicely this stanza. The fact that the Regents exams were held last week, providing a part-time holiday for Juves, was a contributory factor. An unusually strong week-end helped a number of theatres to get over the hump for the current round. Additional trade from outlying areas helped materially as normal driving conditions were restored. Severe cold on a couple of days was a minus factor.

The Music Hall, with its initial CinemaScope pic, "Knights of the Round Table," and a big stage-show, was aided by a hefty week-end. Current (4th) week looks to hold at great \$140,000, and insures a fifth stanza. The Hall continued the standout grosser of the street.

Lone new pic, "Diamond Queen," is only fair at the Holiday. Third week of "It Could Happen To You" is pushing to a socko \$34,000 or near at the State, topping second round. "The Command" at the Paramount continues fine with \$27,000 in third frame. "Majesty O'Keefe" opens Friday (5). Also in third session, "Forever Female" dipped to okay \$13,000 at the Victoria.

Second round of "Escape From Ft. Bravo" continues at fine \$17,500 at the Mayfair.

Among the longrun films, "Sadie Thompson" and "Khyber Rifles," probably are displaying the greatest strength. The former at the Capitol is holding a good \$24,000 in its sixth frame. "Rifles" wound up its sixth week with a very good \$17,000 at the Rivoli.

The Roxy gave "Hell and High Water," latest S-Copier, an elaborate March of Dimes benefit preem Monday (1) night, with regular run starting yesterday. Final four days of seventh week for "12-Mile Reef" dipped to \$22,500.

Estimates for This Week

Astor (City Inv.) (1,300; 80-\$1.50)—"Bigamist" (FR) (6th wk). This session winding up tomorrow (Thurs.) looks to dip to around \$5,500 after \$7,500 despite sneak previews held nearly every day. "Act of Love" (UA) opens Feb. 11. Bijou (City Inv.) (589; \$1.80-\$2.40)—"Gilbert and Sullivan" (UA) (15th wk). The 14th stanza ended last night (Tues.) held with \$6,800 after \$7,000 for 13th week. Advertised as now playing final days, but no definite closing date set. Baronet (Reade) (430; 90-\$1.50)—"Final Test" (Indie) (2d wk). First frame ended Sunday (31) hit solid \$7,700, and looks to stay for a while. Capitol (Loew's) (4,820; 70-\$2.20)—"Sadie Thompson" (Col) (6th wk). Current round ending today (Wed.) looks to hit good \$24,000 after \$28,000 in fifth week. "Stays on" with "Glen Miller Story" (U) coming in Feb. 10. Criterion (Moss) (1,760; 85-\$2.20)—"Rob Roy" (RKO). Opens today (Wed.). Last week, "Donovan's Brain" (UA) (2d wk), slipped to light \$7,000 after \$11,000 opener. Fine Arts (Davis) (468; 90-\$1.80)—"Conquest of Everest" (UA) (9th wk). Eighth round concluded last night (Tues.) held at great \$11,800 after \$12,300 for seventh. Stays on indef. Globe (Brandt) (1,500; \$1-\$1.80)—"Millionaire" (20th) (13th wk). The 12th stanza ended Monday (1) held at fine \$20,000 after \$21,000 in 11th week. Guild (Guild) (450; \$1-\$1.80)—"Times Gone By" (IFE) (6th wk). The fifth session ended Monday (1) was good \$6,500 after \$7,500 for fourth week. "Hamlet" (U) (reissue) comes in Feb. 11. Holiday (Rose) (950; 70-\$1.80)—"Diamond Queen" (WB) (2d-final wk). Initial stanza ended Monday (1) hit fair \$12,000. In ahead, "Crime Wave" (WB), \$10,000. "Queen" stays only two sessions, with "Duffy of San Quentin" (WB) due in after that. Mayfair (Brandt) (1,736; 70-\$1.80)—"Escape From Ft. Bravo" (M-G) (2d wk). First holdover session ending tomorrow (Thurs.) looks to reach nice \$17,500 after \$21,500 for first frame. Normandie (Normandie Theatres) (592; \$1.50-\$2.40)—"Golden Coach" (IFE) (2d wk). Current round ending today (Wed.) is holding with sock \$10,500 after new high for two-a-day policy at \$14,600 opening week. Stays on indef. New York (Brandt) (598; 55-\$1.25)—"Lure of Silla" (IFE) (6th wk). Heading for trim \$5,200 after \$5,700 for fifth week. "Tomorrow

Is Too Late" (Burstyn) (reissue) due in next but date not set.

Palace (RKO) (1,700; \$1.60-\$1.20)—"Flight Nurse" (Rep) with 8 acts of vaudeville. Present round winding tomorrow (Thurs.) looks to hit fast \$21,000. In ahead, "Forbidden" (U) and vaude, \$19,000.

Paramount (Par) (3,664; 70-\$1.80)—"The Command" (WB) (3d-final wk). Current week ending tomorrow (Thurs.) is heading for okay \$27,000 or near. Second week was \$25,000. "Majesty O'Keefe" (WB) opens Friday (5).

Paris (Indie) (568; 90-\$1.80)—"Captain's Paradise" (UA) (19th wk). The present round opened Monday (1). In ahead, this got rousing \$10,500 in 18th week after \$9,500 for 17th.

Rialto (Mage) (600; 50-98)—"Striptorama" (Indie) (18th wk). Current frame ending tomorrow (Thurs.) looks to hold at \$4,700 after \$5,000 for 17th week.

Rivoli (UAT) (2,092; 95-\$2)—"Khyber Rifles" (20th) (7th wk). The sixth round ended yesterday (Tues.) continued very good at \$17,000 after \$18,000 in fifth week.

Radio City Music Hall (Rockefeller) (6,200; \$1-\$2.75)—"Knights of Round Table" (M-G) and stage-show (4th wk). Present session winding up today (Wed.) continues with real strength at sock \$140,000. Had been running ahead of initial week until biz tapered somewhat Monday and Tuesday.

Third week was great \$146,000, same as opening round. Holds a fifth and likely longer. Next picture not definitely set.

Roxy (Nat'l. Th.) (5,717; 65-\$2.50)—"Hell and High Water" (20th). Opened regular run yesterday (Tues.) after big March of Dimes benefit preem Monday (1) night.

In ahead, "12-Mile Reef" (20th) (7th wk-4 days), slow \$22,500 after \$37,000 for sixth full week, but winding very successful run.

State (Loew's) (3,450; 85-\$1.80)—"It Could Happen To You" (Col) (3d wk). This round ending tomorrow (Thurs.) is likely to climb above the second week with fine \$34,000 in prospect. Second week was \$28,000, a bit below hopes. Stays on, natch!

Trans-Lux 60th St. (T-L) (453; 90-\$1.50)—"Horse's Mouth" (IFE) (2d wk-9 days). Dipping to around \$4,200 or less in final 9 days after fair \$6,000 opener. "Holly and the Ivy" (Indie) opens tomorrow (Thurs.).

Trans-Lux 52nd St. (T-L) (540; 90-\$1.50)—"Lili" (M-G) (48th wk). The 47th week ended Monday (1) continued its phenomenal run with a socko \$8,000 after \$8,200 for 46th week. Now due to stay full year at this arty theatre.

Victoria (City Inv.) (1,060; 95-\$1.80)—"Forever Female" (Par) (4th wk). Third round ended yesterday slipped to okay \$13,000 after \$18,000 in second week. "Top Banana" (UA) due to open Feb. 19.

Warner (Cinerama Prod.) (1,600; \$1.20-\$3.60)—"Cinerama" (Indie) (35th wk). Current stanza winding tomorrow (Thurs.) looks to climb to smash \$44,000 after \$41,000 for 34th week. Continues on.

Taza' Tall With \$6,000, L'ville; 'Rifles' Rousing 12G, 'O'Keefe' 5G for 2d

Louisville, Feb. 2.

Holdovers are in the majority this week, three of the downtown first-runs showing second or third week product. Rialto with "Khyber Rifles" getting a nice assist from the weather man in the second stanza, while "Knights Round Table" at the State, in its third stanza, should wind up run with a nice bumper. "Majesty O'Keefe" at the Mary Anderson for second week is good. Only fresh bill is the Kentucky's "Taza, Son of Cochise," which looms tall.

Estimates for This Week

Kentucky (Switow) (1,200; 54-75)—"Taza, Son of Cochise" (Col) and "Donovan's Brain" (UA). Tall \$6,000 or close. Last week, "Tumbleweed" (U) and "Veils Bagdad" (U), ditto. Mary Anderson (People's) (1,200; 54-75)—"Majesty O'Keefe" (WB) (2d wk). Good \$5,000 after last week's big \$8,000. Rialto (Fourth Avenue) (3,000; 75-99)—"Khyber Rifles" (20th) (2d wk). Strong \$12,000 after last week's bumper \$18,000. State (Loew's) (3,000; 90-\$1.25)—"Knights of Round Table" (M-G) (3d wk). Oke \$8,000, after last week's \$9,000.

Briefs From the Lots

Hollywood, Feb. 2.

Charles Lamont signed to direct U's "The Matchmakers," starring Marjorie Main and Chill Wills. Lewis J. Ruchlin draws production reins on Columbia's "The Bandits," based on Donald Hamilton's novel, "Smoky Valley." Choreographer Dick Barrow returned from N. Y. to resume work on dances for "A Star Is Born" at Warners. 20th-Fox adding 100 feet to its first CinemaScope short, "Vesuvius Express." Ann Morris drew a part in "The Killer Wore a Badge" at Columbia. Bart Roberts will play male lead opposite Faith Domergue in "This Island Earth," science-fiction yarn at U-I. James Whitmore snagged a top role in Warners' Marine Corps story, "Back to the Cav," to be directed by Raoul Walsh. Paul Thompson signed for a featured role in Panoramica's "The Gambler From Natchez."

Cubby Broccoli and Irving Allen dickering for the service of Robert Mitchum as star in "Prize of Gold," to be filmed in Europe. Fred Metzler, former 20th-Fox studio manager, returning to the lot for special assignments. First of a series of western comedies co-starring Chill Wills and Marjorie Main at U-I will be "The Matchmakers," with Robert Arthur producing.

Paramount is negotiating to borrow Grace Kelly from Metro to co-star with Bing Crosby and William Holden in "The Country Girl." Metro assigned Ivan Goff and Ben Roberts to script "The Big Sin," based on a yarn by Jack Webb (not Joe Friday). Horizon signed Rod Steiger for a featured role in "Waterfront." Jerry Fleckman checked in from N. Y. to view new Paramount product, including "Casanova's Big Night," "About Mrs. Leslie," "The Naked Jungle," "Elephant Walk," "Knock on Wood" and "Sabrina Fair." John Littel and Douglas Kennedy drew key roles in W. R. Frank's indie, "Sitting Bull." Columbia signed Dorothy Malone for "The Killer Wore a Badge." Allied Artists switched from "John Brown's Raiders" to "John Brown of Harper's Ferry."

Steve Cochran took an option on Monte Pittman's "Come Next Spring," intent on indie production by his own company. Philo McGallagh and Peter Park signed for roles in "Dawn at Sorocco" at U-I. Angus McPhail checked in from London to script Metro's "Digby's Highland Fling," starring Spencer Tracy. Metro assigned Grace Kelly to co-star with Stewart Granger in "Green Fire," to be produced in Columbia. Allan Dowling Pictures and Aries Production Co., Inc., joined the Society of Independent Motion Picture Producers. Sam Wessenthal, of Olympic Productions, bought Fred Gruber's novel, "Bitter Sage," as a possible starer for Gregory Peck.

Sarita Montiel signed as femme lead in Hecht-Lancaster's "Vera Cruz," playing opposite Gary Cooper and Burt Lancaster in Mexico. William Callahan joined William F. Brody as associate producer on both motion picture and telefilms. Richard Murphy checked out of 20th-Fox where he had been a contract screen writer for eight years. U-I assigned Jeff Morrow to a top role in "This Island Earth." Howard Welsh hunting a new title for his recently completed "A Little Is Waiting," starring Gene Simmons. Joe Morales drew a featured part in W. R. Frank's indie, "Sitting Bull," currently shooting in Mexico. Columbia signed Marion Ross for a role in "The Killer Wore a Badge."

Vincent M. Fennelly bought Clifton Adams' novel, "The Desperado," for production as a Wayne Morris starrer at United Artists. Myra Hansen, "Miss United States," plays a romantic role in "The Matchmakers" at U-I. Benny Burt and Ralph Volkie reporters in "A Star Is Born" at Warners. U-I's "Forbidden" drew a Columbia's "Bad For Each Other" drew "B" ratings from the National League of Decency. Bob Carson menaces Scott Brady in Columbia's "The Law and Billy the Kid." Warners assigned Sid Hickox as cameraman on "Battle Cry." Constance Smith signed for two films, "Rebound" and "Tiger By the Tail," to be produced by Robert Goldstein in England.

Norman Krassa sold his "Speak to Me of Love" to Columbia and will handle direction in Paris in April, with Jerry Field producing personally. John H. Johnson drew a featured role in "The Egyptian" at 20th-Fox. Edmund Purdom, already assigned to star in two Metro films will do likewise in

two more: "Athena" and "The King's Thief." Victor Saville signed Bill Elliot as male lead in "Return to Anzio," to be filmed in Italy. Cornel Wilde purchased "The Titans," a tale of the Argentine, in which he will double as star and co-producer. Nat Holt's first indie production since leaving Paramount will be "The Great Louisiana Lottery," for which he paid a reported \$100,000. Jack Cummings drew producer reins on Metro's "Night in Glengyle."

Hugh O'Brien obtained release from his exclusive player contract with U-I. Michael Ansara signed with 20th-Fox for "The Egyptian" and with U-I for "Bengal Rhapsody."

RKO & Republic

Continued from page 3

arate deal with the musicians is negotiated.

Sign 4-Year Contract

Miami, Jan. 30.

In sharp contrast to long meeting two years ago, conference here between American Federation of Musicians' leaders headed by James C. Petrillo and motion picture studio reps ended after two days with signing of a four-year contract Thursday (28) guaranteeing minimum yearly wage of \$8,400 for AFM members.

New contract was signed by M-G-M, Columbia, Paramount, 20th-Fox, Universal and Warners. Terms call for guaranteed weekly wage of \$160.70 for at least 50 hours per annum whether the same 700 studio musicians work or not. Overall it meant increase of 5% to all types; regular, costumed or acting, with all conditions of previous contract to be retained.

Heading the studio delegation was Charles S. Boren with Nicholas Schenck (M-G-M-Loew's); for 20th-Fox, William Michel and industrial relations rep Fred S. Meyer; Barney Balaban and Y. Frank Freeman for Paramount; U-I's John O'Connor and studio manager Morris Weiner; B. S. Kahane for Columbia; Warner's Sam Schneider and studio manager Edward De Patie.

Negotiations with other companies are to be handled separately, according to Petrillo, who issued announcement jointly with Schenck, of the pact with the big six.

Code Certain

Continued from page 3

this Code defiance and whether membership in MPAA will be continued.

In the absence of official disclosures by RKO, unofficial reports were set afoot. Most spectacular of these was the hint that RKO headman Howard Hughes may be pondering another legal bout with MPAA companies on the allegation that the Code's disapproval of "Lime" represented an unfair restraint (it's known that a number of important circuits will not play the pic). Hughes engaged in a legal hassle with MPAA some time ago over "The Outlaw" but this finally was settled. Speculation now is that he might act against the companies individually, rather than MPAA as an organization.

Radio 'Pirates'

Continued from page 7

it saw fit. However, to assure a maximum boxoffice potential, theatres demanded and received exclusive rights to the attraction.

In the scope of the TOA committee's study will be an effort to determine if radio accounts actually hurt attendance for the closed-circuit events. The extent of the radio broadcasts or its effect on the boxoffice could not be determined from the Marciano-LaStarza fight since a specific survey was not made. Theatremen are weighing the possibility of forging the radio rights and letting the International Boxing Club or other fight promoters sell them separately. This, it's figured, would allow theatres to obtain the exclusive tv rights at a lower rate if they can be sure that the other airings do not hurt the b.o. substantially.

WARNER PRAISES TODD SYSTEM, DOESN'T BUY

Hollywood, Feb. 2.

Jack L. Warner expresses high regard for the Todd-AO process, which he viewed recently in Buffalo, but declared there is no possibility at this time of a deal between Warner Bros. and Magna for the production and release of "Oklahoma." His studio, he said, is not inclined to depart from its present production policy.

Concerning the company's future production activities, Warner explained that flexibility rather than standardization will be the watchword. The subject matter, he added, will determine whether the picture will be filmed in 2-D, 3-D or CinemaScope.

Leland Hayward Bullish

Hollywood, Feb. 2.

Leland Hayward, whose upcoming film production sked includes an adaptation of Charles A. Lindbergh's "Spirit of St. Louis," in association with Billy Wilder, is high on the Todd-AO lensing process (he saw it in Buffalo recently) but is holding off on decisions to use that system. Wilder hasn't had a chance to once-over the widescreen technique yet, being tied up with final work on "Sabrina Fair" at Paramount. But when he does, he and Hayward doubtless will consider it for their pic.

Meanwhile, Arthur Hornblow Jr., who's in charge of production of "Oklahoma!" in Todd-AO, is discussing the cast for the pic with Fred Zinnemann, who'll direct. Casting tests start Monday (8).

Screenplay by Sonya Levien and William Ludwig has been approved by Richard Rodgers and Oscar Hammerstein II, who presented the original legit musical in association with the Theatre Guild.

Producer's Personals

Continued from page 2

will be introduced in the book peddling field via the tieup. Max E. Youngstein, United Artists v.p., has instructed UA's full field exploitation crew to push the novel. Art work and posters will be supplied all bookstores and other outlets and a campaign is on for full window displays.

Kramer said he and his wife, Ann, have a key city itinerary set. They'll appear on radio and tv programs and call on book critics as well as film reviewers.

"In a sense," said the producer, "I'll be acting as a replacement for Thompson, executing duties which would have been his if he were here. This means autographing the book and discussing it at department stores and the like."

"The discussions will include some references to the picture. For example, the book is frank in alluding to the fee-splitting practice among some physicians. In the talks I can say I expect that in doing the picture I'll encounter some opposition from the Ameri-

Petered Out Before

Stanley Kramer's plan to plug the novel, "Not As a Stranger," for publicity values that eventually will accrue to his pic adaptation, is a promotional ploy tried once before, but with ironic results.

Some time ago, Story Productions (with which Kramer was associated) undertook to exploit the Taylor Caldwell novel, "This Side of Innocence." Idea was to build up sales for the book and thus create a ready-made audience for the film version which the Story outfit planned. "Innocence," the novel, was widely publicized, but Story Productions went out of business before the film was ever made.

can Medical Assn., just as the Navy Department at first had some complaints about "The Caine" (sic). But I convinced the Navy that by showing a little black the white comes through more forcefully as pure white. I believe the AMA will accept this reasoning just as the Navy did."

Kramer relates he came upon extensive knowledge of Thompson as a result of his interest in the

Inside Stuff—Pictures

Promoters of European film fetes are acutely aware of Russian sensitivities, as indie producer and director, Samuel Fuller, can attest. In N.Y. last week, he related the story of how 20th-Fox's "Pickup on South Street," which he directed, won the bronze lion award at the Venice film festival—with a specially dubbed and prepared version that sidestepped mention of the word "Communist."

Five of the six judges on the selection committee saw the picture and approved it. "Pickup" is a melodrama with anti-Red overtones. The sixth judge demanded that the film be withdrawn because of anti-Communist "slurs." 20th refused. However, it did a re-dubbing job, changing the heavy from a Commie to just "a murderer."

Even so, at the final showing, when the dialogue would indicate an anti-Red slant, the projectionist did a sound fade to be on the safe side.

Declaring "complete and unbridled censorship is as indefensible and undemocratic as complete, unbridled license," State Sen. Fred G. Moritt, Brooklyn Democrat, will introduce a bill "curtailing" film censorship, similar to a measure he sponsored several years ago to "limit and temper power of bureaucracy, with respect to censorship of legitimate plays. He believes public protection is in the "traditional American jury system." Under Moritt's proposed bill, "present reviewing and licensing system of the State Education Dept. would continue. However, when Regents banned a film, appellant would have the right to a Supreme Court judge and jury trial. Case would have to be preferentially trial scheduled within 10 days. Pending adjudication the picture could not be exhibited. If case was not decided in 30 days, film could be screened.

Minority stockholder suit against Howard Hughes and RKO is expected to break out with more legal fireworks as a result of a recent N.Y. court decision refusing to take steps to stop the stockholder suit in Nevada. Action, originally filed in N.Y., was instituted later in Los Angeles and Las Vegas. Other eastern stockholders tried to stay the Nevada litigation, based on "collusion" charges by Bernard Reich, Beverly Hills attorney. Reich is now expected to repeat his demand for appointment of a master to investigate the whole situation. There is also a likelihood that Reich will endeavor to vacate a court order which quashed service of a summons on Hughes.

Darryl F. Zanuck's "The Egyptian" sets a new record for the number of props made especially for a motion picture. Director Michael Curtiz explains: "The Egyptian," dated about 1470 B.C., represents an era never before depicted in a major film. This means that everything concerning the \$4,600,000 production has had to be made, built or sewn, to be specifically created. We could not borrow or rent a single prop or costume. We started from scratch and the various departments had to make nearly 5,000,000 items."

Amount of cooperation given by Myrna Loy to help plug the premiere of the reissue of "Best Years Of Our Lives" in Washington has been a complete surprise to D. C. film men. Miss Loy, wife of State Department official Howard Sargent, has held a press conference and has taken invitations to Congressional officials, and will attend the special preem. Heretofore, she had sidestepped invitations to attend motion picture industry affairs and had almost completely insulated herself from the press.

Nearly half the topics presented in the American newsreels during 1953 concerned the foreign scene, a breakdown by the Motion Picture Assn. of America shows: That's a gain of 204 stories over 1952 and indicates the stronger emphasis on coverage abroad. Reels altogether offered 3,598 topics in '53, an increase of 300 over '52, with cameras roaming through 78 countries: Of the 3,598 topics, 1,686 were foreign news stories with Britain and Korea the best-covered spots.

RKO Theatres, continuing a streamlining program in the interest of economy, reportedly is planning to unload several houses in addition to the "about six" originally announced by board chairman Albert A. List as headed for divestiture. Exec plans to drop all situations which are not operating in the black, it's said.

On the personnel front, E. C. Grainger, chain's assistant v.p. and a veteran industry exec, has resigned.

Bosley Crowther, film critic of the N.Y. Times, was accoladed last week in Hollywood by the Screen Directors Guild. In reporting the event, VARIETY attributed to Crowther comments actually delivered by another speaker, Rouben Mamoulian. Latter developed the thesis that a constructive film critic should be without prejudices, should feel a devotion to the art but should not "set himself above it or patronize it."

National Theatres and the Department of Internal Revenue have some accounting to settle, centering on how much the circuit owes the Government in income taxes. Corporation is holding \$1,965,000 in reserve for contingencies. In respect to years not examined or settled with the taxing authorities, Coin reserve also will be used for possible liability in antitrust cases, the amount of which is undeterminable.

At the request of the U.S. Department of State the Academy of Motion Picture Arts and Sciences will present a copy of its historical paper-film collection to the Brazilian government during the International Film Festival in Sao Paulo this month. Old pictures, originally lensed on paper, have been transferred to celluloid by Primrose Productions. Film has been narrated in Portuguese by Dr. Heitor Montenegro, visiting professor at UCLA.

Nine-installment blog of Bob Hope blog will be published by the Saturday Evening Post beginning in its Feb. 13 issue. Feature, titled "This Is On Me," was authored by Pete Martin, who did the profile on Bing Crosby in the same mag last year. SEP has mapped an extensive promotional pitch, including tie-ins with theatres playing Hope pic.

Motion Pictures Group of the special gifts committee for the N.Y. Catholic Charities 1953 appeal gleaned \$32,239. Universal's John J. O'Connor was chairman and vice-chairman was Altec's L. Douglas Netter. George J. Schaefer, treasurer of the Cardinal's Committee of the Laity, also served on the group.

Nominations for the Oscar Derby closed over the weekend and the results will be announced Feb. 16 after tabulation by Price, Waterhouse & Co., certified public accountants. Final voting ballots will be issued March 2, with the deadline set for March 16, allowing nine days for tabulation.

March. His widow took her own life a week later. Kramer (visiting N. Y., leaves tomorrow (Thurs.) for a five day rest in the Bahamas. He and Mrs. Kramer will cover the publicity rounds (for the book) in Miami and Chicago before his arrival back on the Coast Feb. 12. They'll remain west for a few weeks before embarking on the fullscale tour to plug "Stranger."

Thompson, incidentally, died last

'SOUND' SOWS EXHIB DISCORD

Amusement Stock Quotations (N.Y. Stock Exchange)

For Week Ending Tuesday (2)

1953-54		Weekly Vol.	Weekly	Weekly	Tues.	Net
High	Low	in 100s	High	Low	Close	Change for week
17½	12½	Am Br-Par Th	101	15¼	15¼	— ½
50½	38¼	CBS, "A" . . .	78	45¼	41¼	— 3
50½	38½	CBS, "B" . . .	30	45¼	41½	— 3¼
22¼	11⅞	Col. P/c. . . .	68	21½	20½	— 1⅞
12½	7⅞	Decca	298	10½	10	— ½
50⅞	41⅞	Eastman-Kdk.	208	50½	50⅞	+ ⅞
14⅞	10⅞	Loew's	235	14	13⅞	— ½
7¾	4⅞	Nat. Thea. . . .	258	7¼	7	—
30¾	24½	Paramount . .	54	28¼	27¼	— ¾
36½	26⅞	Philco	74	30¼	29	— ¾
29¾	21	RCA	1897	26¾	25½	+ ¾
4⅞	2⅞	RKO Picts. . .	386	3⅞	2⅞	+ ⅞
5¼	3¼	RKO Thea. . .	102	5	4⅞	— ½
4¼	2¾	Republic	44	3¾	3⅞	— ½
11⅞	9¾	Rep. pfd. . . .	5	10¼	10¾	+ ¼
12¾	8¾	Stanley War. .	30	12¾	11¾	— ½
22¼	13½	20th-Fox . . .	371	21¼	19¾	— 1½
20⅞	14	Univ. Pict. . .	67	19⅞	19⅞	+ ½
69	61	Univ. pfd. . .	25	69	67⅞	—
17½	11¼	Warner Bros. .	69	14¼	13⅞	—
84	62⅞	Zenith	25	67¼	65¼	— 1½
American Stock Exchange						
6	2⅞	Allied Artists	48	4⅞	4¾	—
17¾	13⅞	Du Mont . . .	183	10½	9¾	+ 7½
17¼	13¾	Technicolor .	142	14	12¾	— 1
3¾	2¾	Trans-Lux . .	5	3	2⅞	—
Over-the-Counter Securities						
				Bid	Ask	
Color Corp. of Amer.				5¼	1¼	—
Cinerama				1⅞	2⅞	—
Cinepeake Industries				2⅞	3⅞	—
Polaroid				56	58	+ 4½
U. A. Theatres				11	12½	— ¾
Walt Disney				10¼	11½	+ ¾
* Actual Volume.						

(Quotations furnished by Dreyfus & Co.)

You See Before You—A Happy Exhib

Charles Moss Deplores Constant Intra-Trade Warfare—Likes to See Producers Prosper

By HY HOLLINGER

In an era marked by bitterness in distributor-exhibitor relations, Charles Moss is perhaps unique. Operator of the Criterion on Broadway and theatres in Florida, New Jersey and Long Island, Moss has no complaints relating to terms for pix ("It's just a matter of negotiating and bargaining") or has he any objection to trade practices concerning new equipment ("You have to be sure it can be amortized quickly").

Moss' view, succinctly and directly stated, is that the intra-trade warfare is useless. "Producers, distributors and exhibitors," he said, "must get together to get as much as possible out of the public rather than out of each other." Another Moss eyebrow lifter: "Producers must be encouraged. I'd rather make a smaller profit than have the producers stop making pictures. There must be a relationship between the producer, distributor and exhibitor. They don't want to put each other out of business." Moss' remarks are all the more surprising in light of the fact that he can be classified as an indie exhibitor, his total theatre holdings consisting of eight houses.

Moss backs up his seemingly heretical remarks with concrete examples. Not too long ago, he guaranteed Samuel Goldwyn \$200,000 against a percentage for the Broadway run of "Hans Christian Andersen." In trade circles, deal was regarded as one of the most fabulous ever set for a Gotham run. "Goldwyn took \$360,000 out of that engagement," Moss disclosed, "and I ended up with a good profit. I'm willing to make similar deals if I think the picture is worth it."

An instance of the exhibitor's faith in the industry is his theatre acquisitions during the past two years, a period when most theatremen complained of a declining boxoffice. In addition to acquiring four former United Paramount houses in Florida—Orlando, Gainesville, Ocala and Hollywood—Moss constructed a new house in Fort Lee, New Jersey. All the theatres, he said, are operating profitably.

The Moss outlets are all first-

(Continued on page 13)

Goldwyn's Gala Reprise

Washington, Feb. 2.

"Premiere" of an old picture, with Supreme Court justices, diplomats, Congressmen and bon ton generally in attendance occurs tomorrow (Wed.) here. It's Sam Goldwyn's "Best Years of Our Life," with the White House Correspondents Assn. serving as auspices.

Producer, players Myrna Loy, Teresa Wright and Harold Russell, director William Wyler will also decorate the gala revival.

Use Peak Yr. Contrast And Net Not Big

Washington, Feb. 2.

Publicly reported film industry dividends for 1953 totaled only \$21,405,000, less than half of the figure for the postwar peak years. U. S. Commerce Department reported today (2). The 1952 dividends aggregated \$25,946,000, so that the '53 figure was a postwar low.

There was, however, some pick-up last December when the film companies cut a melon of \$4,886,000 for their stockholders, compared with \$4,437,000 for December, 1952. Big dividends in December were Universal, \$780,000; Loew's, \$1,029,000; Paramount Pictures, \$1,170,000; American Broadcasting—Paramount Theatres, \$1,129,000; and 20th, \$692,000.

Dell Robb Egypt Bound

Dell Robb, unit manager for Cecil B. DeMille's upcoming "The Ten Commandments," is due in N. Y. from the Coast next week and heads for Cairo Feb. 18.

He'll make a survey of locations in Egypt for lensing the epic.

SKOURAS GAINS STEREO ALLIES

Question of stereophonic sound has split exhibition into two camps, one going along with 20th-Fox that directional sound is a necessary and positive ingredient of CinemaScope and the other asserting with equal vigor that it's a costly device with minor b.o. potential.

Several facts stood out this week as the stereophonic sound controversy continued to boil:

(1) There is a divergence of interest among theatre operators with the larger houses generally adopting the theory that multi-channel sound, if not absolutely necessary, at least can represent a sizeable asset at the b.o.

(2) Exhibs who already have stereophonic sound ordered or installed want to protect their investment and are therefore in full accord with the 20th position, which is that four-track magnetic sound is a "must" part of CinemaScope presentation.

(3) 20th execs, led by prexy Spyros P. Skouras, have gone on what virtually amounts to a crusade for stereophonic sound, with Skouras himself contacting a large group of top execs in exhibition to put across his point of view. This campaign has, in many instances, been conspicuously successful.

(4) There has been an over-emphasis on the "mixer" employed by Walter Reade in his test at the Community Theatre, Morristown, N. J. Exhibs opposed to multi-channel sound want 20th to supply them with single soundtrack versions of its CinemaScope releases.

(5) There is practically no chance that the four comparative sound tests agreed on between Skouras, and Reade will come off within the coming month, and some doubt that they'll ever be held since both parties are highly dubious that the results can or will be convincing either way.

Extent of the rift in exhib ranks was emphasized last week with the resignation of Indiana Illinois Theatres from Theatre Owners of America. The Chicago circuit informed Reade of its withdrawal by wire, castigating the TOA prexy at

(Continued on page 15)

TOA Emphasizes Exhibs Free Will on Equipment; Upholds Production Code

Theatre Owners of America board of directors, meeting in Washington yesterday (Tues.), adopted resolutions expressing "its continued approval of the principle of a Production Code" and maintaining exhibs' rights to install whatever equipment they pleased without dictation from distributors.

Details of the resolutions were issued by TOA's New York office as the exhib org continued its news blackout at Washington's Mayflower Hotel. Statement relating to equipment was obviously aimed at 20th-Fox's insistence that stereophonic sound is a "must" for CinemaScope pictures. The company, however, was not named.

"We maintain," the resolution said, "that whether an exhibitor installs stereophonic sound or other equipment must rest on his own discretion and choice." Board appointed a committee consisting of Alfred E. Starr, E. B. Martin and general counsel Herman M. Levy "to do whatever necessary to guard these exhibitor prerogatives zealously and not to fight off all attempts to invade or encroach upon these rights to the end that the policies of operation of any exhibitor shall not be dictated by any distributor or by any combination of distributors."

On the subject of the Production Code, the TOA board said it must be preserved "in order to insure that the American motion picture screen will at all times fulfill its obligations and responsibilities to the public."

RCA, GE, Loew's Standout in Market; General Outlook Retains Bullish Tone

By MIKE WEAR

Goldsmith's Global Beat

Harry Goldsmith, United Artists veteran in the foreign department, has been appointed sales supervisor for Great Britain, the Continent, Middle East and South Africa. Reuben Perlman, for the past three years in charge of domestic contract liquidation, shifts to foreign operations as sales supervisor of Latin America, Far East and Australasia.

They'll work with Alfred Katz, assistant foreign sales manager, and under the supervision of Louis Lober, general foreign manager.

In another change, Joel Hart, for eight years with the 20th-Fox foreign department, has joined UA as manager in Cuba, succeeding the late Jose Del Amo.

Allied Board Looks for Its Studio Voice

Allied States Assn.'s board of directors, meeting in Cincinnati Friday and Saturday (5-6), will weigh exhibitor say-so in a film company via the acquisition of sufficient shares of stock. Board will tally the results of a survey of Allied members to determine how many shares exhibs hold in a particular company, and what action to take to assure exhib representation on the board of a designated company.

Move had its origin at Allied's annual confab in Boston last October when keynoter Truman Rembusch said that "ownership of 10% of any film company's stock by exhibitors who will guarantee playdates at prices comparable to the going market, would secure the voting rights of sufficient shares of stock owned by large investment houses in a film company, to secure control of the company." Rembusch suggested that picture-wise exhibs of proven quality could be elected to the board of such a company and that they could "immediately lay plans looking toward relieving to a great extent the shortage of product. Such a board could eliminate non-productive personnel of the company in sales and production, replacing them with men of vision; could put into effect incentive selling policies and develop new media of effective advertising."

In addition to determining the number of shares held by Allied members, the survey sought to ascertain how many additional shares such exhibs would be willing to purchase; whether they would be willing to assign their voting rights to an exhib committee; and whether they would guarantee playdates to a designated company.

Lichtman Predicts End Of CinemaScope Print Bottleneck by March 15

With Technicolor turning out imbibition prints of CinemaScope pix and DeLuxe Laboratories in N. Y. stepping up its output of prints on Eastman color positive, the current bottleneck in CinemaScope prints will be broken by March 15. Al Lichtman, 20th-Fox director of sales, told a meet of homeoffice and field sales heads in N. Y. last week.

Lichtman put the number of U. S. and Canadian theatres currently equipped for CinemaScope at 1,500 and said orders were rolling in at the rate of approximately 100 a week. He figured that theatres would turn to CinemaScope even faster as more prints become available.

After consolidating its recent gains along with backing and filling, the stock market again moved forward late last week. Advance was so extensive that it hinted a real test of the 1953-54 highs was in the offing and might bring a confirmation of a new bull move. In any such upward swing, most amusement shares appear in a position to take an active part, particularly film stocks. Many of the latter have been selling near 1953-54 highs recently. Another favorable development for the amusement group was the fact that such radio shares as Radio Corp. of America common and General Electric surged upwards. RCA common was the most active stock on the Big Board last week.

Both Universal common and preferred, which had been holding near their old highs, did well last week on issuance of an improved earnings statement for the past fiscal year. The preferred went ahead into new high ground. Paramount Pictures held very steady most of the week presumably on the basis of solid earnings from several nice grossing pix despite an apparent trend in bigger houses towards C-Scope.

Judging from the tape, 20th-Fox appeared a bit tired, dipping about two points at one time from the 1953-54 high. However, around \$20, the company shares appeared to hint a boost from the present \$1 annual dividend rate at some time in the future, depending on just how much of the cost of the CinemaScope setup the corporation plans to write off for 1953.

Loew's Standing
More and more attention was devoted to Loew's, regarded as the biggest film company by Wall Street, and long a leader of the amusement group. The fact that the company was able to widen the profit margin before taxes to 5.12% as against 2.41% a year ago in the first 12 weeks of the current fiscal year was rated significant by financial observers. Actual gross sales and operating revenue

(Continued on page 13)

Berger Wants Court Test 'Meaning Something' On Control of Admissions

Minneapolis, Feb. 2. President Bennie Berger of North Central Allied left for Cincinnati to attend the Allied board meeting and out to have organization commit itself to a U. S. Supreme Court showdown on film companies' legal right to pre-release pictures, and specify the minimum admission prices for such showings in the manner they've been doing.

In an opinion requested by U. S. Senator Andrew Schoeppel, Senate small business committee chairman, assistant U. S. attorney general S. M. Barnes recently upheld rights of districts in this regard.

Sharply critical of the Barnes' opinion and disputing it, Berger wants Allied States to start a federal court suit "to get a decision that really would mean something."

"It's ridiculous to claim that the setting of minimum theatre admission prices by the distributor as a condition of the sale of pictures doesn't constitute price fixing in violation of the consent decree," claims Berger.

'Star' in Home Stretch

Hollywood, Feb. 2. Warners' lengthy production schedule for "A Star Is Born" moves into the home stretch of its dramatic sequences this week, after which shooting will halt while two elaborate dance numbers are rehearsed.

Numbers are "I'm Off the Downbeat" and "Lose That Long Face," requiring from 60 to 100 dancers. Rehearsals will be conducted by choreographer Richard Barstow.

JUST WHAT THE DOCTOR ORDERED!
*It's loaded with
 boxoffice vitamins!*



R_x "Laugh-laden entertainment!
 Well equipped to pay off in revenue
 and audience satisfaction!"
 —BOXOFFICE

"Mitchum smoother than ever... Miss
 Simmons is delightful... Hunnicutt turns
 in another top job!"
 —HOLLYWOOD REPORTER

"Delightful comedy... Strong marquee
 draw... should score wherever played
 and do exceptionally well!"
 —SHOWMEN'S TRADE REVIEW

HOWARD HUGHES presents

ROBERT MITCHUM

JEAN SIMMONS

ARTHUR HUNNICUTT

She couldn't say NO!

with

EDGAR BUCHANAN • WALLACE FORD • RAYMOND WALBURN

Directed by LLOYD BACON • Screenplay by D. D. BEAUCHAMP, WILLIAM BOWERS and RICHARD FLOURNOY • Produced by ROBERT SPARKS



Picture Grosses

SEATTLE

(Continued from page 9)

and "World for Ransom" (AA). Okay \$8,000 or near. Last week, "Appointment Honduras" (RKO) and "Tighty Lawman" (AA) \$8,500. Fifth Avenue (Evergreen) (2,500; \$1-\$1.50). Holding at big \$9,000 after \$12,700 last week. Music Box (Hamrick) (850; \$1.25-\$2.25). Last week, "Captain's Paradise" (UA) (5th wk), \$3,800 in 8 days at \$1.25 top. "Music Hall" (Hamrick) (2,300; \$1-\$1.50). "Knights Round Table" (M-G) (3d wk). Great \$10,000. Orpheum (Hamrick) (2,700; 90-125). "Hondo" (WB) and "Ger-aldine" (Rep) (3d wk). Solid \$7,200 in 6 days. Last week, \$9,200. Paramount (Evergreen) (3,039; \$4-\$1.09). "Cease Fire" (Par) (3D) and "Mystery Lake" (Indie). Mild at \$7,000 or near. Last week, "Men in Attic" (20th) and "Man Crazy" (20th), \$5,700 at 80c top. "Liberty" (Hamrick) (1,850; 65-90). "Go Man Go" (UA) and "Donovan's Brain" (UA). Fairish \$6,000. Last week, "Saadia" (M-G) and "California Outpost" (Rep); \$3,500.

'VALIANT' SOCK 7½C, PORT; 'BORDER' \$7,000

Portland, Ore., Feb. 2. Biz is slowly recovering after the snowstorms of last week. "All Brothers Valiant" is rated socko at the Liberty while "Border River" shapes fine at Paramount. "Sadie Thompson" still looms good at United Artists in third week.

Estimates for This Week
Broadway (Parker) (1,890; 65-90) — "Wild One" (Col) and "Prisoners Casbah" (Col). Tall \$9,000. Last week, "War Arrow" (U) and "Glass Web" (U). \$8,400.
Century (Foster-Breal) (800; 50-70) — "Song of Land" (UA). Fair \$1,800. Last week, "Shark River" (UA). \$2,200.
Guild (Foster) (400; \$1) — "Mr. Potts To Moscow" (Indie). So-so \$2,000. Last week, "Captain's Paradise" (UA) (5th wk), \$2,600.
Liberty (Hamrick) (1,875; 65-90) — "All Brothers Valiant" (M-G) and "Fort Algier" (UA) (2d wk). Sock \$7,500. Last week, \$9,400.
Oriental (Evergreen) (2,000; 75-150) — "Man Between" (UA). Mild \$2,500. Last week, "12-Mile Reef" (20th) (4th wk), \$3,300.
Orpheum (Evergreen) (1,600; \$1-\$1.50) — "Khyber Rifles" (20th) (2d wk). Nice \$9,000. Last week, \$4,000.
Paramount (Port-Par) (3,400; 65-90) — "Border River" (U) and "Jennifer" (Indie). Fine \$7,000. Last week, "Forever Female" (Par) and "City Never Sleeps" (Rep). \$9,800.
United Artists (Parker) (890; 65-90) — "Sadie Thompson" (Col) (3d wk). Good \$6,000. Last week, \$7,300.

PITTSBURGH

(Continued from page 8)

\$12,000. Last week, "Paratrooper" (Col) (2d wk-5 days); \$6,500.
Penn (Loew's) (3,300; 90-\$1.50) — "Knights Round Table" (M-G) (6th wk). Got last-minute review when fifth week topped the fourth; way biz is holding up may get a seventh. Heading for big \$11,000 on the heels of \$12,000 fifth week.
Squirrel Hill (SW) (900; 50-85) — "Mr. Denning Drives North" (Indie). Reviews not so good, and modest \$3,000 looms. Last week, "Tidefield Thunderbolt" (U), \$2,500.
Stanley (SW) (3,800; 65-\$1) — "Eddie Cantor Story" (WB) (2d wk). Cantor biography heading for fine \$11,000. Last week, \$18,000.
Warner (SW) (1,200; \$1.30-\$2.80) — "Cinerama" (Indie) (6th wk). Picking up sharply and shooting for best session since the holidays. Looks to reach smash \$25,000, on top of \$24,000 last week.

MINNEAPOLIS

(Continued from page 9)

(3d wk). Good \$10,000. Last week, \$15,500.
RKO-Orpheum (RKO) (2,890; 65-\$1) — "12-Mile Reef" (20th) (2d wk). Has come through nicely in face of 23-below-zero weather. Smash \$14,500. Last week, \$16,500.
RKO-Pan (RKO) (1,600; 40-76) — "Donovan's Brain" (UA) and "Shark River" (UA). Okay \$4,500. Last week, "Paratrooper" (Col) (2d wk). \$5,000 at 65-85c scale.
State (Par) (2,300; 65-85) — "Eddie Cantor Story" (WB). Okay \$7,000. Last week, "Forbidden" (U). \$4,800.
World (Mann) (400; 55-\$1.20) — "Captain's Paradise" (UA) (4th wk). Good \$3,200. Last week, \$3,600.

'Bigamist' Bright 14C, K.C.; 'Oklahoma' Strong \$9,000, Torch Dim 8½C

Kansas City, Feb. 2.

Picture fare is only so-so to moderate currently. "Bigamist" in four Fox Midwest Theatres turning in biggest coin total but "Boy From Oklahoma" at Paramount, with area premier is comparatively stronger. "Torch Song" is slow at Midland.

Estimates for This Week

Kimbo (Dickinson) (504; \$1-\$1.80) — "Julius Caesar" (M-G) (3d wk). Strong \$3,500, and will hold. Last week, \$3,300.
Midland (Loew's) (3,500; 50-75) — "Torch Song" (M-G) and "Shoot First" (UA). Slow \$8,500. Last week, "Knights Round Table" (M-G) (5th wk), \$7,800 with \$1.24 top.
Missouri (RKO) (2,650; 60-85) — "Gun Fury" (Col) and "Nebraskan" (Col). Light \$5,000. Last week, "Public Enemy" (WB) and "Little Caesar" (WB) (reissues), \$7,000.
Paramount (Tri-States) (1,900; 65-85) — "Boy From Oklahoma" (WB). Heavy opening day bally with p.a. of Will Rogers Jr. Strong \$9,000. Last week, "Eddie Cantor Story" (WB) battled frigid temps but came out with \$10,000.
Tower, Uptown, Fairway, Granada (Fox-Midwest) (2,100; 2,043; 700; 1,217; 65-85) — "The Bigamist" (RKO) and "Man in Attic" (20th). Good \$14,000. Last week, "Three Young Texans" (20th) and "Keys of Kingdom" (20th) (reissue), \$13,000.
Vogue (Golden) (550; 75-\$1) — "Captain's Paradise" (UA) (6th wk). Hearty \$2,300, and holds. Last week, \$2,300.

'Knights' Giant \$30,000, Buff; 'Cantor' Loud 12C

Buffalo, Feb. 2. "Knights of Round Table" is standout here this session with a terrific total at the Buffalo. "Eddie Cantor Story" looks good at Century. "War Arrow" is rated hefty at the Lafayette.

Estimates for This Week

Buffalo (Loew's) (3,000; 90-\$1.25) — "Knights of Round Table" (M-G). Terrific \$30,000. Last week, "Easy To Love" (M-G) (2d wk), \$11,000.
Paramount (Par) (3,000; 55-80) — "Majesty O'Keefe" (WB) and "Hundred Hour Hunt" (Indie) (2d wk). Okay \$8,000 or close. Last week, \$15,000.
Center (Par) (2,000; 55-80) — "Eddie Cantor Story" (WB). Good \$12,000. Last week, "Khyber Rifles" (20th) (3d wk), \$10,000.
Lafayette (Basil) (3,000; 50-80) — "War Arrow" (U) and "Limping Man" (U). Hefty \$11,000. Last week, "Forbidden" (U) and "Border River" (U), \$10,000.
Century (Buhawk) (3,000; 55-80) — "Wild One" (Col) and "El Alamein" (Col). Modest \$10,000. Last week, "Bad for Each Other" (Col) and "Prisoners Casbah" (Col), same.

SAN FRANCISCO

(Continued from page 8)

\$13,000. Last week, "Sadie Thompson" (Col) (3d wk), \$10,000.
Orpheum (No. Coast) (2,538; \$1.80-\$2.80) — "Cinerama" (Indie) (5th wk). Big \$32,000. Last week, \$32,500.
Esquire (No. Coast) (957; 50-90) — "Riders to Stars" (Indie) and "Dragon's Gold" (Indie). Fair \$4,500. Last week, "Go Man Go" (UA), \$5,500.
United Artists (No. Coast) (1,207; 65-95) — "Paratrooper" (Col) and "Drums Tahiti" (Col). Lofly \$11,000 or near. Last week, "Man Between" (UA) and "Heart Goes Crazy" (UA) (2d wk), \$4,200.
Stagedoor (A-R) (370; \$1.80-\$2.40) — "Julius Caesar" (M-G) (6th wk). Big \$8,500. Last week, \$8,000.
City (Rosener) (400; 65-85) — "Tidefield Thunderbolt" (U) (2d wk). Good \$3,800. Last week, \$4,000.
State (Par) (2,300; 65-85) — "Royal African Rifles" (Indie) and "Fangs of Arctic" (Indie). Lean \$2,700. Last week, "Violated" (Indie) and "Binger" (Indie), \$3,000.
Larkin (Rosener) (400; \$1) — "Seven Deadly Sins" (Indie). Good \$3,200. Last week, "Murder on Monday" (Indie) (3d wk), \$2,200.
Vogue (S. F. Theatres) (377; 85-\$1) — "Leonardo Da Vinci" (Indie) (3d wk). Fine \$2,800. Last week, \$3,200.

KRAMER'S 'WILD ONE' MIXED IN ALBERTA

Edmonton, Alta., Feb. 2. Showing of Columbia's, "The Wild One," starring Marlon Brando, has been banned by the Alberta censor board.

Col. P. J. Fleming, Edmonton, head censor, labelled the Stanley Kramer-produced film a "revolting, sadistic story of degeneration." He said it is full of brutality displayed by an irresponsible gang of hoodlum who flout the law and go unpunished.

Gilbert Bros.

Continued from page 4.

venient Delaware, noting that it comes as no surprise to those who have followed the activities of the company.

Motion picture meetings, the report says, were well attended. Lauded by the Gilberts for their conduct of meetings were Loew's Leopold Friedman and 20th-Fox's Spyros Skouras. Other film company meetings are also discussed without similar praise for the presiding officers.

Advocates of cumulative voting, the Gilberts cite the effort of Charles Green for "the splendid fight for the principle cumulative voting" at 20th which was waged unsuccessfully. Experience gained at various corporation meetings, say the Gilberts, offers increasing proof that legislation must be obtained for mandatory cumulative voting.

Loew's 1952 annual report is rapped for failure to include a president's message "telling the stockholders of the year's development in review" and for containing an overabundance of film production advertising. "A reasonable amount," says the report, "is normal and even good in a film company's Annual Report, but too much is too much in what is, after all, a financial document."

The Gilberts support the idea of women members on boards of directors, adopted in principle at 20th at last year's confab, but as yet not put into practice.

U's Sock Year

Continued from page 4

was \$2,307,701 against a tax bite of \$4,290,000.

U's annual report showed film rentals up from \$64,128,710 in '52 to a record \$70,490,254 in '53. Domestic sales and rentals were boosted from \$41,215,338 in '52 to \$43,630,051 in '53. Foreign rentals took a bigger jump, increasing from \$22,913,381 in 1952 to \$26,860,203 in 1953. Figures indicate a rise in selling expenses both in the U. S. and abroad.

Report pointed out that U was keeping pace with technical developments but was skeddaddling 34 pix (24 of them in Technicolor) so as not to hamper sales with a shortage of pictures. It stressed the need for the company to be in a position to serve all the theatres, with all its films to be made for both wide and conventional-size screens.

Universal annual stockholders meet is skeddaddled for March 10 in N. Y. at which time 11 directors will be elected. That's one less t.l.c. on the board in 1953. Leon Goldberg, v.p. and treasurer, resigned Oct. 17 and isn't being replaced on the board. Three Decca Records reps on the board are—and will be—Milton R. Rackmil, Decca and U proxy; Harold I. Thorp and Samuel H. Vallance. Decca owns 600,075 shares of common, representing approximately 56.5% of the U stock outstanding.

Proxy statement showed Goldberg (now United Artists financial v.p.) in for \$35,000 in termination pay. Total fee of U directors and officers as a group during the year came to \$669,933 with Rackmil drawing \$80,000; N. J. Blumberg, board chairman, \$78,000; Alfred E. Daff, exec v.p., \$69,340, and John J. O'Connor, v.p., \$52,000.

Flick Gets \$315 Raise

Albany, Feb. 2.

State of N. Y. budget sets \$102,423 for Motion Picture Division of Education Dept. That's the unit with authority over film censorship. Dr. Hugh M. Flick, director, who currently draws \$7,856 gets a \$315 hike.

Division examined 1,384 films during last fiscal year.

RCA, GE, Loew's

Continued from page 11

rose 8% to \$41,009,887 in the period.

Aside from improved theatre attendance, Loew's gained from several big grossers in that quarter. The second quarter ending in February now is expected to show even greater improvement since taking in earnings from "Knights of the Round Table," top grosser last month in VARIETY's boxoffice survey. This initial C-Scoper from M-G is reported to be showing earnings exceeding even the most optimistic hopes of the company.

While RKO Theatres shares appear to have levelled off around \$5 or slightly under, improved earnings over a year ago are anticipated in some quarters of Wall Street. Sharp economies by the new setup plus favorable b.o. results as a result of playing the field and playing such piz as "The Robe" and other C-Scoper and 3-D productions has given rise to hopes of better earnings.

While Technicolor has not gone forward recently, it has held steady around 14 which is equal to \$28 per share on the old stock prior to the splitup of shares. Aside from the fact that stock now is closely held, there appears to be evidence of accumulation for the longterm pull.

Steadiness of National Theatres stock around \$7 per share during recent trading sessions was viewed as reflecting favorable reaction to the company's quick writoff of CinemaScope installation costs. While cutting into operating costs in recent quarters, it was rated as placing the corporation in a favorable position as to future earning possibilities.

Driveins Probe

Continued from page 5

booker for Chicago and Indianapolis ozoners, on the subject of film; Marc Wolf, about car heaters for winter operation at his Gary, Ind., drivein; Herbert E. Sindlinger, who furnished figures for the industry's anti-tax fight last year, on advertising methods, and Col. George Mingle, superintendent, Ohio State Highway Patrol, on traffic control at ozoners.

Visitors will travel 15 miles to Montgomery, O., Wednesday to view a new screen at sunset at one of Phil Smith's driveins. Screen is claimed to give driveins an early extra hour of operation at dusk. On the way back to town the ozoners will see a demonstration of Arvin Heater Co. ear units at Shor's Twin Drivein, a year-around operation in suburban Bond Hill.

Abraham F. Meyers, Allied's general counsel, is due on the platform at all sessions for advice on legal questions. He and Snapper claim that the present 4,000 or more driveins represent from 15 to 30% of the distributors' current revenue.

George Murphy Talks

Today (Tues.), Metro goodwill ambassador George Murphy reminded the attending exhibitors that a system of arbitration must be set up to avoid a "waste of energy and bickering" on minor points. "After all," he added, "we're all in the same industry."

Murphy also pointed out that "producers are getting down to earth and are thinking in terms of what the public wants." A higher class of film must now be made, he declared, for "B" pictures aren't doing business. Industry's technical advances were touched upon by the former actor who looks upon CinemaScope and stereophonic sound as a "final answer" to problems confronting the biz.

Screen Publicists

Continued from page 7

companies. The UA pact, which expired several months ago, has been extended until the close of the present talks, thereby binding the union in its relations with UA.

Meetings with Col and WB negotiators are scheduled for today (Wed.) and tomorrow and the tenor of these talks will, to a large degree, determine whether or not the "economic action" plans will be implemented. Talks at Universal and 20th-Fox haven't started yet, the respective contracts expiring on March 2 and April 17. Union is seeking a 15% wage hike and an increase in present minimums.

Britain's Pix Biz Still Tops Field But TV Cutting In

London, Feb. 2.

Percentage-wise, Great Britain has the highest picture-going population in the world, according to a survey prepared by two Board of Trade executives in a paper read to the Royal Statistical Society in London last week. Nearly half of paid admissions were by people below the age of 25 while a fifth were by children under the age of 16. From 1949, admissions have been declining at an average rate of 2% annually and tv is estimated to be responsible for three-quarters of the drop.

Looking back to 1934, the survey recalls that, at the time, admissions represented 20 visits a year for every member of the population. By 1946, however, the figure had soared to 34 but the peak was followed by a sharp setback the following year. By the end of 1952, the figure had dropped to 27 visits per patron, a decline which might be viewed with some concern but hardly with alarm.

The BOT statistical experts forecast a continued decline in boxoffice admissions as tele coverage is extended and transmission times are increased, but rated too soon to be sure that the cinema business would not recover as the tv novelty wears off.

Confirming that the cinema is the cheapest form of mass entertainment, the report declares that four-fifths of the admission duty collected by the entertainment industry in Great Britain came from picture theatres.

Jules Verne

Continued from page 3

bution expense, will require about \$90,000 in rentals to break even.

"Leagues" is being done in CinemaScope and so far has Kirk Douglas, James Mason and Peter Lorre in lead spots. Charles Boyer is being eyed for another role but a deal is contingent on whether he can break loose from his run-of-the-play commitment in the current legitier, "Kind Sir."

The adaptation of the Jules Verne classic started shooting Jan. 11 in Nassau and is continuing in that location. Production shifts to Hollywood in March. Indie outfit took literally tons of equipment for underwater shooting at the Bahama site. Costly animation and special effects work is going into the film along with the straight live action.

'Happy Exhib

Continued from page 11

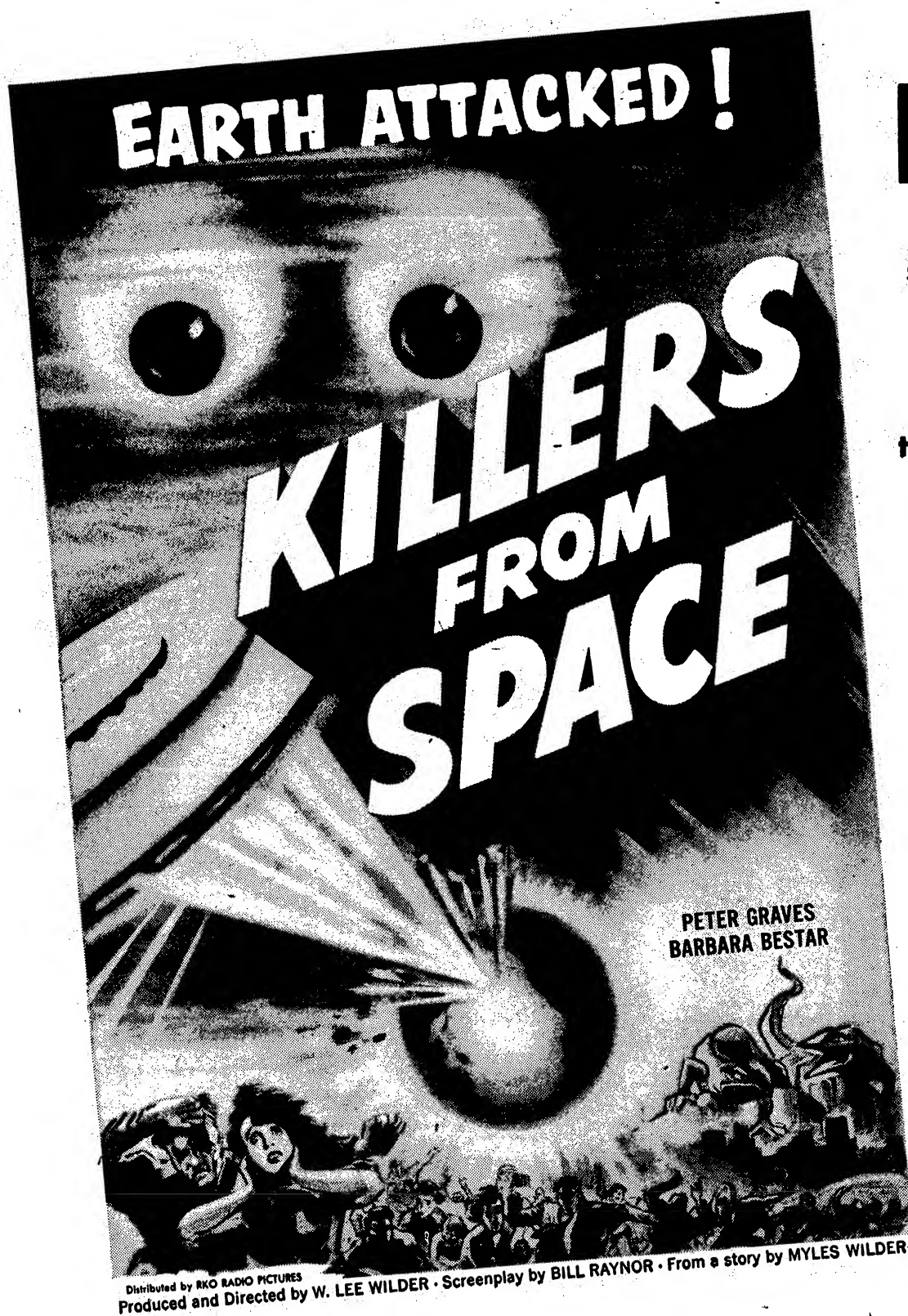
run situations, a factor he concedes is a necessity in the present market. He admits the situation might be quite different if the theatres were subsequent run houses. "The picture business," he said, "has become like legit. You either have a big hit or a big flop. And the first-run situations are the only ones geared for this type of operation."

While enthusiastic about the new film projection techniques, Moss feels that they're a novelty that will soon wear off. He says they've done a great deal to hype interest in pictures, but once the public becomes accustomed to them it'll be a return to the quality of the product. He feels the field is wide open now for aggressive independent producers. Like many exhibs weighing the entry into production, Moss is part of an eastern group studying such a project. "Our interest," he said, "will be mainly financial, but we want an experienced producer who is also willing to gamble by investing his own money."

Sideline businesses are becoming more common with exhibs, and Moss is not an exception. Teamed with Richard Lewis, he's in the tv-radio packaging biz. Outfit has a Mickey Spillane series going on 60 radio stations and is coming out with a vidpix version shortly. In addition, the tv show on ABC, "Quick as a Flash," is a Moss-Lewis property.

World Premiere

GOLDEN GATE THEATRE, SAN FRANCISCO • FEB. 10



RKO's big
exploitation
special launched
with a real
showman's
campaign in
the San Francisco
Bay area and
surrounding
situations

including:

OAKLAND, Telenews
SACRAMENTO, Capitol
VALLEJO, Rita
BOYES SPRINGS, Boyes Sp.
SALINAS, Alisal
MARYSVILLE, Tower
CHICO, El Rey
OROVILLE, Empire
SANTA CRUZ, Santa Cruz
LODI, Sunset
MODESTO, La Loma
LIVERMORE, State
EUREKA, Rialto
ANTIOCH, El Campanil
BENICIA, State
RENO, Tower
STOCKTON, Ritz
PALO ALTO, Varsity
SAN JOSE, Padre
KLAMATH FALLS, Tower
REDDING, Redding
SANTA ROSA, Tower
MONTEREY, Rio
MERCED, Strand
WOODLAND, Porter
SAN MATEO, San Mateo
NEWMAN, Westside
REDWOOD CITY, Fox
EL SOBRANTE, Park
PETALUMA, State
—and many more

Distributed by RKO RADIO PICTURES

Produced and Directed by W. LEE WILDER • Screenplay by BILL RAYNOR • From a story by MYLES WILDER

'Knights' Leads

Continued from page 4

"Kiss Me Kate" (M-G), fifth in December, was 11th: "Julius Caesar," also from Metro, rounds out the Golden Dozen.

"Captain's Paradise" (UA), "3 Sailors and a Girl" (WB), "Paratrooper" (Col) and "Living Desert" (Disney) were runner-up pix, each one topping the \$100,000 mark. Although largely playing smaller arty houses, "Paradise" grossed \$230,000.

Pix With Promise

Several new films, premed near the end of the month, show promise of being potentially big grossers. "Eddie Cantor Story" (WB) and "Glenn Miller Story" (U) both loom big, based on initial returns. Latter hit a mighty total on its first stanza in three Miami, Fla., houses. "Cantor" shapes as a coming high grosser, being nice to terrific on first batch of dates. "It Should Happen to You" (Col), another new entry, is socko on first big engagement in N. Y.

"Cease Fire" (Par) is starting out with high promise, playing in 3-D. "Jubilee Trail" (Rep) was launched in smash style in New Orleans with gross running about even with "Quiet Man," topflight Republic grosser. "Forever Female" (Par), also new, is doing nicely on some of its initial engagements.

"Majesty O'Keefe" (WB), which shapes as a strong newcomer, wound up seventh one week. "Wicked Woman" (UA) teed off in Philly in auspicious style. "Forbidden" (U), also new, did surprisingly well in a number of key spots, hitting the top runner-up classification in one stanza.

"Bigamist" (FR), which started out rather modestly, did much better near the end of the month when it was sold as adult entertainment. "Little Caesar," "Public Enemy," two WB reissues playing in combo, has done amazing trade so far, topping biz of newcomers in some instances. This is found money for the distrib.

"Quo Vadis" (M-G), now around on popscall engagements, is rated a bit spotty. "Gilbert and Sullivan" (UA) is doing fairly well on several spot engagements, playing mainly in smalltheaters. "War Arrow" (U) is surprising exhibs who felt that had seen too many western epics. Pic was among the top 12 one week.

"The Command" (WB), initial C'Scoper from Warners, opened stoutly at N. Y. Paramount. "Wild One" (Col) chipped in with several nice sessions. "Act of Love" (UA), which comes into the N. Y. Astor soon, was sturdy on some of its initial dates.

"All the Brothers Were Valiant" (M-G), sixth in December, enjoyed several big engagements last month. "The Robe" (20th), initial C'Scoper which was mainly in first-run nabs or smaller cities, added plenty of additional coin in January.

Fuller Praises

Continued from page 3

it and who then go shedding crocodile tears because they find they've lost a chunk of their patronage."

Fuller returned to the Coast yesterday (Tues.) to put the final touches to his original screenplay, "Sabre Tooth," which he'll direct under his one-year contract for 20th. Pic, which has a mountain-climbing expedition as its central theme, will be lensed in the Himalayas this fall in CinemaScope. Fuller is trying to get Tenzing Norgay, the Nepalese Sherpa, who was in the expedition which on May 29 scaled Mt. Everest, to take a part in the film.

Pending start of production, Fuller will write the screenplay for and direct "The Story of Esther Costello" for Romulus Productions in Britain. He's hoping to costar Bette Davis and Jean Simmons in that one.

Regarding "Hell and High Water," Fuller commented that it buries once and for all the myth that the scope lens is good only for spectacle-type pix. "In this submarine story we used the smallest sets ever used in a CinemaScope film," he declared. "With that lens you can pick up a glass of water—nothing else—and put it on the screen and it'll look great."

Fuller, who's done such pix as "Park Row," "Fixed Bayonets,"

"Steel Helmet" and "Pickup on South Street"—most of them stressing brutality to a marked degree—said audiences were looking for action. "People like sex, humor and violence. Give 'em that, and they'll be happy," he thought.

His predilection for screen violence has at times brought him into conflict with the Breen office. "There was this scene in 'Pickup on South Street' where one guy takes the other by his legs and drags him down the stairs. I wanted to show his chin going bump-bump all the way, making it clear that his teeth are being knocked out. But they wouldn't let me put that in. Would have been very effective, too," he said regretfully.

Yet, Fuller doesn't believe in making pix outside the Code realm. "It's the easiest thing in the world to make a shocker and then wind up on 42nd Street," he declared. "But who wants to make such films? They're for morons."

Sale Found

Continued from page 1

"Africa," Sale said, "was shot on location in and around Tangier and Malaga, Spain. The coastal areas there are a 'smugglers' paradise and were a perfect background for our melodrama."

Cooperation from Spanish authorities, Sale recalled, was "excellent." He rated technicians in Spain as competent and noted that "I got along with my high school Spanish much better than I had anticipated." Interiors for the Technicolor picture were lensed at the Shepperton Studios in Britain. It was brought in slightly under the 10-week shooting schedule.

Meantime, Bassler expects to put "Suddenly" before the cameras in Hollywood the end of the week. His first since leaving 20th, it will be made under his own banner tagged Libra Productions. Based on a script by Sale, it's described as a "shocker" with a seven-person cast and one set. Budget is said to be about \$500,000 with UA arranging the financing. Set to follow on Libra's slate is "Kirstie" from a script by Allan Scott. This will be an Anglo-American venture but no distribution deal as yet has been set.

With completion of "Suddenly," Sale and his wife plan to return March 20 to London where they'll ready several pictures to be made under their own Anglo-American arrangements. The Sales have set up Voyager Films, Inc. in the U. S. and Voyager Films, Ltd. in Britain. Each exclusively represents the other in their respective territories.

Already lined up, Sale revealed, are three films to be lensed for Columbia release in the western hemisphere while British Lion will handle 'em in the eastern global sector. First to roll will be an untitled yarn which Korda will produce and Sale direct. It's to start about June 1.

Second on Voyager's agenda is a yarn to be filmed in Africa tagged "Lord of the Elephants." Third venture will be a Technicolor musical based upon Anita Loos' (Mrs. Sale's aunt) "Gentlemen Marry Brunettes." This, Sale said, will have Van Johnson, Jeanne Crain and Debbie Reynolds in top roles. Shooting will be done in Paris and London with Sale directing. Score will utilize "some old Rodgers & Hart music."

Vislarama Short

Continued from page 4

a result, WB was able to cash in on the publicity and pre-selling job done for the C'Scope process. Reviews of "The Command," however, vindicated the Vislarama process since most critics acclaimed the picture quality.

Reason for not going along with "Aloha Nui" is obscure. It's thought that 20th did not wish to set a precedent since other producers might employ other anamorphic processes, and then seek the CinemaScope name. 20th charges a rental fee for the use of the CinemaScope taking lenses. In the case of a feature film, the charge is \$25,000.

Another reason for not allowing use of the CinemaScope name for "Aloha Nui" is that WB acquired the short long after the original deal with 20th was set.

'Don't Settle'

Continued from page 5

kept in the labs until engineering and economic facts clearly establish the process as commercial in the accepted sense of being adaptable to all segments of exhibition," the SMPTE topper said:

"Any proposal which is not adaptable to theatre markets of all classes is introducing possible limitations potentially harmful to the whole. It is unbelievable that any policy could be pursued indefinitely which would ignore the powerful drive-in market. To stifle the community theatre through lack of good product suitable to its facilities is striking at the very foundation of the industry."

In Tuesday's speech, Barnett outlined some of the difficulties inherent in CinemaScope for the ozoners. "The (CinemaScope) requirement is somewhat paradoxical for the drivens, where it is usual practice to provide as large a screen as can be accommodated with available equipment. Assuming this to be true, a change in aspect ratio would result in actual reduction in picture area. This, surely we can all agree, would be undesirable."

"Efforts to retain present picture aspect and still accommodate new aspect ratios would lead to very extensive and expensive structural modifications in most theatres. Curvature of the drive-in screen, to comply with certain proposals, presents even more serious problems." He added it was apparent that "true stereo sound cannot be reproduced in the drive-in under present operating procedures."

In his speech for tomorrow, Barnett says "some of the material which has appeared under the label of stereo sound has been as harmful to its acceptance as were the technically inferior 3-D productions to that process. I would like to suggest also that some situations and material may not at all profit by stereo sound. And, just as in the case of 3-D, engineers and technicians still have much to learn in the application of stereophonic sound."

As for 3-D, Barnett urged investigation of single-strip 3-D methods which are incompatible and commented that "the future of 3-D would appear to rest with production policy and acceptance on the part of the paying audience. Technical improvements and the advancement of standard practices will continue as long as the medium has potential value."

New Clause

Continued from page 5

a "proper" wide, curved screen and stereophonic sound involving at least three speakers behind the screen.

The amended contract eliminates any possibility of "mixer" sound tests such as the one made by Walter Reade in three of his theatres. However, it goes further in specifying the precise equipment that must be used for the showing of 20th pix.

Some of the exhib comment took the tone of "where do they get off telling us how to run our business?" One prominent circuit exec, in taking that line, wondered out aloud whether 20th didn't stand to lose more than to gain in laying down the law in this manner. He pointed out that, to his knowledge, quite a few theatres are playing CinemaScope pix with a 2:1 ratio, cutting off the sides, since they find it impractical to accommodate the wider 2.55 to 1 CinemaScope ratio.

However, 20th has its supporters, too. Gene Picker, Loew's theatre exec, for instance, sees nothing wrong with 20th's insistence on complete CinemaScope units. "We and they have the very same purpose—the best possible presentation of pictures," he declared. "They have a big investment in their productions, which are made for a certain medium. Why shouldn't 20th have the right to protect that investment. When it comes down to it we're on the same team."

Downing put it another way. "If everyone wants pictures to be shown in the best way, then 20th has no reason to tell an exhibitor what to do or not to do. If, however, the company feels that this isn't so, then it certainly has a right to make sure that its—and

the public's—interests are safeguarded." The most vocal opposition to the 20th policy comes from the smaller exhibs who feel it deprives them of their freedom of action. It's that group primarily which has clamored for CinemaScope pix in different versions and particularly with single-channel sound.

'Sound' Sows

Continued from page 11

the same time for his Morristown experiment, which he had undertaken without 20th's knowledge or consent and for which he has expressed his regret.

James E. Coston, Indiana Illinois Theatres exec, told Reade that after playing "The Robe" with "thrilling" results and of course with stereophonic sound—in a number of spots, he was "dumbfounded" to see the TOA topper "take such action that would not only jeopardize our investment but endanger the only invention and the first real technical advance since the advent of sound that has brought the people back into our theatres since the big slump began."

The wire went on: "We believe that such action (the 'mixer' test) is detrimental to the members of your organization and to theatre business generally, and we do not wish to remain a member any longer." The resignation and its implications were discussed early this week by the TOA board in Washington.

If there is a certain unanimity among the smaller exhibs regarding stereophonic sound, which is admittedly less effective in small houses than in the more spacious ones, execs of the big circuits don't see eye to eye on the question.

"We can't see where stereophonic sound has added anything so far," said the topper of one of the leading circuits.

Gene Picker's View

Opposite note is struck by Gene Picker, Loew's exec. "We are equipping practically all our houses," he disclosed last week (30). "I am a great believer in stereophonic sound. Once Hollywood learns to use it properly we will hear things we've never heard before. And don't kid yourself—it's going to reflect at the box office."

While the controversy rages, the drivens continue in a fix. An important test action looms in Augusta, Ga., where Donald Boardman, operator of the Skyview ozoner, complains 20th isn't giving him a chance to bid on its CinemaScope pix because, more or less of necessity, he doesn't have stereophonic sound.

Boardman said last week that he was always playing second run in Augusta and that he had demanded the right to bid for 20th's CinemaScopers on that basis. However, the company had sold to his indoor competition without giving him a chance to bid, and the local branch had refused to relay his complaint to the home office, he asserted. The Skyview screen is 120 feet wide and 50 feet wide, he said. Boardman would have to use a "mixer" to play CinemaScope films.

According to 20th, its engineers are working on a solution to the driven problem re CinemaScope. Meanwhile it's reported that the Ballantine Co. in Omaha, Neb., has come up with a stereophonic sound system for the ozoners. It involves the installation of three speakers in each car, one on each window and the third attached to the windshield via a suction cup. System would necessarily involve considerable rewiring.

Techni Cuts

Continued from page 7

tive is cut from 6.36¢ per foot to 4.25¢. The old price included various kinds of testing and so will the new price until Techni's present inventory of this type negative is exhausted.

Techni's move in cutting its prices reflect the extent to which the studios are switching to the single-strip Eastman color negative which can be threaded into an ordinary camera with minor adjustments. Techni is in a position to make separation negatives and apply its own color system in the processing. It's been having trouble handling pix exposed with anamorphic lenses. However, the Techni lab is set to turn out CinemaScope prints in the imbibition process.

Prelates Blast Supreme Court's Stand on Censors

Columbus, Feb. 2.

In a pastoral letter calling for intensified resistance to the materialism of the times, bishops of Ohio's six Catholic dioceses attacked the recent U. S. Supreme Court ruling on film censorship.

The bishops who were here for a meeting of the Catholic Welfare Conference last week, noted in the letter released Thursday (28) that the court's decision was predicated on the "maturity" of the modern viewer.

"It would be highly desirable," they declared, "if the motion picture industry itself would attain such a degree of maturity in its presentations that there would be no need of review or censorship or a production code for decency."

Warning that the court decision places greater responsibility on individuals in selection of entertainment, the bishops declared:

"That responsibility is given a new and sharp urgency by the apparent willingness of civil authority to tolerate all indecency and vileness in places of entertainment."

Bishop Griffiths at N. Y. Breakfast Defends Code

Weakening of the Production Code would mean removal of safeguards against degradation of the screen by "merchants of exotic erotics," the Most Rev. James H. Griffiths, warned at the fourth annual Communion breakfast for Catholic filmfests at the Waldorf-Astoria, N. Y., Sunday (31). Total of 1,500 persons attended the breakfast, which was preceded by Mass at St. Patrick's Cathedral.

Bishop Griffiths put it this way: "Panderers who, hypocritically in the name of artistic expression, (would) try to convince libertines that other persons interested in the moral fiber and stability of the nation are impinging on their porcine propensities—erroneously called liberty instead of license."

The prelate added, however, he's convinced that responsible industry leaders, via the Code, will stave off immorality. He said the Code could be branded as "old fashioned" or "antiquated" only if the same obtained with the Ten Commandments.

Griffiths coupled his defense of the Code with a condemnation of the U. S. Supreme Court decision in the "M" and "La Ronde" censorship cases. Latter, he said, was "so vague that not one of the justices was able to make up his mind as to what is 'immoral' in this great American republic."

N. Y. LICENSES 'LA RONDE'

First Makes Sure It's The Cut, Not Original, Version

Albany, Feb. 2.

The Board of Regents Friday (29) took the expected action in advising Dr. Hugh M. Flick, director of the Motion Picture Division, State Education Department, to issue a license for the French film, "La Ronde," after he had reviewed film to insure that "it is in the same form as heretofore shown to the Regents and to the U. S. Supreme Court."

This proviso was made to block the possibility Commercial Pictures, American distributor of the film, would try to show the original rather than revised version. There had been a report here such an idea was entertained by distributor.

Pathe Lab Biz Up 25%

Hollywood, Feb. 2.

Business at Pathe Laboratories last year showed an increase of 25% over 1952, according to Charles Amory, vicepres in charge of sales on the West Coast. He added that the approach of color television and new outlets for color film will mean a further increase in 1954.

Pathe recently signed former producer Sam Burkett as sales manager under Amory, and O. W. Murray, formerly with Color Corporation of America, as vicepres in charge of operations.

London Legit B.O. Taking it on Chin But Heavy Spring Production Set

By HARRY REGENSBURG

London, Jan. 26.

West End legit has been taking it on the chin the last few weeks, with business off in most theatres. In fact, with 40 theatres running attractions, less than half are making money, others being on the red side of the ledger.

Real money-makers are "The King and I," at the Drury Lane; "As Long As They Are Happy," Garrick; "The Confidential Clerk," Lyric; "Cinderella," seasonal pantomime at the London Palladium; "The Sleeping Prince," Phoenix; "Pygmalion," St. James's; "The Boy Friend," Wyndhams; "Witness for the Prosecution," Winter Garden; "A Day By the Sea," Haymarket; "Pardon My French," Prince of Wales, and "Ring Out the Bells," Victoria Palace.

Several reasons are attributed to the sudden falloff—shortage of cash, after-Christmas sales, coupled with threatened strike and sudden sold spell.

But with all that, the usual show biz optimism is prevailing, with managements getting ready for the big tourist influx, with lineup of eight new musicals already skedded for the next couple of months or so. They are two by George and Alfred Black, "You'll Be Lucky," at the Adelphi, with radio comic Al Read starred, and Vera Casperini and Hans May's "Wedding in Paris," starring Anton Walbrook, opening at the London Hippodrome May 5.

Val Parnell and Bernard Delfont's musical, "Palladium Revue," at the Palladium, with Norman Wisdom, supported by a host of American talent, is opening May 3. Others are Jack Hilton's two American hits, "Pal Joey" and "Wonderful Town," with no theatres set yet; Bernard Delfont's new revue, expected to go to the Saville, but held up due to his sudden illness, and H. M. Tennent's "After the Ball," the Noel Coward musical adaptation from Oscar Wilde's classic "Lady Windermere's Fan," with Mary Ellis and Vanessa Lee starred.

Shows expected to exit shortly from the West End include Henry Sherek's "Escapade" at the Strand, where it has been making good money, but has about exhausted its hit. Linnit & Dunfee's Vaudeville hit, "Trial and Error," quits Feb. 13 with nothing set to follow. Also, Ralph Birch's Broadway importation, "The Big Knife," at Duke of York's; the Black & Tennent's big success, "Seagulls Over Sorrento," and Tennent's "The Seven Year Itch," at the Aldwych which did fair, but didn't duplicate its Broadway hit.

New straight shows skedded for the West End in the next few months after a provincial tryout include Peter Saunders' "The Manor or Northstead," starring A. E. Matthews; Tom Arnold's "The Happy Prisoner," from Monica Dickens's book of the same name; Lord Vivian's musical by Leslie Julian Jones, based on a Noel Coward oldie, "The Marquise," done in the West End in 1927, and Bernard Delfont's new Philip King play, "Serious Charge," which he acquired after it tried out at a special Sunday show at the Adelphi.

Also, Margaret Kennedy and Basil Dean's "The Constant Nymph" revival (which was first done at the Garrick theatre in 1928) by Jack de Leon at the "Q" theatre Feb. 16, with John Gregson and Petular Clark starred. Show, if it clicks, goes to Golden's Green and Streatham, with West End to follow. Also, Jack Waller's musical adaptation of A. A. Milne's "Ivory Door," done in London and New York in 1927.

Okay U.S. Oldies for Javs

Tokyo, Jan. 26.

The Japan market for U. S. film oldies has been opened up with the announcement by the Japanese Finance Ministry that foreign films more than three years old may now be used on television. First foreign film to be seen on the small screen will be the German pic, "Der Doppelte Lottechen." Expected to follow the German entry is the Gallic, "Les Jeux Sont Fais." Heretofore telecast of foreign pix was limited to trailers.

'Gulls' (N.Y. Flop) Passes 1,500 Mark in London

London, Feb. 2.

"Seagulls Over Sorrento," which was one of last season's flop importations from Britain to Broadway, last Thursday (28) celebrated its 1,500th performance at the Apollo, Shaftesbury Ave., where it is jointly presented by George and Alfred Black and H. M. Tennent.

The play now holds third place in London's longest runs, "Worm's Eye View" being the first, followed by "Blithe Spirit." Three members of the original cast, William Hartnell, Nigel Stock and Gerald Anderson, are still in the show. Film rights were acquired by the Boulting Bros., who have lensed the play for Metro under title, "Crest of the Wave," with Gene Kelly in the lead.

New Bal Tabarin Sets Reopening

Paris, Jan. 26.

Jean Bauchet, new owner of the Bal Tabarin, which is now undergoing extensive renovation, says that this boîte will reopen in either July or October, depending on how rapidly his director, Pierre-Louis Guerin, can whip together the new show intended for this cabaret. Guerin will co-produce with Rene Fraday, and the two have a busy sked ahead in parlaying two top revues for this year, at their Lido and the Tabarin.

New Tabarin show will break completely with the old baroque-type mecano show of other days and feature a new lush spec-type show. In the offering is a plexiglass swimming pool for underwater contentions by slightly clad lovelies. Guerin and Fraday are on their bicycles looking for suitable acts for both houses and have just covered England, Germany and Italy. Guerin and Fraday leave soon for the U. S. to wind up their looksee for appropriate acts for the two big houses. Reopening of the Tabarin is eagerly awaited by other owners of the Pigalle district, who feel that if this goes over again with its previous renown, the overflow and after-show comers will be absorbed by the other more nudie boites in the vicinity.

Instead of Dip in Yank Film Prod. in Mex, More Pix Than in '53 Loom

Mexico City, Feb. 2.

Despite what was said here in trade circles last fall that Yank producers would abandon Mexico as a production country because of high costs. U. S. companies still like Mexico as a pic-making site.

Yanks are even showing more interest in local pic-making. That's revealed by Antonio Rodriguez Granada, secretary of the technical-manual workers locals of the Picture Production Workers Union (STPC), which has a definite say about all film production here. Granada figures at least 15 U. S. pictures will be made in Mexico this year. There were 10 Yank films produced down here in 1953. Final decision on Yanks' applications can't be made for a month or two, Granada explains, because of the priority on rulings which numerous Mexican producers have.

First U. S. pic of 1954 in Mexico will be "A Matter of Life and Death," starring Ricardo Montalban and Ann Bancroft with Harry Horner directing. Permit for this pic, which will be partly Mexican because Televoz is participating, was granted last year.

Ros' Coconut Grove Done

London.

In the anniversary issue of VARIETY, the name of Edmundo Ro's club in Regent Street, London, was incorrectly spelled as The New Coconut Grove. Correct spelling of the club at which Ros appears with his own rhythm combo is The New Coconut Grove.

Nat'l Theatre for India

New Delhi, Jan. 26.

The National Academy of Dance, Drama and Music is building its own National Theatre at Delhi, starting early this year. It will cost \$400,000. Half of this amount comes from India government subsidies while balance to be made up through concerts and donations. Simultaneously, the Academy also is planning to build rural theatres on vast scale with assistance from state governments.

Busy Last Half Set for Paris Legit Season

Paris, Feb. 2.

Final half of the 1953-54 legit season has now started with another batch of plays due before this rather prolific season calls it a day. At least 15 more plays will take the boards, and among them are pieces by important authors. These may turn out to be the final hits of the season which has spawned a notable crop of clicks. Among the awaited authors are Marcel Ayme, Julien Green and Andre Roussin.

Renaissance Theatre takes "Bel Ami," the Guy De Maupassant story, which has been adapted by Frederic Dard. This gets full turn-of-the-century trappings and recounts the story of an unsavory opportunist who gets his comeuppance. Theatre Moneau gets a new comedy by Rent-Jolivet, "The Hair of the Elephant," which concerns an almost fantastically lucky hero. Vieux Colombier will have the comedy, "Leone," by Marcelle Grespelle. Robert Lamoureux brings his comic talents to the Jacques Deval play, "The Strong Way" at the Athenae.

Theatre Michel Gets Revue

Parisis, the manager of Theatre Michel, starts a revue this week by young comedians Christian Duval and Darry Cowl, while the Capucines will have a new musical, "Les Chansons De Bilitis," by Marc Cab and Jean Valmy, with music by Joseph Kosma. The Theatre Porte St. Martin has a musical, "Al la Jamaïque," by Raymond Vincy and Francis Lopez in a lush tropical setting.

The indefatigable Jean De Letraz will have another boulevard sex comedy, "Barbara or the Pleasure," at the Potiniere. Ayme's "The Four Truths" goes into the Atelier. This is a comedy of morals and manners as a scientist unleashes a new foolproof truth serum on his family and reaps the consequences.

Roussin's "The Husband, the Wife and Death" will move into the Ambassadeurs to replace the successful "Dial M for Murder," which moves to the Ambigu Theatre. This is a new genre of comedy for Roussin. Green's new play will come in at the Bouffes-Parisiens. Called "L'Ennemi," this will preem on the eve of the French Revolution. It will star Maria Casares with direction by Fernand Ledoux.

The new Theatre Des Arts puts a switch in putting on "Gigi," adapted from the Anita Loos Broadway entry which was originally adapted from the book by French novelist Colette. The reprieve theatre, the Apollo, will bring back an early Henri Bernstein play, "Felix," in memory of the late author, while the Marc-Gilbert Sauvignon hit, "Treize A Table," moves over to the Comedie-Wagram Theatre. There will be other new entries or reprises by the state subsidized houses the Comedie-Francaise and the Theatre National Populaire.

Andrade's Hula Nitery

Honolulu, Jan. 26.

Ray Andrade, veteran musical and nitery operator here, launched The Grove last week as his latest effort to create a surefire nightclub. Ambitious venture is located on the site of Club Blue Lei which folded.

Andrade is utilizing a cast of 25, featuring selections from Broadway musicals, with the maestro operator fronting a 12-piece band. There also is the inevitable hula dance troupe.

Yank Acts Tipped That Arg. Taxes, Managers Okay But Need Good Agent

Buenos Aires, Jan. 26.

'Lucasta' Shapes Okay On Its London Revival

London, Feb. 2.

"Anna Lucasta," last seen here a few months ago, returned to the Hippodrome last Tuesday (26) for a short season under the joint management of Bernard Delfont and John Wildberg. The main cast, headed by Isabelle Cooley, is unchanged while the production retains its essential quality of sentimental humor.

Revival has been set for a limited season, and on a twice-nightly basis should be a reasonable commercial proposition.

Brit. Film Quota To Stay at 30%

London, Feb. 2.

The British film quota for the year 1954-55 is likely to remain unaltered at 30% for first features and 25% for the supporting program. A recommendation to this effect was made last week to the president of the Board of Trade by the Cinematograph Films Council.

The voting at the Films Council was eight to five against an increase in either quota. This was the closest vote since the quota was reduced to 30% in 1950. According to the terms of the 1948 Films Act, the Board of Trade president has to give six months' notice to Parliament if there is to be any change in the quota. As the quota year starts on Oct. 1, this calls for a Commons announcement not later than March 31.

'Miller Story' Sock Hit In Japan, Neck-N-Neck With Smash 'Robe' Biz

Tokyo, Jan. 26.

Surprise boxoffice hit of recent weeks in Japan has been "The Glenn Miller Story" (U) which was close on the heels of the record-smashing "The Robe" (20th). In its first week the Universal musical grossed \$26,700 at Tokyo's Tokeki Theatre, while "Robe" in its second-session did \$30,000 at Yurakusa Theatre. "Robe" did only \$22,500 in its opening week.

In Osaka, "The Miller Story" broke the house records in two sites its opening day with \$8,700. On the same day, Sunday (3) playing the newly-built Nangai, "Robe" hit \$30,000 opening week. In Yokohama, Kobe and Kyoto, where "The Robe" has not yet been released, "Miller Story" led the field of imported pix.

Other foreign film with big grosses during the weeklong holidays were "Stars Are Singing" (Par), "Blowing Wild" (WB), "Hell Below Zero" (Col) and "Scared Stiff" (Par).

SEES BRIT. TV AS NO BIG THREAT TO FILMS

London, Jan. 26.

That the effect which TV has had on the American picture industry would not be reflected in anything like the same degree in Britain, was the view expressed by Lord Mancroft when he moved the second reading of the bill to extend the life of the National Film Finance Corp. by a further three years in the House of Lords last week. He wondered whether there had not been created an unnecessary alarm over the influence of TV on British production.

Although the government considered present conditions were more healthy and stable than for a long time, Lord Mancroft thought it was not yet possible to suppose that any considerable amount of private finance would be available if the activities of the NFFC were brought to an end. It was still the policy of the British government that the local industry should stand on its own feet as soon as possible.

Some eyebrow raising has resulted here over reports that certain American artists spread stories of large income tax slices being deducted from their earnings in Argentina and of petty chiseling by local impresarios. In actual fact, tax deductions in Argentina are infinitesimal compared to the rap in the U. S., Europe or even other So. American countries. This low taxation and with modest costs (lowest in Americas for the finest food) make Argentina a fine country to accept bookings from. As a result, most performers depart from Buenos Aires with well-lined wallets.

However, if an attempt is made to gyp the Argentine income tax office of its legal slice, very heavy fines are applied, making it foolish to try evasion, especially considering the low taxation rate.

To clear up some misconceptions, here, advice has been given for intended visitors. In the first place, artists should make absolutely certain of dealing with bona fide impresarios or agents. The State Dept. is the best source of advice on this point. The cultural dept. of the U. S. Embassy here is cooperative in smoothing out wrinkles for entertainment folk.

The season here starts in March and runs until late in September or mid-October. Local show biz people talk of the first week in June as the worst in the year, since it usually brings the first cold snap. This, however, is just a passing phase, and June and July being peak months.

A reliable agent cuts the red tape involved in getting visas, work permits and passages here and customarily deposits a heavy advance of dollars in the U. S. as guarantee of fulfillment of contract. It is better to allow the impresario to purchase the fares as payment in pesos at this end is a big saving.

Must Travel By Plane in Arg.

Where Brazil is concerned, artists must be prepared to travel by plane for stops at the cities in the interior because other forms of transport aren't available and the distances are enormous.

Towards the close of last year, a Yank performer came here booked at around \$3,000 per week for everything. Although the major film circuit that booked the act put a smash publicity campaign on her behalf and the biz was terrific, the gal was always suspicious of the wrong people. On inexpert advice and refusing the impresario as retention agent, she made a false declaration of only \$3,500 instead of \$23,500 earnings for six weeks, on which a tax of around \$5,000 was payable. Income tax officials made a probe, extracted the true figures and a heavy fine was applied. The impresario's earnings were around \$20,000, a just return on the risks taken and the work involved.

Another top-rank dancer refused her agent's advice and handed her earnings to a comparative stranger to transfer on the black market, thereby kissing \$8,000 goodbye. Artists who make personal appearances here get an added source of income from the hypo on their disk sales or royalties on tunes, so taking it all in all, Argentina is worth the long trek south, provided no mistakes are made about what people to trust.

Command Film Shows Netted Fund \$56,000

London, Jan. 26.

Last year's Royal Command film performance at the Odeon, Leicester square, and the two provincial replicas staged in Bristol and Bournemouth, have yielded a total of \$56,000 for the Cinematograph Trade Benevolent Fund. Official figures released last week may be increased when the set used for the London stagelike has been sold.

The bulk of the receipts, naturally, came from the London gala attended by the Queen and the Duke of Edinburgh. The provincial efforts raised \$8,400 for the fund.

The Royal Command film, Disney's live-action "Rob Roy," was shown at all three performances.

Hedda Hopper nominates
CINEMASCOPE
 for the first Oscar
 of the year!

Hollywood

By HEDDA HOPPER

Hollywood, Jan. 20.—Most everyone has had his pick of Academy Award contenders. I'd like to give the first Oscar for 1953 to a mechanical device named CinemaScope. This is a commercial industry. Those who refer to movies as art forget that if pictures didn't make money we'd be out of business.

"The Robe," first story done in CinemaScope, has grossed \$18,500,000 to date — after admission tax deduction. The story is great and would have cleaned up in little old black and white flat films, because the book on which it was based sold millions of copies and because it's religious in nature. But it would not have attained the present box office record without CinemaScope.



... AND have you seen the grosses, in theatres large and small, of 20th's other wonderful CinemaScope presentations: **HOW TO MARRY A MILLIONAIRE**, **BENEATH THE 12-MILE REEF** and **KING OF THE KHYBER RIFLES!**

DAILY NEWS, THURSDAY, JANUARY 21, 1954

Studios' Blood, Sweat & Fears

Continued from page 1

ranged to sneak "Miss Sadie Thompson." Being the veterans of hundreds of separate sneaks for over 100 pictures with which I have been connected, I assumed that by now I was immune to the pangs and to the shakes. But the dry mouth, the cold sweat, the shaking hand, the glassy eye, and the sense of bliviousness were all there—as before.

The chief victim—there are other subordinate victims, like the director, the writer, the stars, and the film editor—is, of course, the producer. It is he who reacts to the infant's cry in the next to the last row; to the steady trek up and down the aisles during his picture for popcorn, water, and relief; to the couple necking two rows ahead. It all leads up to the awful moment when the defiant, hostile audience files out, dropping off its two or three word comments.

Ideal Site

Hollywood studios stage an average of a dozen sneaks each week. Each picture being different, calls for special sneak conditions and circumstances. In general, the producer will select a certain kind of theatre in a certain kind of community to get a certain kind of reaction. A light musical, for which the producer wants an average wage-earner reaction, will be shown in a community like Inglewood or Glendale.

Each night, a fleet of black sedans moves stealthily out of studio gates into the unknown void of "sneak preview" land. The setting for what is to come—the theatre—is a fairly well kept secret, known to only a few key personnel. Since many theatre audiences close to metropolitan Los Angeles have become jaded by years of "sneak preview" showings, producers will often go as far as San Francisco or San Diego to corral public reaction. One studio executive, in order to assure total security, leaves instructions in sealed envelopes until the caravan starts to roll.

Humor Strictly Forced

The ride to the "sneak point" is spent in forced jocular and a stiffening-of-the-spine process for the holocaust to come. In most instances the eight or ten reels of film are deposited on the floor next to the producer, so that any movement of his legs or body will bring him into contact with the instruments of torture.

The unnatural laws which govern behavior and conditions of sneak previews seem to dictate that nothing should ever go completely smoothly.

On the day that Columbia was to sneak the Glenn Ford-Gloria Grahame melodrama, "The Big Heat," a well-meaning but unthinking columnist revealed the location of the sneak in his daily chatter paragraph, which immediately robbed the sneak of its potential sneak value. It was inevitable that this particular showing would be held before a "prepared" audience—an audience which no conscientious producer seeks.

Ad-libbed wisecracks from the audience can occasionally frazzle the nerves of the studio coterie. Columnists made merry over the fact that at the first screening of "Salome," when the head of John the Baptist was carried in on the silver charger, some hepcat in the balcony yelled out, "Dig that crazy dessert." Despite such wisecracks the picture went on to roll up the biggest gross of the year.

Some studios are in favor of their stars seeing themselves at "sneaks," others prefer that they wait to see the picture until final editing has been done. The latter system can eliminate a lot of indiscriminate masterminding on the part of the player when cuts or retakes may be necessary, but the star who is present to see and hear an audience's reaction, at least knows at first hand what the fans have liked or disliked.

There is no act of terror greater than the "missing reel," not an uncommon occurrence. The story of the missing fourth reel in a Mack Sennett production which was sneaked in Santa Barbara is a classic of its kind, reported in detail in one of the histories of the industry. "Madame Curie," at its sneak in its time, also suffered a similar fate. Motion picture re-

viewers and critics may make of the results what they wish; sneak preview of the Sennett comedy and of "Madame Curie" were both well received by both audiences—despite the absence of a whole reel.

Relatives No Good

For the sake of his own peace of mind, a producer probably would like to fill the sneak point with friends, relatives, and job-seekers, so that the reaction is in his favor. Yet, the responsible producer knows that ultimately he has to get the truth about his picture well before it is released. For that reason, he will not resort to subterfuge.

The only degree of control which one can exercise at a sneak is the "fade-o-meter," a gadget which can increase or decrease the volume of sound emanating from the loudspeakers. The producer may want to stir up with a few extra decibels in a dramatic fight or chase sequence. But there his control starts and ends.

The uncontrollable elements of a sneak are, of course, the hardest to take: the composition of the bill which preceded the sneak and which can determine the composition of the audience. During the war I attended a sneak out in Burbank. Half way through the picture almost the entire audience got up and walked out. This is something not even the hardest of men can endure. We sat in a sweat until the picture was over, and then discovered from the manager during our curb-stone analysis that our audience had moved out en masse to get to the Lockheed swingshift.

Somewhat similar was an experience in Pomona, the heart of the citrus belt. In the middle of the preview about 300 people got up and walked out. Happily the theatre manager pointed to a glowing red light on one side of the stage. "That's the frost warning for citrus growers," he explained. The audience had hurried home to fire their smudge pots.

The decision of who shall and who shall not attend a sneak preview is one which involves all the factors of studio protocol: a knowledge of the care and feeding of studio executives and/or stars and/or directors and/or writers; and most of all, an innate sense of human nature. The producer who wants to lengthen the scenes of an outstanding supporting player, and cut the scenes of the star knows that it is torture compounded with suicide to take along a star, show him the sneak preview version, and then invite him to another variety of the same picture at a later date. This is a simple illustration of an extremely complex problem. Generally speaking, a producer, a director, and a film editor will comprise the personnel at 75% of all sneaks. It is a daring and courageous producer, indeed, who invites anyone else.

The producer never really knows whether an audience enjoyed or disapproved his picture but he still values "the sneak preview card." Audiences approach these cards with mixed feelings. Some people being flattered that they should be asked their opinions, tend to flatter. Others, having disliked the principle feature anyway, will take it out on the sneak preview.

Sneaks are necessarily multiple in character. One sneak cannot tell as much as three; and yet a dozen sneaks cannot tell as much as half a dozen. This paradox arises out of the fact that the producer and his staff are sensitive to public reaction only a few times, and after that, they become increasingly convinced that the public reaction was wrong, and they are right. I do not believe in "over-sneaking" a picture. Yet, the saturation point is hard to determine.

Tom Ince Started It

The first sneak of which we have any record took place at the Hymer Theatre, Venice Beach, Cal., in Mid-October of 1911. Up to that time it was the practice to finish the picture and ship it back east to the home office without delay. Thomas Ince decided to experiment with his "Custer's Last Fight," a three reel epic. Ince had employed a group of real Indians who were in Venice at the time with the 101 Ranch Wild West Show. It also happens that Sarah Bernhardt was in Venice during

one of her celebrated tours. Ince invited the actress, members of her troupe, and the 30 Indians.

Now the real-life Indians had not worked throughout the entire picture, and had, in fact, only appeared in some trick riding sequences. When the picture started to unfold a melodrama of scalping and killing and savage mayhem, the Indians in the audience began their war whoops and yelling, broke up the show in protest and stopped the exhibition. Mme. Bernhardt's observation was a classic. "It was hard to determine," she said, "which was the better entertainment."

Generally speaking, nine months elapse between the light of a production idea and the first sneak—about the same time it takes to have a baby. Let me assure you that the pangs of childbirth are as nothing.

MPAA on Spot

Continued from page 4

to draw the line between abstract principle and economic reality. According to Arnall, it's better to resist any demand for subsidies as condition for an agreement even if this means not getting a deal at all. MPEA, which doesn't favor handouts any more than SIMPP, bargains on behalf of product repelling a considerably larger investment and therefore is apt to make concessions in the clinching of a deal.

Where Arnall's airing of the subsidy issue has hurt the MPEA on one hand, it's helped it on the other. The SIMPP prexy has alerted both the assn. and the government to the view of his group, which is that subsidies are not only undesirable but possibly illegal, and that in granting them in any shape, manner or form, MPEA may be violating the Webb-Pomerene Act from which it draws its legality.

On the positive side, the indies' position obviously strengthens the hand of MPEA in negotiating international film pacts. It is a telling point for MPEA which can thus emphasize at the conference table that any subsidy arrangements could land it in hot water not only with the industry at home, but also with the government.

Observers feel that the weight of SIMPP's arguments will be put to a test for the first time at the renegotiation of the Italian deal. Preliminary talks are skedded to start within another couple of months, even though the agreement itself, signed in Rome last March by Johnston, runs to Aug. 31, 1954. It involved a 10% subsidy, but contained a specific provision that the coin couldn't be used to distribute Italo pix in the U. S.

Meanwhile, the French agreement appears completely stymied. In draft form, it, too, provides for a subsidy. Latter originally was put at \$400,000 over a two-year period. Now the French want \$300,000 and a one-year deal. In view of clear warning from SIMPP, some observers now doubt that MPEA will go head with a deal involving subsidies, particularly since the indies wouldn't be a party to it. There have been strong intimations that, if the French get their coin—even if it's only to promote pix in the U.S.—Arnall will question the legality of the agreement.

No CinemaScope

Continued from page 5

which specifies that a theatre must be completely equipped for CinemaScope—including stereophonic sound—and that it is impossible for the drive-ins to live up to this requirement at the moment since virtually the only way in which they could reproduce sound on 20th's CinemaScopers is via a mixer.

The 20th policy has a bearing, too, on its 16m operations both domestically and foreign. In the U. S., its pix in narrow-gauge version are being handled by Films Inc. which does a business worth about \$1,000,000 annually to 20th. Unless there is conversion to CinemaScope in this field, too, Films Inc. is eventually going to run out of product. Bell & Howell has been working on a 16m CinemaScope lens. Here again, sound looms as the big problem.

Film Reviews

Continued from page 6

Front Page Story

of the best of its type to come from a British studio. With Jack Hawkins, a local b.o. favorite, as its star, it has bright prospects of substantial returns. Reaction in America and elsewhere will be less enthusiastic, although the film rates fairly general booking. Absence of names may hurt in the U.S.

The yarn is taken from Robert G. Aikman's novel, "Final Night," and has skillfully been adapted by William Fairchild and Guy Morgan. The film purports to present a day in the life of a national newspaper of which Jack Hawkins is the city editor. To give the story its dramatic content, the script follows through a handful of stories which will make tomorrow's news.

The mood is set by a short prologue, preceding the credit titles, in which Hawkins tells his wife (Elizabeth Allan) that he has to cancel their vacation because he cannot be spared from the office. In the news room the reporters are given their assignments. A sob sister is sent off to the East End to do a story on the kids being evicted from their homes; a poetical type is sent to the Old Bailey to get exclusive rights to the life story of a woman charged with a mercy killing; and a drunken old reporter is given his comeback chance by tracking down a distinguished atom scientist who files in from America.

Treatment of the separate news items gives the film a marked episodic flavor but the incident blends into the general plot structure with the final big story of the day, a plane crash in which Elizabeth Allan is reported among the passengers. At times the action becomes somewhat sluggish and a long harangue on the ethics of journalism could be trimmed with advantage.

Outside of these observations, the film is essentially a taut meller and the overall effect is heightened by a sterling portrayal by Jack Hawkins, who plays the part with honest sincerity. Elizabeth Allan has limited opportunities but fills her role competently while Eva Bartok, as the woman in the dock, has a substantial slice of screen time which she uses to dramatic effect without having a single line of dialog.

Derek Farr admirably portrays Hawkins' deputy, a caddish type who has had an affair with the wife of her boss. Michael Goodfellow, Martin Miller, Walter Fitzgerald and Patricia Wymont fill the major support roles with distinction.

Film has been smoothly directed by Gordon Parry with a fine lensing job from Gilbert Taylor. Arthur Lawson has reproduced an authentic newspaper office and Old Bailey settings. Myro.

Villa Borghese (ITALIAN)

Rome, Jan. 26.
Astoria Films release of Astoria and Signa. Yorg Productions. Stars Vittorio DeSica, Eduardo De Filippo, Micheline Presle, Gerard Philippe, Anna Maria Ferrero, features Elena Giam, Luigi Russo, Enzo Turco, Maria Simon, Guglielmo Inglesi. Directed by Gianni Franciolini. Screenplay, Giorgio Bassani, Ennio Flaiano and Elio Sattin from an idea by Sergio Amidei; camera, Mario Bava; editor, Adriana Novelli. Previewed in Rome. Running time, 95 mins.

"Villa Borghese" is the name of the Central Park of Rome. Thus, the title of this pic might easily be "A Day in the Park," since that is what it is. Film carries on from early morning to late night through a series of unrelated happenings, all taking place in the Borghese Park. "Villa" is completely Italian in flavor, without problems, and should prove satisfying entertainment. It cannot miss in art houses.

A half dozen writers have collaborated on the story from an idea suggested by Sergio Amidei, a top Italo scripser. Pace never bogs down. There are the flirtatious nursemaids, the serious young professor who is aware that he is losing his sight, and Vittorio DeSica as an oldish Lothario who makes a fool of himself over a sexy smoking seamstress.

Later, the lights go on, and the flash of automobile headlights pick up the painted faces of the ladies of the evening as they search for companions. One ends up as a beauty contest winner while the other one is picked up by the police.

Producer Rudy Solmsen picked his cast with care as well as an eye for the marquee. DeSica, one of Italy's best directors, is excellent as the elderly Romeo in quest of youthful romance while Eduardo De Filippo shows pathos as the father who is over-anxious to arrange a good marriage for his lame daughter. Micheline Presle and Gerard Philippe are standout as the married woman and young

lover, Anna Maria Ferrero does well in her sequence.

Gianni Franciolini's direction shows real control of all situations. Mario Bava's camera work is particularly interesting. The musical score of Mario Nascimbene is original and better than adequate. Tubbs.

Silverstone

Continued from page 7

for "The Robe" alone, said he expected 5,000 CinemaScope installations in key foreign situations by the end of 1954. He added that he expected a greater gross from these houses alone than from the 18,000 an ordinary film might have played before. Silverstone also made the following points and disclosures:

The year 1954 can be expected to be the biggest in the company's history. Abroad, the first four weeks of '54 are already 10% ahead of '53 and the gain should rise to 20% by the end of February when CinemaScope pix go into wider distribution.

There is "a decided advantage" in branch consolidation and reciprocal film handling in so-called one-exchange territories. 20th already handles Metro pix in Ecuador and Trinidad and in turn is released by M-G in Austria.

The company hasn't received any complaint regarding sound in the installations made so far. However, there are quite a few small houses that just won't be able to afford full CinemaScope equipment for a while. 20th is encouraging the production of sound, screens and lenses in many countries.

In South Africa, 20th has a deal with the Schlesinger interests under which it has exclusive call on the playing time of 20 theatres. Of these, 20th owns 12 outright and another eight are to be built by the Schlesinger group and tied up by 20th for a 20-year period. The 20 situations cover all the key houses in the country.

20th's foreign revenue in 1953 accounted for 39% of the company's total income. Figure isn't very realistic, however, due to the release of several high-grossing CinemaScopers in the domestic market.

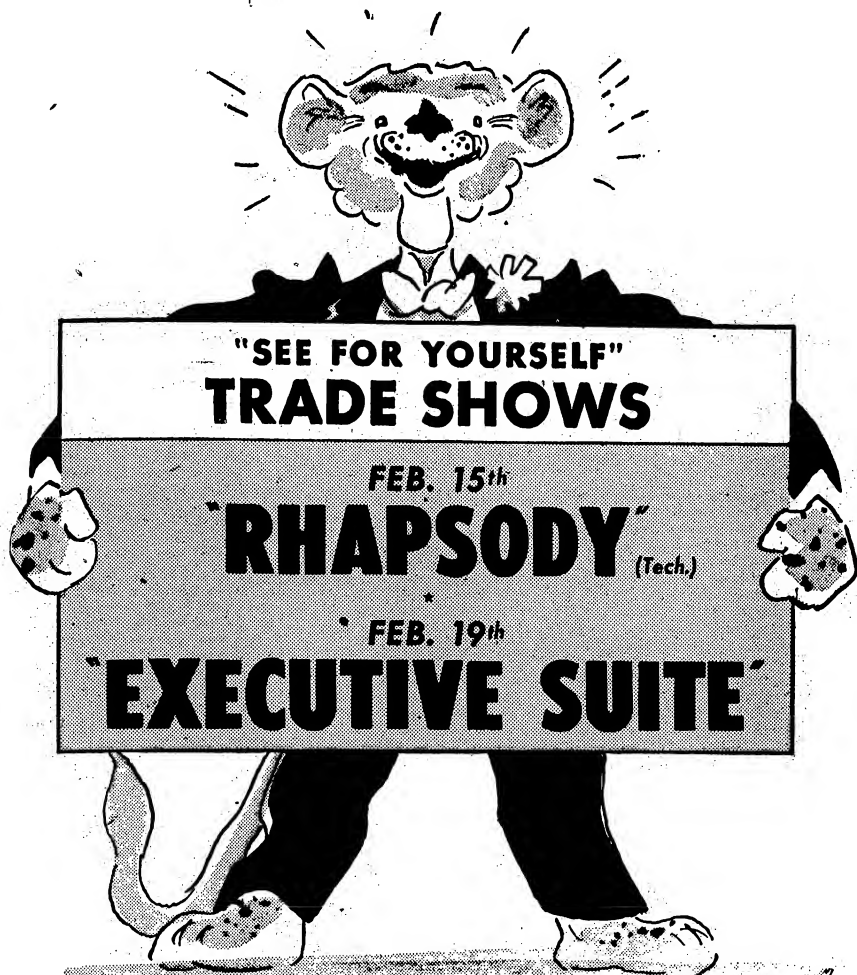
Silverstone said he had found exhibitors willing to build theatres "provided we give them franchise on our product." This was a good policy, he thought, since it tied the local showmen to the interests of 20th. "They then have a stake in our success," he commented. "They become our ambassadors. They have a reason to fight."

He reported that, in Italy, 20th has signed a contract for the production of cheaper stereo sound costing \$3,000 tops. Five companies in Italy are turning out sound. Provided local equipment is used, houses abroad can put in CinemaScope for about \$5,000, he said. In the U. S. the average would be around \$12,000. France, Germany, Sweden, Japan, Britain and Australia either are already making CinemaScope equipment or will do so soon. "We like to encourage local production because of the pressing lack of dollars abroad," Silverstone declared.

Still on the subject of sound, he reported Skouras would leave later this week to address the Cinematograph Exhibitors Assn. in London on the subject of stereo sound. Total of 12 key situations currently playing "The Robe" in Britain have so far returned a gross of £29,473 which compares to a £30,869 gross for "Snows of Kilimanjaro." Figures take into account the 47% cut taken for taxes and the Eady plan.

Silverstone cited grosses of "The Robe" all over to prove its sock b.o. impact. In Sydney, Australia, for instance, at the Regent theatre, "The Robe" has grossed so far \$200,000 in eight weeks. "Snows" grossed \$49,000 in its entire run. In Manila, the Philippines, "The Robe" has grossed \$120,000 in four weeks. The comparable "Snows" figure was \$45,000.

The 20th foreign topper topped the number of U. S. pic exports should be cut, not only on a censorship but on a merit basis. "There are a lot of small films being sent out that have no chance at all to get on the screens," he observed.

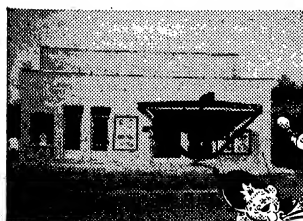


"TO MY THOUSANDS OF 'JUBILEE' FRIENDS!"

"As promised
We're Saying It
With Pictures!"

To the thousands of friendly showmen taking part in M-G-M's 30th Anniversary Jubilee we say: "Thanks from the bottom of our hearts!" Imagine! Even theatres temporarily closed, have re-opened to capitalize on the promotional possibilities of local Jubilees! It's not only a sentimental occasion, but it's a business event in this industry! We take the opportunity to urge every showman to attend the "SEE FOR YOURSELF" Trade Shows of TWO MORE GREAT Jubilee hits "RHAPSODY" (Technicolor) on Feb. 15th and "EXECUTIVE SUITE" on Feb. 19th. See for Yourself! Plan for Yourself!

From the Smallest Theatres to the Biggest
Theatre in the Land—They're Striking Up
The Band! Everybody's Joining M-G-M's
**30TH ANNIVERSARY
JUBILEE!**



(Above) Wolfe Theatre,
Campton, Kentucky
seats 300



SENSATIONAL DRAMA OF MUSIC AND ROMANCE!

M-G-M presents In Color by Technicolor "RHAPSODY" starring Elizabeth Taylor • Vittorio Gassman • John Ericson • Louis Calhern Screen Play by Fay and Michael Kanin • Adaptation by Ruth and Augustus Goetz • Based on the Novel "Maurice Guest" by Henry Handel Richardson • Music Conducted by Johnny Green • Piano Solos Played by Claudio Arrau • Violin Solos Played by Michael Robin Directed by Charles Vidor • Produced by Lawrence Weingarten

GREATEST CAST EVER ASSEMBLED!

M-G-M presents "EXECUTIVE SUITE" starring William Holden June Allyson • Barbara Stanwyck • Fredric March • Walter Pidgeon Shelley Winters • Paul Douglas • Louis Calhern • with Dean Jagger Nina Foch • Tim Considine • Screen Play by Ernest Lehman Based on the Novel by Cameron Hawley • Directed by Robert Wise Produced by John Houseman

Calls 'Moon' Debate An Ad

Continued from page 5

official censorship. I would say that the efforts at self-regulation which culminated in the Code of 1930 reflected the industry's concern for these problems and it was the industry's alternative, or answer, to this Government-imposed censorship. After all, it's well, it's democratic response, it seems to me—the industry's recognition of its duty and responsibility to its patrons.

Devin Garrity, book publisher, president of Devin-Adair, on "Answers"—"I would like very much to see us have two codes—one for the all-family universal film which would be so graded... and another one called 'for adults only' in which families would be warned not to let their young children attend and which people who wouldn't feel safe in going, or for one reason or another didn't want to go, could stay away. I sincerely believe that we are being restricted artistically by not having such a double standard come out of Hollywood.

Praises Code

Gen. Frank L. Howley, vice-chancellor of N. Y. U., former U. S. Military Commandant in Berlin—"I find that the Code, in my understanding, is still very much in order. It goes down and defines in all detail. Murder, for example. The technique of murder must be presented in a way that will not inspire imitation. Is that old-fashioned? You can go down in all these other points, point by point, and it looks very much up-to-date to me... and I feel that Mr. Preminger has done a great disservice to the American people in defying this Code at a time when he was safe from punishment. If he were a member of that code, a member of the association, he might then defy it and take his medicine as Hughes did. This reference was to the \$25,000 fine imposed upon RKO, headed by Howard Hughes, for releasing "French Line" without a Code okay.

Preminger: "I'm not that hard up that I have to make dirty or obscene pictures and I think that everybody who has seen the play (the legit original of 'Moon') has so far told me that it was not obscene and not dirty. And that no people—adults or young—could ever be harmed by seeing it. But tell me, why should anybody be permitted to see the play and not the movie?"

Prof. John K. Norton, Columbia U. Teachers College: "I must say that (while) I'm only one member of the panel, I object to this program becoming an advertisement for 'The Moon Is Blue.' I would like to—"

Preminger: "The Moon Is Blue" has played in N. Y. . . .

Norton: "I would like to proceed without interruption. In the first place, getting back to the topic.

The Code is not an aged thing that was drafted some 20 or 30 years ago. It has been constantly revised and is an up-to-date guide, not a law, not a government, not a matter of censorship; it is a set of rules that responsible people in the movie industry may observe if they wish to. Now, I say that, taken that way, it is a contribution to the development of the medium that we call the movies rather than a detriment to it."

Garrity: "Well, I'm basically for Mr. Preminger on this. I saw the play and I agree with him. The play to me was a very fanciful, highly conceived bit of fancy that couldn't offend anybody at all. I liked the play. I haven't seen the movie. The problem here is how to avoid real censorship and I see no way of avoiding a really bad censorship, which is destined to come in as the public gets fooled, unless we have this double standard."

Snapper Excuses

Continued from page 7

said, there would be a sliding percentage scale. Following determination of a fair percentage for a particular film, Snapper said the percentage should decrease if by the exhib's efforts he can bring in more biz than originally figured.

The industry, Snapper said, has not taken full realization of the power of the smalltown exhibitors who make up the membership of the Allied. He cited as an example the influence of the smalltown theatremen in winning Congressional support for elimination of the 20% Federal admission tax which was vetoed by the President. "Newspapers talked about a powerful motion picture lobby," Snapper said. "That's a laugh since it was all done on the grass roots level. My total expenditure for the entire campaign was about \$38 and that included several trips to Washington. People just don't realize the influence of the smalltown exhibitor. The local Representative or Senator is his neighbor. The exhibitor can knock on his door and say, 'Now look here, Charlie, I'm in trouble if you do not do something about this tax. You can come down to the theatre and look at my books. If I don't get some relief, I'll have to close down. That's the way it was done. And there were no high-priced lobbyists in Washington.'"

The Allied topper emphasized that the smalltown theatremen "can influence more people than any individual in the town. He has his screen, his lobby, his marquee and other means to reach the largest number of people."

His close contact with the local citizens has made the smalltown exhib a strong advocate of the production code, Snapper said. "He is personally responsible for what is shown on the screen. He cannot offend his neighbor because they are his steady trade and he has to live with them every day."

RKO Sues

Continued from page 4

conspiracy, said the Skouras company.

The return volley from RKO Theatres was that the Skouras group of theatres actually is the conspirator, along with 20th.

The Skouras freres are named individually defendants because all three had direct interest in Skouras Theatres. This was via a pooled income arrangement whereby George Skouras, as head of the N. Y. chain, Spyros Skouras, as head of 20th, and Charles Skouras, as head of National Theatres, deposited their remunerations in a fund jointly owned by the three. This pooling setup was discontinued a couple of years ago.

Trial dates for the Skouras suit and the RKO counter action have yet to be set although arguments on preliminary motions already have been heard. If the case does go into trial it doubtless will focus on the whole history of the N. Y. pic licensing and exhibition situation. This has been a controversial subject within the trade for years because of the dominant positions held by the RKO and Loew's circuits.

NEWS BLACKOUT WHILE TOA JOUSTS ON SOUND

With a news blackout surrounding the activities of Theatre Owners of America board meeting in Washington Sunday (31) to yesterday, TOA's New York headquarters issued prexy Walter Reade Jr.'s report to the exhib brass. Report contains in the main a rehash of Reade's personal fight with 20th-Fox relating to the stereophonic sound controversy and Reade's use of a "mixer," all of which has already been thoroughly aired in the trade press.

Originally TOA notified the trade press that board members and the executive committee would be available for press conference following each session. However, a few days before the conclave a notification from TOA's N. Y. office said the press meetings had been cancelled and reports of the meetings would originate from N. Y.

Change in plans apparently was caused by serious dissension in TOA's ranks relating to the stereophonic sound hassle which caused the Indiana-Illinois Theatre Corp. to withdraw from membership in TOA. Before leaving for the Washington palaver, Reade declined to comment on the withdrawal.

In his report to the board on the stereo sound question, Reade said he was addressing the members as fellow exhibs and not as TOA prexy. Reviewing current exhib problems—the decrease in the number of releases and the steady increase in film rental—Reade said "there exists among exhibitors devastating confusion and indecision brought about primarily by the problems resulting from the manner and method in which CinemaScope pictures were and are being distributed by Fox." TOA topper asserted that he felt that CScope pictures could be just as effective with single track sound and when 20th delayed in making a promised test, he decided to make his own test with the "mixer," which was "installed at the cost of about one-third of that for stereophonic sound."

Reade reported that 20th obtained an injunction during a "very successful" but as yet unfinished run, and just before we were scheduled to play "The Robe" in two other theatres where we had validly executed contracts." He noted that before the matter went to court it was adjusted to the satisfaction of both parties.

Agreement, he said, stipulated that Reade would be permitted to play "The Robe" in the three theatres without stereophonic sound and that 20th would run tests within 30 days to determine whether it "should withdraw its requirements of compelling stereophonic sound in all situations." The tests, he said, would be held in four geographical centers.

In conclusion, Reade stated that 20th's position is "basically illogical and economically unsound. For thousands of theatreowners the expenditure of the sums necessary for the installation of stereophonic is not warranted, and, in my opinion, this must be forcefully brought to the attention of Fox. It is my hope that the proposed tests will do it."

Johnston Invites

Continued from page 5

arbitration plan that does not include the arbitration of film rentals, a stipulation that distribs have vehemently nixed.

Reade said that actual resumption of arbitration conferences would resume as soon as agreement is reached on the mechanics. He said these would be determined shortly at a distrib meeting.

TOA chieftain noted that TOA's membership is increasing and that all the theatres in the Schine chain are becoming associated with TOA. He did not mention the withdrawal of the Indiana-Illinois Theatre Corp., which asked TOA last week because of disagreement with Reade's policy relating to stereo sound.

On TOA's financial status, Reade said "it is a source of great gratification to know that we are financially in the soundest position we ever enjoyed since our inception."

Amusement Page Shifts

Continued from page 7

vertising rate than other local businesses.

Industry organizations, individually and collectively, have periodically advocated plans to overcome the alleged discrimination. The Motion Picture Industry Council in Hollywood, the Council of Motion Picture Organizations as well as the Motion Picture Assn. of America have been the main overall public relations organizations. In addition, local and national exhibitor outfits have included public relations within the scope of their operations.

Another concern of the industry has been the day by day coverage of film news. No industry group has undertaken a study, but outside research orgs, such as Alfred Sindinger and the Bureau of Advertising, have come up with some figures which, unfortunately, are in conflict as to readership, although both suggest the same solution. Sindinger, noting a drop of readership of the amusement page from 40% to 19% from 1949 to 1953, concludes that picture ads placed on other pages than the amusement may perhaps draw more attention. It is not recommended that amusement advertisers quit the amusement page completely. Sindinger suggests that a directory ad there and display ads elsewhere might be more effective salesmanship.

Bureau of Advertising, on the other hand, cites a Starch survey which shows that median readership of amusement pages was 46% by men and 59% by women in 1953 as compared to 39% and 46% in 1952. The Bureau suggests that the industry should continue to use the amusement pages for its "bread and butter" business, but should make use of other pages to entice the "infrequent" but nevertheless important film-goer.

What is 'Amusement'? This advice to wander off the amusement page led VARIETY to take a looksee at film coverage and advertising in three big city newspapers chosen at random. Here, an interesting point came up. What constitutes an amusement page? Does it include the page where film and other entertainment ads are placed or is it the page that includes both ads and news relating to entertainment? Excepting for Sundays, there are no special amusement news pages in the Chicago and St. Louis papers although specific pages are devoted to entertainment advertising. News about pictures do not necessarily appear on or near the amusement advertising. For example, the Post-Dispatch, in mid-week edition, contains not a line of local news pertaining to picture openings or other film news usually placed in the category of publicity. On occasions, there's a press agent feature on a Hollywood personality, but this is usually on the women's page among columns devoted to food, social problems, advice to the lovelorn, etc. Picture as well as play reviews, under a regular headline, appear in the editorial section.

In the Chi Tribune, film news, consisting of a Hedda Hopper column, a picture story on an upcoming film, is also found on the woman's page. Picture review, opposite the film ad page, was among society news. The paper contained no items concerning picture openings or other local picture news.

The Denver Post, on the other hand, contains a page that can be called the amusement page. News about films, music, plays, niteries are linked with the entertainment advertising. The coverage appears thorough, but in comparison to tv news, it is sparse. This was also noticed in the other papers. Video news, programming and personalities, is taking up considerable more space than film news.

The amount of space for film advertising, however, far exceeds tv advertising. During the week covered, there was a minimum of ads devoted to tv sets. On the other hand, the space for film ads was substantial, one Friday issue of the Chi Tribune carrying 448 column inches. The film advertising in all three papers consisted of display space for the key downtown houses as well as large directory listings for the nabe houses.

The Sunday editions of the three papers were kinder space-wise to films, the Denver Post being the

most liberal. However, the St. Louis and Chi papers, though extremely conservative on week days, went out for Hollywood on Sunday. The Post-Dispatch, which practically ignores Hollywood on week days, carries a film gossip column (Howard Heffernan) and a roundup piece by its own critic, Myles Standish.

One thing is obvious from the casual perusal of the papers. Local exhibs, indie as well as chain operators are spending hefty advertising coin to let the public know what's playing at the local film emporiums.

Antitrust Suits

Continued from page 5

extent that there hardly could be any remaining inequities. Also, exhibs who were subjected to injustices prior to this overhaul in most cases already have taken their beefs to court or obtained desired concessions from the distribs via negotiation.

Disturbing to a couple of film attorneys, however, is the possible of more litigation stemming from the trade's new lensing and projection processes. There already have been some vocal squawks by exhibs who claim inability to license CinemaScope pix after going to the expense of installing the CScope equipment.

Here's a rundown of the more outstanding antitrust suits now pending, giving title of the case, Federal Court district where filed, and amount of damages sought:

Skouras Theatres vs. Radio Keith Orpheum, et al., N. Y., \$87,690,000.

Essaness Theatres vs. Balaban & Katz, et al., Chicago, \$32,455,000.

Consolidated Theatres vs. Warner Bros. Circuit Management Corp., et al., N. Y., \$14,324,000.

Broadway & 96th Street Realty Corp. vs. Loew's, et al., N. Y., \$14,382,996.

Edward N. Cloughton vs. Paramount Film Distributing Corp., et al., Miami, \$9,540,000.

Elmwood Amusement vs. RKO Rhode Island Corp., et al., Providence, \$6,000,000.

Metropolitan Theatre Co. vs. Balaban & Katz, et al., Chicago, \$6,000,000.

Metropolitan Theatre Co. vs. Warner Bros. Pictures Co., et al., N. Y., \$8,450,000.

Lewis Sablosky vs. Par Film Distributing, et al., Eastern Pennsylvania, \$5,775,000.

Allen B. Thompson vs. North Carolina Theatres, et al., Western district of North Carolina, \$7,000,000.

Reissues Earn

Continued from page 7

was \$24,029,984. Advertising expenditure on features for the year was \$802,048. This is being written off over a period of 60 weeks from the date of release.

Regarding the sinking fund through which \$4,821,000 principal amount of debentures had been retired, the report indicated that U as of Dec. 31, 1953, had met its requirements up to Sept., 1954. It must retire \$299,400 principal amount of debentures each March 1 and Sept. 1. Total of \$7,500,000 principal amount of debentures were originally authorized.

New York Theatres

RADIO CITY MUSIC HALL

Rockefeller Center

"KNIGHTS OF THE ROUND TABLE"

In CinemaScope

Robert TAYLOR • Ann BARNHAM • Mel FERRER

An M-G-M Picture in COLOR

and SPECTACULAR STAGE PRESENTATION

THE COMMAND

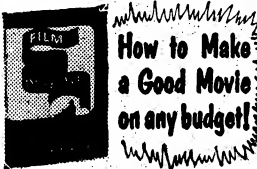
In CinemaScope

WALTER PREGO

WILLIAM H. HAYES

JOHN HENSON • JAMES WATKINS

PARAMOUNT



How to Make a Good Movie on any budget!

FILM and the DIRECTOR

by Don Livingston \$4.50

Mr. Livingston, an experienced Director of more than 60 films, tells you how the professional gets the best results from his actors and equipment. You'll learn, for instance:

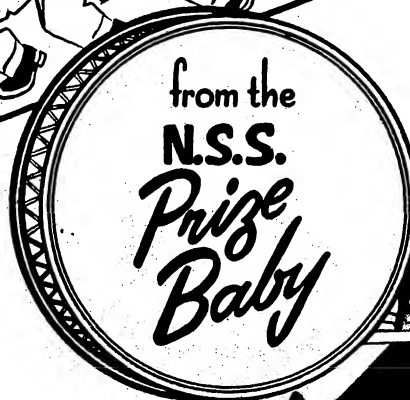
- How to achieve good composition and continuity
- How to coordinate the three major elements of movie production
- How to eliminate unnecessary expense and save valuable production time

If you want to write, produce, or direct better movies on any budget for any audience, you'll find much practical help in this book. For an ON-APPROVAL copy, send a postcard to

The Macmillan Co.

Box 4 60 Fifth Ave., New York 11

Congratulations to MGM FOR ITS 30 YEARS OF SHOWMANSHIP ON PARADE!



900G Soap Opera Vidpix Sked For Prockter; 'T-Men,' Other Items to Roll

Hollywood, Feb. 2.

Initial production plans by the new American National combine, which bought Eagle-Lion studios, reveal company plans the first telepix soap operas. First on the sked, due to start in 30 days, are 260 15-min. soap operas. American National (which changed its tag from First National) will also film 39 half-hour "Treasury Men in Action" vidpix.

Ambitious production plans were disclosed here by prexy Bernard Prockter, who made it clear other deals are presently being negotiated, and that plans are to put the studio on a 52-week-a-year production basis immediately upon beginning of the sked. New owners have requested all present tenants of the Santa Monica boulevard studio to leave, except Frank Wisbar, who will remain with his "Fireside Theatre."

Prockter penned the original story for "Family Next Door," the soap opera series, while Bob Eisenbach and Frank Rosenwald will script the series. The vidpix will be shot on a five-day-a-week basis, for an entire year, and they'll be offered to local and regional advertisers on a syndication basis, for daytime and early evening programming. The 260 telepix are budgeted at approximately \$900,000.

Prockter explained, "We feel that this type of property is a natural for the little guy around the country. It will cost a local or regional sponsor less money for this series each week than if he had one half-hour show at night. A station also can have sponsors perhaps twice a week, with other sponsors taking the rest of the days. This provides a perfect opportunity for the so-called small advertiser to come into tv with his own program."

"Treasury Men," currently on NBC-TV live from N.Y., rolls May 1, for fall telecasting. This being Prockter's own property, American National is merely furnishing the production facilities. Show shifts to ABC-TV, and is committed to that web for the 39 shows for next season. Show may continue from April until next fall on a live basis, if a sponsor is found. The series budget is approximately \$980,000. Prockter has not decided whether he will retain the present lead, Walter Greaza, for the vidpix version.

Ed Pauley, oil man who is one of the businessmen comprising the (Continued on page 46)

Buzzell's Vidpix Setup

Hollywood, Feb. 2.

Former Metro director Edward Buzzell has formed his own telepix production company, and plans a vidpix series based on Robert Carson's Cosmopolitan mag story, "Third Girl From the Right."

Buzzell plans to launch production the latter part of May.

Ziv's 'DA.' Vidpix Rolling In Color

Hollywood, Feb. 2.

Ziv Television Programs, Inc., which acquired all television and radio rights to "Mr. District Attorney" from Phillips Lord, has started filming a vidpix series in Eastman 35m color with David Brian in the title role. Radio show is being planned for the near future.

John Sinn, Ziv prexy, announced that the firm had paid Lord, who controlled the property for the last 17 years, \$250,000 for complete rights. Telefilm series will be shot largely on location around Los Angeles with the full cooperation of law enforcement agencies in the area and only a small percentage of the filming will be confined to the sound stages.

"Mr. District Attorney" is the seventh Ziv tele program currently in production and distribution. Others are "Cisco Kid," "My Favorite Story," "I Led Three Lives," "The Unexpected," "Boston Blackie" and "Times Square Playhouse."

Initial "Attorney" release is slated for April 1. Scripts will be purchased from writers who regularly contribute to the Ziv schedule and directorial assignments will be divided among Eddie Davis, Leslie Goodwins, Leon Benson, Lewis Allen, Lew Landers, Lambert Hillyer and Henry Kessler.

LeVine's New Chi Post

Chicago, Feb. 2.

Alfred LeVine has been upped from an account exec berth to mid-west sales manager post for Consolidated TV films, succeeding Richard Gedney, who's left the firm.

LeVine is currently pitching Consolidated's new "Time for Beany" series. He just finalized a deal with KOMV-TV, Columbia, Mo., for the "Station Starter" bundle comprised of 258 half-hour vidpix produced by Jerry Fairbanks. WTVO, Rockford, has reordered the "Starter" series for another run.

Sillerman Sees \$50,000,000 Vidpix Prod. Nut Returning \$125,000,000

Film syndication has become the "logical and effective instrument strengthening American market aims" by opening up "all areas and all markets and all opportunity in all economic brackets" for the advertiser, Michael M. Sillerman, exec v.p. of Television Programs of America, declared last week.

Addressing a meeting of the National Television Film Council, Sillerman attacked the "uneconomic, limited and restraining practices of live network programming" and characterized live network television as "strangling in its own umbilical cord" because it can't find the hour, preferred, the time desired, and it comes to the market, in many cases, at a prohibitive cost.

Sillerman said the networks no longer cater to the mass of American business, but to a giant few, while syndication offers opportunities to small and large business to bring their products into the home. Network resources are insufficient, he declared, to resolve the increasing problems of time clearance, time differential and inflexibility for business. Webs are



WM. KEENE

What have I done for you recently?
LE 2-1100

Bicycling Vidpix Print To Stations Poses a Problem

Grievances from stations that they are not getting their vidpix on time were answered by the NBC Film Division last week after a study of distribution processes. The web's filmery put most of the blame on the outlets themselves, but said also that there may not be enough prints to go 'round, terming it "financially impossible" to make a print for every station buying a show.

In the bicycle process, "Badge 714" (ex-"Dragnet"), for instance, may be running in 100 cities with only 30 to 40 prints available and thus each print must be used by two or three stations, which must send them on to the next point immediately after showing. But, says the web, directions are not always followed. Some stations will send the can back to New York, others will "just forget" to mail 'em out and they lie in the film library while other stations send pleading wires to the syndicator in Gotham or Hollywood.

Film Division maintains an automatic warning system. When a station doesn't receive film 48 hours in advance of the playdate, the system is to call the exchange in N.Y.—or the Coast, depending on location. The exchange then calls the station that's supposed to do the shipping. There have been a number of tracing jobs on lost film.

Although loath to reveal the cost of prints, FD gave this picture of growth to show that it is unreasonable to make more than about 40% in prints against the total of stations using a series.

Claims, Counter-Claims in Snader, Bisno Hassle Finally Resolved

Vidpix Chatter

New York

Bud Austin, Official Films' national sales chief, in Chicago for a week of agency huddles... Burt Balaban, Princess Pictures prexy, town briefly from Munich for homeoffice huddles... Betty Oakes completed role as femme lead in a tv-film in Munich, playing opposite Richard Nye... Martin Jones, Henry Olmstead and Gordon Knox, TPI toppers, spending the week in Quantico recording the Marine Corps Band for their vidpix series with a marine background... Producer Peter Elgar off to Milwaukee to film a feature-length color documentary for Pabst Brewing... J. Milton Salzberg, Cornell Films prexy, back from Hollywood, Fla., where he supervised the upcoming series of golf vidpix starring Jimmy Demaret... Vitapix named William Rambo, ex-KLAC-TV, Los Angeles, as its Coast sales rep... Newly formed Dine & Kalmus, flackery landed Screen Gems as one of its first major accounts... William F. Rodgers Jr., named studio manager of Michael Myerberg Productions.

Princess Vidpix For 36 Markets

Initial airings of the Princess Pictures group of feature pix made for television took place in two markets over the weekend, with the mass of the 36 stations already contracted for the pix set to begin airing them between now and April 1. Princess, headed by Burt Balaban, has delivered five finished features to Vitapix, which is distributing the Munich-made film in the U. S. for television.

Under the Princess deal with Vitapix, Princess is to deliver all 26 feature-length films by Sept. 1. Films are being shot under Balaban's supervision in Munich with a shooting schedule of under two weeks and a budget of \$40,000 for each. Films have American names in the leads with German supporting casts. Stories are originals by American screen and tv writers, with Irve Tunick acting as story editor in N. Y.

Vitapix has the series sold thus far in 36 markets, but exec v.p. Bob Wormhoudt says sales should increase now that the series is taking to the air. While several of the station stockholders in Vitapix have bought the series, there's no discount or price reduction for stockholder stations, merely a first refusal right.

Series, being a "first" for television, is priced somewhat higher than other feature pix which have played the theatrical rounds in the U. S. Price is based on the Class A hour rate of the stations, similar to the new half-hour syndicated series being offered. Pix (Continued on page 24)

NBC's 'Who's Silent?' On Beefs of Indie Producers Re Tintpix

Stan Parlan, NBC color film consultant, is hot and bothered over recurring beefs from indie pic producers who claim lack of enough color data on tint tv. If NBC is part of what the squawkers claim is "network silence" on rainbow systems for films, it's news to him. Parlan says his door is wide open—and always has been—to accredited producers, ad agencies, etc., seeking information on processes, that he can save them untold thousands of dollars in research and experimentation, but that his office, at the same time, can't be expected to know about complaints when they don't reach him.

No. 1 suggestion Parlan had last week—and he's been saying it for months—is that whatever the system, it won't make a bad film look good. If anyone wants to try him on the proper method for making tinted tv film, the threshold is still wide open on his virtual around-the-clock schedule, he says.

Long-fought and many-faceted series of suits and countersuits in the Snader Telecriptions and Bisno Telecriptions setup finally dragged to an end last week when arbitrator Samuel R. Rosenbaum announced his final awards. Decision, which involves the assumption of liability by Al Bisno to the investors in the firms involved, doesn't become effective until a consent decree holding Bisno liable is okayed by a Los Angeles court. This is expected shortly.

Under the complex final award drawn up by Rosenbaum, Bisno has volunteered to issue promissory notes to all investors in BSM (partnership of Bisno, Lou Snader and Samuel Markovitch) and Bisno Television Sales, amounting to \$600,000 plus interest to be paid over a 10-year period. Notes represent guarantees of repayment of 60% of the investment in BSM and 80% of that in BTS. Noteholders have the option of settling after nine months and before 15 months of receipt of the notes for 20% of their investment, or a total of \$120,000.

Because of assumption of liability to Bisno, Rosenbaum ordered all the assets of Snader Telecriptions Sales and in BSM and BTS for the purpose of selling properties held by the firms in order to repay the investors. Among properties to be unloaded are the 39-pix "Dick Tracy" series and 14 Alexander Korda features. Total assets of Snader Telecriptions Corp., the Snader producing outfit, revert to Snader.

Also approved in the report were settlements of claims by Oliver Unger, now president of Comet Television Films, who got \$19,000 to drop his suit against STS for \$24,000 in coin advanced, and Keith Palmer, who transferred his rights to the Tracy series for \$10,000. Additionally, it was ruled that no return on their investments would be awarded Snader and Markovitch, and they were directed to return a total of \$39,250 drawn by them and their families as salaries and consultant fees for a two-year period.

Report characterized Bisno as a (Continued on page 24)

Screen Gems On A Scripting Spree

Screen Gems has tapped a dozen writers to work on material for its various vidpix series in an upbeat move by the Columbia Pictures subsidiary. For the "Damon Runyon Theatre" skein about to go into production, Berne Giler is adapting "Let the Eagles Scream"; Seymour Robinson, "Lonely Heart"; Max Lief, "Dancing Dan's Xmas"; Ruffell Hughes, "Pick the Winner." Pacted to handle the camera for the series is Gert Andersen.

Televersion of Robert Young's "Father Knows Best" is getting script treatment by Dorothy Cooper, while the new "Adventures of Rin-Tin-Tin" will be prepared by Douglas Heyes, Frank Moss and Lee Berg. Upcoming in the network "Ford Theatre" will be plays by Mary C. McCall Jr., Karen De Wolfe, Robert Hardy Andrews and Malcolm Stuart Boylan.

The heavy scripting assignments are part of an expansion move by SG which will be further blue-printed tomorrow (Thurs.) when general manager Ralph Cohn and sales chief John Mitchell will discuss 1954 plans at a press huddle in New York.

WCBS-TV Spots Set For Wanger's 'Riot'

Walter Wanger's "Riot in Cell Block 11" (Allied Artists) has bought 39 spots and station breaks on WCBS-TV, N. Y., to plug the pic's Feb. 18 opening at the Mayfair Theatre. Donahue & Cue is placing the business over eight days starting Feb. 12.

Neville Brand, star of the film, arrives in town Sunday (7) to help in the exploitation via personal appearances.

Catholic Weekly To 'Rate' Vidpix

Chicago, Feb. 2.

The New World, official weekly newspaper published by the Catholic archdiocese of Chicago, is prepping a new feature to debut in an early issue which lists according to Legion of Decency standards the current feature films being shown by the four Chi tv stations. Since all the oldie films except some of the foreign imports have already been stamped with the Legion's rating classification during their regular theatre run, the weekly will cross-check the current tv titles against the original Legion ratings.

Although Msgr. Thomas A. Meehan, New World editor, told VARIETY that the tv listings are an individual project, it's expected they will establish a pattern for Catholic papers elsewhere. A similar feature was launched recently by the Universe Bulletin in Cleveland.

Msgr. Meehan said the new service was prompted by numerous requests from readers for guidance in selecting video fare. He said readers have asked for help in prejudging not only celluloid offerings but live shows as well, but that it would obviously be an impossibility to stamp an advance acceptability or non-acceptability rating on live programs.

The New World has a 153,000 circulation in the Chi area. It's expected that the first film listings will be available for the upcoming issue out Friday (5).

BANK INTEREST IN VIDPIX PERKS

'Telepix More Satisfying': Florey

Hollywood, Feb. 2.

Telepix direction is far more satisfying than directing theatrical films, it's a director's dream come true, in the opinion of Robert Florey, winner of the Screen Directors Guild's first vidpic directorial award. Florey, regular megger on the Loretta Young Series but winner for his Four Star, "The Long Voyage," has directed more than 100 theatrical pix and 50 vidpix.

In tv the picture comes out the way I shoot it. There is no interference, and it's immensely satisfying to see the finished picture the way I shot it. In motion pictures, on the other hand, by the time the producers, cutters, and so on, get through with the film, I don't recognize it.

"You can do your best work in tv because there isn't any interference. In the majors, the picture is out of your hands. I find tv satisfying, refreshing and a real challenge. You rise—or fall—by what is on the screen, but you know this is your untampered work."

"It's a tough grind, shooting a picture in two or three days, but I like it. In motion pictures a director is forced to do things whether he wants to or not."

"We shoot our telepix along the same lines as motion pictures, making use of the same techniques. The big difference is you have to do it a lot quicker," Florey said.

The director has megged 22 "Four Star Playhouse" telepix, and 26 in the Loretta Young series.

LOANS INCREASE AT RAPID PACE

Financing of vidpix by banking institutions has reached the point where the amount of coin outstanding in loans totals about one-third of the monies lent independent theatrical feature producers. In terms of number of loans made by the banks to tv-film outfits, video may exceed theatrical films in business transacted by the banks.

Responsible for the upsurge in bank interest in vidpix is the fact that is rapidly reaching the stage of bigness in terms of solidly grounded corporate structure, capital and clientele. Fact that the "shoestringers" are being weeded out and that the top telepix outfits—production and distribution—can back up their loans by station and agency contracts plus a strong corporate capitalization has encouraged the banks in extending lines of credit.

Most of the lending at this point is being done by the same two banks that keynote theatrical pic financing, Bankers Trust Co. and Chemical Bank & Trust, both of New York. Careers of both in vidpix financing are fairly recent, no more than two years old. But in that period, both the amount and frequency of financing have increased by leaps and bounds.

Bankers Trust, estimates Herb Golden, of the bank's Amusement Industries Division, is currently involved in financing of some dozen telepic properties, with even more seen for the future. Golden estimates that some \$5,000,000 in loans to producing companies are currently outstanding, but points out that as the weeding-out process continues this amount will be increased greatly.

Additionally, Golden points out, a pattern for financing is just beginning to emerge as the vidpix field takes shape and as big new outfits spring up and weaker old ones die. With no previous experience to back them up and a surprising absence of litigation in the vidpix field, the banks have been feeling their way in the manner of making loans and setting terms. Currently, a loan is based on the presence of adequate station and agency contracts for a series, with the banks not stepping in until some production has already taken place. Eventually, as the vidpix majors grow stronger and more financially sound, the banks will move in at the very conception of a new series, supplying initial production coin. In the matter of security, most of the bank loans are set in such a manner that the banks get the station contracts and mortgages on the pictures completed. No bank has had to foreclose yet, however, and just what would be done with foreclosed pix is still a matter of conjecture.

Another factor lending encouragement to the banks is the gradual elimination of "one-man" vidpix outfits. As the companies expand, the reliance on a single individual has been converted into well-oiled organizations that can carry on as usual despite the loss or absence of a guiding spirit. Risks involved in making loans to the one-man outfits consequently are greatly reduced. Banks foresee the gradual growth of the industry to the point where it will consist of a small number of top companies, such as the majors in the theatrical film industry, with other smaller but healthy firms also an integral part of the business.

36 for Vitapix

List of member stations of Vitapix Corp., the station-owned vidpix distributing firm, last week reached 36, with the addition of WABT, Birmingham. Station prexy Henry P. Johnson signed as a member of the distrib early this month.

Previous station addition was KTLA, Los Angeles, which signed up a month ago.

Major Vidpix Distribs Say They're Forced Into Syndication Due To Networks Nixing Outside Packages

So What Else?

General Electric office in N. Y. last week still was receiving mail anent the initial Bing Crosby vidfilm on which stripper Sheree North appeared. A letter from a woman in the midwest offered the comments:

"Miss North reminded me of Salome in the Bible. I have always felt sorry for Salome and I feel she would have been a better girl if her parents had brought her up right. Furthermore, what are we going to do about the A-bomb?"

The networks "buy me, buy my show" overtones reflect a situation that's a cause of growing concern to the telepix outfits, large and small. It portends an even greater tightening of the webs against outside vidpix packages, and has forced virtually every major telepix production this season into syndication.

The extent to which the vidpix outfits have been frozen out of network deals is pointed up by the fact that since the fall, only four independently made and owned packages have bowed on CBS or NBC, and in the case of three, they were allowed in on grounds of expediency, while the fourth has since been cancelled. Four are Revue's "Mirror Theatre," cancelled on CBS by Revlon, which subsequently took a second indie vidpix package on NBC, "Mr. and Mrs. North," owned by John Loveton.

Another, Loveton package, coproduced with Bernard Schubert, is "Topper," which bowed on CBS for Camels. In this case, the web couldn't very well turn down Camels, one of the biggest bankrollers in tele, on its choice of the show. Final film series was Roland Reed's "My Little Margie," which Scott Paper took up on NBC after dissatisfaction with its Patti Page-starring "Scott Music Hall." Of the four, only two were new properties, "North" and "Margie" having been around before.

While this situation has some of the distribns burned, at the same time they're wondering whether the networks aren't tying their own noose. With the growing use of syndicated shows throughout the country, the networks have already begun to feel the pinch when it comes to station clearance, and they've also begun to feel the competition for sponsors, more and more of whom are moving into the regional and national spot field. With the type of quality shows the networks are refusing moving into the syndicated field, the competition for sponsors and the station clearance problem will grow much more acute.

Nonetheless, the situation has reached the point where not one national network sale has been set by a distributor all season, with the exception of the four named above. Every major distributor has just about given up on the possibility of such a sale and is concentrating on syndication. Distribns are still going through the motions of holding a new property for network sale for the first 30 days, but even when the show is accepted by the client and agency, it gets nowhere because of the network's

(Continued on page 24)

Linkletter Vidpix Set to Play Theatres in Britain; Groucho Next

John Guedel is stringing together three kines of the "Life With Linkletter" telefilms that appeared on ABC-TV a couple of seasons back and has negotiated a deal to play them in theatres throughout Great Britain. Once these start making the rounds Guedel will ditto on the Groucho Marx "You Bet Your Life" telepix for similar distribution.

Newest venture by Guedel, who is shaping up as a "one-man show business" with 25 half-hour shows a week circulating the radio, tv and vidpix channels, comprised of Groucho Marx and the multiple Art Linkletter shows on radio-tv and vidfilms, accents the global thrusts being made by the Coast producer-packager. The radio version of the Linkletter "People Are Funny" is currently playing the transcription circuit in Canada, England, Australia, New Zealand and even Japan.

Guedel, who was in N.Y. last week setting deals for the upcoming tv version of Linkletter's "People Are Funny," also revealed that negotiations are under way for a new half-hour telefilm series called "False Step," which TPA has acquired for distribution. It will rotate stars (similar to "Four Star Playhouse," and will have a dramatic format based on the first offenses that inspired criminal careers. TPA has earmarked \$30,000 for a pilot film.

Guedel's current vidpix package is "Linkletter and Kids" in which Bond Bread has the major sponsorship stake in multiple cities.

Sisson Sees Vidpix As Daytime Asset

There's a daytime future in vidpix, according to Edgar G. (Ted) Sisson, director of the NBC Film Division. But it's at least a couple of years away and will initially take the form of reruns. His theory is that housewives will be seeing "new" product by virtue of having missed them on the original playouts—this also follows the pattern on the click of the repeats over the nighttime circuits.

Sisson doesn't believe new telepic series will be mushroomed over the weep opera stretches unless they're daytime slanted and serve as a complementary component sudsers. The cost of new celluloiders will obviate their daytime exposure. But there are plenty of titles in the can that could be judiciously chosen for the suntime hours as sponsored segments. Just a thought, says Sisson, with nothing blueprinted as yet.

Guild's Latino Dubbing

Guild Films is dubbing Spanish soundtracks for two of its vidpix series, "Liberace" and "Joe Palooka," with an eye toward selling them throughout Latin America. Several episodes of both series are currently getting the dubbing treatment in Mexico City and Havana. These should be complete in a couple of weeks, and a decision will then be made whether to extend the practice to all episodes in the series.

Reub Kaufman, Guild prexy, anticipates a 40-station market for vidpix in Latin America by the end of 1954.

Wisbar: TV Pic Firms Dwindling To Major Dozen

Hollywood, Feb. 2.

In time the present pattern of vidpix operations, with some 40 companies sprang all over Hollywood, will dwindle down to 10 or 12 huge vidfilmeries, it's predicted by Frank Wisbar, producer-director of "Fireside Theatre."

Wisbar opined that this mode of operation would help considerably in keeping costs down, that mass production is inevitably the best and most efficient means of keeping teevee costs in line. He envisions a large parent company, with perhaps 10 series shooting within its framework, each one utilizing the economy of the overall operation to the greatest degree.

"I don't think we will lose quality in this manner; quite to the contrary, I think, if anything, the quality will be elevated by such an operation," Wisbar commented. "As I see it, the producer will in no sense lose autonomy, he will simply be in a better position to

(Continued on page 24)

Cronyn, Tandy 'Marriage' Prepped for TV, Too

The Hume Cronyn-Jessica Tandy (Mrs. Cronyn) "Marriage," Sunday night NBC half-hour radio show generally conceded to be one of the better properties in the web's "Magic 28" new-programming formula, is headed for video.

NBC-TV program brainstrusters are planning a kine addition of the situation comedy series, also starring the duo, as a likely candidate for the summer semester. Ernest Kinnroy has been set as the writer on the show.

Philly, L.A. As Test Ground For 'Satellite' Sales

New pattern in vidpix selling which may provide a limited solution to the overlap problem is in the process of developing in a couple of key markets. Pattern involves a "satellite" setup, in which the major station in the larger market lines up a sponsor with state-wide distribution and buys a show for itself and a number of smaller stations in the overlap area for the bankroller.

Under the new setup, which was reported only last week by a couple of distribns who had been sounded out on such deals, the station buys the film for itself and for three or four neighboring stations, all of which air the show for the same sponsor. Apparently, all profit through the setup—the sponsor by having strong coverage in his distribution area, the "mother" station by getting a volume discount on its film and by a commission or more in its sales agent role for the other stations, the satellite stations themselves, via sale of commercial time and the distributor via sales to stations that would normally be prohibitive because of overlap problems.

Pattern is being toyed with in Philadelphia and Los Angeles thus far, and hasn't become a reality yet. It's not clear yet just how the mother station would get its cut—whether it would act as a small network, grabbing off major portion of the billings and compensating the stations a la the major networks, or collecting simply as a sales agent with a 15% fee or the like. Presumably, these details are being worked out.

Nonetheless, the scheme shapes as a boon to the film distributors. Because of the problem of overlap they've been prevented from selling to smaller markets, signals of which reach the larger cities. Scheme would end such a problem in those markets inaugurating the satellite scheme. At the same time it would cut off a great deal of sales expense for the distribns, with the "mother" station acting as a central buyer for the other stations involved.

Moss Exits WABC-TV For CBS-TV Film Slot

Eugene W. Moss has resigned his sales promotion post at WABC-TV, N. Y. flagship of ABC-TV to join CBS-TV Film Sales as assistant sales promotion manager under Walter Scanlon. Appointment, according to CBS syndication chief Fred J. Mahlisted, is part of a general expansion of client services.

Moss came to WABC-TV from WOR, N. Y., where he was a promotion staffer.

Donlevy Vidfilm Outfit Sets 960G

Hollywood, Feb. 2.

With a production budget of approximately \$960,000, to be financed by himself, Brian Donlevy has set up his own vidfilm outfit to gun 39 in a new series, "Log of the Silver Shark," which he will produce and top-line. No starting date has been set pending negotiations now on for syndication of the property.

Telepix will be gunned under the banner of Brian Donlevy Productions. Jack Patrick is scripting. Interiors will be shot in Hollywood, and exteriors in the South Seas. Adventure series has Donlevy in the roll of an ex-Navy destroyer commander who skips a three-masted freighter schooner around the world.

William B. White agency repped Donlevy on the deal.

New Telepix Shows

BLACK FOREST

With Peggy Ann Garner, Akim Tamiroff, Gordon Howard, Marianne Wischmann, Wolfgang Butner, August Riehl, Hans Klarin, others.
 Producer: Princess Pictures
 Exec Producer: Burt Balaban
 Producer-director: Gene Martel
 Writers: Joe Liss, Irve Tunick
 72 Mins.
 Distrib: Vitapix Corp.

"Black Forest" is one of the first of 26 feature films being produced expressly for tv. by the Burt Balaban-topped Princess Pictures for distribution through Vitapix. As such, the series should find a ready market. The "expressly for" angle lends itself strongly to prestige-type ballyhoo on the part of station and sponsor, and its effect on the public is not to be minimized.

On the other hand, there are limitations. With the price structure of tv-film what it is, certain budget limitations had to be proscribed, and it's to the credit of Princess that the film has a thoroughly professional quality although it was done on a budget bordering \$40,000. On the basis of the pic seen, the Princess series stacks up as far better fare than the run of features currently on video. This, together with the promotional attributes of the series, would make it appear a good bet to garner lots of sales.

"Black Forest" in particular, however, suffered from a couple of key troubles—script and direction. Story of a sadistic German baron (film was shot on location; all 26 are being made in Germany) has all the elements of suspense and action, but in the script and direction, they're never quite

brought to a boil. Some of the denouements are telegraphed, others are made without proper exploitation of suspense values inherent in the situations. Here's where both scripters Joe Liss and Irve Tunick and director Gene Martel fell down.

Akim Tamiroff comes off best in the pic, in the role of the con-ning baron. He plays the part to the hilt, without quite overreaching himself. Peggy Ann Garner is a victim of some unfortunate casting as an illogical character who loves Tamiroff and is one of the victims of his sadism. She's just not the hardboiled type, nor does she impress as a drunkard. Gordon Howard, as an American GI who busts the whole thing up, is adequate, although a trifle wooden at times. Marianne Wischmann is pert and convincing as the love interest and another victim. Remainder of the cast, all English-speaking Germans, are competent.

It's in the production details, though, that the pic finds its best values. Camera work is excellent, particularly in the forest scenes, and with the home screen in mind, each scene is uncluttered and clearcut. Film is backed by a fine score, and the general technical work is of such caliber that it's hard to believe the film was done on so small a budget.

Obviously, this series isn't going to bring forth any plush Hollywood opus. And while undoubtedly each film in the series will vary in quality, the group as a whole seems an entirely worthwhile venture. Certainly, it represents a departure from the run-of-the-mill "B" feature that currently clutters the home screen, and as such, it's a welcome development. Chan.

ACOUSTICON LIKES PEARSON'S TELEPIX

Drew Pearson telepix series which Acousticon purchased on WABD, DuMont key in New York, on a four-week trial basis has been renewed by the sponsor. Each show of the MPTV-owned property has been carried on both Friday and Sunday nights since its first airing by the outlet.

Acousticon, which has been experimenting with the "double exposure" setup, claims that the Sunday night repeat has been drawing heavier sales response than the Friday show.

WINS, New York radio indie, carries an audio edition by Pearson on the Sabbath at 6 p. m., the same time vidpix appears in the area on WABD. Baisel Restaurants has been sponsoring the stan-za via the radio station since August of '53, and a clash between it and the Acousticon-sponsored show seems imminent.

Princess

Continued from page 22
 are sold on runs-per-year basis to stations, but on straight 26-week deals to sponsors.

Stations are programming the films differently in each case, but all are ballying the pix as the first features produced expressly for tv. Some stations are programming the films in their regular feature film segments, but advertising the fact that they're new. Others are making a series out of the films, playing every two weeks currently or waiting until enough are completed to present one each week. One station, with no time currently available, is holding off till Sept. 1.

Princess retains theatrical rights

to the films outside the U. S. In the States, no plan has been worked out for theatrical showings, since it's expected that video coverage will be so heavy that places where the film could be booked into theatres will be few and far between.

Snader

Continued from page 22
 "man of business honor" and declared that he did "not seek profit personally at the expense of those he invited to invest in television film production or distribution." Rosenbaum estimated that Bisno had lost some \$250,000 of his own money in the setup, and said that losses to Bisno and the investors were due to his persistence and stubbornness in adopting and following business practices of a highly individual and unorthodox nature." He praised Bisno for assuming the obligation of settlement.

Along with this, a multitude of other smaller claims were settled or denied.

Hygo, Argyle TV Pix Expanding Distrib Setup

Hygo and Argyle Television Films is expanding its distribution setup, with the first step creation of a Coast sales office to be headed by Louis Goldstein, one of the partners and founders of the firms. Coast office will also handle shipping and prints, up to now confined to the N. Y. end.

Also in the works are branch offices in Chicago and the southwest. N. Y. home office will continue to be directed by prexy Jerry Hyams and sales chief Bob Seidelman. Firms together handle about 250 features, westerns and shorts.

Wisbar

Continued from page 23

shoot a good telepicture at less cost," Wisbar said.

Wisbar said that growth of vidpix has been rapid, and costs have continued to rise, with no one having reached a solution for the situation. But a mass production company jensling lots of series can reduce the all-important cost factor just as a major studio can absorb overhead via production of many pix, he averred.

Wisbar's home site, the former Eagle-Lion lot, has been bought by a syndicate which renamed the studio First National, and is planning a heavy production sked. At present the top mass production company in town is Ziv TV, with eight series set for this year.

Distrib Vs. Webs

Continued from page 23

desire to place its own show. One distrib even reported a network demand for a piece of a show which a sponsor wanted to place on the web.

Distributors and the clients who can afford a "high-priced" film show want NBC and CBS, but are reluctant to move onto ABC and even more so to DuMont. ABC situation is improving, in that the web is gaining acceptance as a medium for top clients. But the distributors are convinced that as ABC's commercial schedule begins to fill up, the network will place the same restrictions on outside packages as NBC and CBS. Overall results is a greater zoom for syndication on all fronts.

TELEFILM PRODUCTION CHART

B & R ENT. INC.
 Motion Picture Center: HO. 9-5981
 Casting: Ruth Burch, King Deats
 Now shooting "The Ray Bolger Show" 30 half-hour films for ABC-TV.
 Cast: Ray Bolger, Allyn Joslyn, Richard Erdman, Claire Dubrey, Frances Karath, Sylvia Lewis, Betty Lynn
 Producer: Jerry Bresler
 Director: Sidney Lanfield
 Camera: Lester Shaw
 Writer: William Bowers
 Asst. Director: James Nicholson
 Prod. Mgr.: Argyle Nelson
 Music: Herbert Spencer, Earle Hagen
 Film Editor: Marsh Hendry
 Art Director: Claudio Guzman

JACK CHERTOK PRODS.
 General Service Studios: HO. 3-5108
 Casting: Ruth Burch
 Now shooting "Private Secretary" tele-pix series.
 Cast: Ann Southern, Don Porter
 Producer: Jack Chertok
 Director: Christian Nyby
 Camera: Robert Pittack
 Asst. director: Lester Guthrie
 Art director: Howard Campbell
 Supervisor of production: Harry H. Poppe

BING CROSBY ENTERPRISES
 9028 Sunset Blvd., BR. 2-2771
 Eagle-Lion Studios: HO. 2-2286
 Casting: Majory McKay
 Now preparing to shoot 8 half-hour telepix for G. E. Theatre starting Jan. 11th.
 Producer-Director: Frank Wisbar
 Assoc. Prod.: Sidney Smith
 Camera: Ben Kline
 Asst. Director: Murray Vaccarino
 Film Editor: Holbrook Todd

JOAN DAVIS PRODUCTIONS
 General Service Studios: HO. 7-3111
 Casting: P. J. Wolfson
 Now shooting "I Married John" series of half-hour comedy situation telepix.
 Cast: Joan Davis, Jim Backus
 Producer: P. J. Wolfson
 Associate Producer: Al Simon
 Director: John Rich
 Camera: Hal Mohr
 Film Editor: Bob Stafford

DENMAC PRODUCTIONS
 General Service Studios
 HO. 7-3111
 Now shooting 40 half-hour telepix series of "Denma Day Show" for RCA Telecast.
 Cast: Dennis Day, Cliff Arquette, Carol Richards, Jeri-Lou
 Producer: Dennis Day
 Asst. Prod.: John McNulty
 Director: Rod Amateau
 Camera: Ellsworth Fredericks
 Tech. Director: Sherman Harris

JACK DENOVE PRODUCTIONS, INC.
 Goldwyn Studios: HO. 7-5111
 Casting: Talent Assoc.
 Now shooting a series of "Cavalade of America" telepix for DuPont.
 Francis L. Sullivan stars in "Margin For Victory."
 Producer: Jack Denove
 Director: Arthur Ripley
 Camera: Harold Stine
 Prod. Mgr.: C. M. Florence
 Writer: Arthur Ripley
 Asst. Director: Eddie Vernondy

DESILU PROD. INC.
 Motion Picture Center: HO. 9-5981
 Casting: Mercedes Manzanera
 Now shooting "I Love Lucy" 39 half-hour films for Pat Morris.
 Cast: Lucille Ball, Desi Arnaz, Vivian Vance, William Frawley
 Producer: Jess Oppenheimer
 Director: William Asher
 Camera: Karl Freund
 Film Editor: Edith Head
 Now shooting 26 half-hour telepix series of "Our Miss Brooks" for General Foods.
 Cast: Eve Arden, Gale Gordon, Walter Catena, Jane Morgan, Gloria McMillan
 Production Exec.: Larry Berns
 Director: Al Lewis
 Camera: Karl Freund

D.P.I. and MARTERO PRODS. INCORPORATED
 Motion Picture Center: HO. 9-5981
 Casting: Ruth Burch, King Deats
 Now shooting "Make Room For Daddy" series of half-hour telepix.
 Cast: Danny Thomas, Jean Hagen, Sherry Jackson, Rusty Hamer and Corky
 Producer: Louis F. Edelmann
 Assoc. Producer: Paul Jacobson
 Director: Sheldon Leonard
 Asst. Director: James Paisley
 Production Manager: Argyle Nelson
 Camera: Robert de audience-participation programs starring Groucho Marx at NBC.
 Producer: John Guedel
 Production Manager: I. Lindenbaum
 Production Supervisor: F. H. Fodor
 Directors: Bob Dwan, Bernie Smith
 Camera: Virgil Miller
 Technical Supervisor: Paul Schmutz, Jr.
 Film Editor: Norman Colbert

FILMCRAFT PRODS.
 8451 Melrose: WE. 3-9221
 Now shooting series of 39 "You Bet Your Life" half-hour audience-participation programs starring Groucho Marx at NBC.
 Producer: John Guedel
 Production Manager: I. Lindenbaum
 Production Supervisor: F. H. Fodor
 Directors: Bob Dwan, Bernie Smith
 Camera: Virgil Miller
 Technical Supervisor: Paul Schmutz, Jr.
 Film Editor: Norman Colbert

FLYING "A" PRODS.
 6920 Sunset Blvd.: HO. 9-1425
 Now shooting "Annie Oakley" 13 half-hour films for Canada Dry, also 13 for syndication.
 Starring: Gail Davis, Brad Johnson, Jimmy Hawkins
 Exec. Producer: Louis Gray
 Director: Robert Walker
 Camera: Joe Novak
 Now shooting "Cavalade of America" 6 half-hour films for DuPont.
 Producer: Armand Schaefer
 Prod. Mgr.: Glenn Cook
 Directors: George Archainbaud and Sidney Salkow
 Film Editor: Tony Wollner
 "Death Valley Days" 13 half-hour films for Pacific Coast Borax now in preparation.

GROSS-KRASNE, INC.
 California Studios: HO. 9-8321
 Casting: Lynn Stalmaster
 Will resume "Big Town" series of half-hour telepix co-starring Pat McVey as Steve Linsley and Beverly Tyler as Lorelei, and "Lone Wolf" series starring Louis Hayward in Jan.
 Producers: Jack Gross, Philip Krasne
 Directors: Sidney Salkow, George Waggoner, Bernard Girard, Jim Whelan
 Assoc. Prod.: Marshall Grant
 Camera: Fred Gately
 Production Coordinator: Ben Pivar

JOHN GUEDEL PRODUCTIONS
 8321 Beverly Blvd.
 UO. 6291
 Shooting 52 15-min. films of "Link letter and the Kids" at KTTV every Saturday.
 Starring: Art Linkletter and five kids
 Prod.: Maxwell Shane
 Assoc. Prod.: Levin Atkins
 Camera: George Fox

LEWISLOR ENTERPRISES, INC.
 RKO Pathe Studio: TE. 2-2831
 Casting: Ruth Burch, Pat Harris
 Now shooting series of 35 "Letters To Loreta" Young.
 Exec. Producer: Tom Lewis
 Producer: Mathew Rapp
 Director: Robert Florey
 Camera: Norbert Brodine
 Story Editor: Ruth Roberts
 Film Editor: Joe Dervin
 Production Manager: Johnny London
 Asst. Director: John Gladden
 Art Director: Ralph Berger
 Music Director: Harry Lubin

LOVETON-SCHUBERT PROD.
 Goldwyn Studios: HO. 7-5111
 Casting: Ralph Acton
 Now shooting "Topper" series of half-hour telepix.
 Cast: Anne Jeffreys, Robert Sterling, Lee Patrick, Leo G. Carroll
 Producer: John Loveton
 Director: Lew Landers
 Camera: Gert Anderson
 Art Director: Arthur Lonergan
 Film Editor: Jack Webb
 Asst. Director: Bill Kisel
 Production Manager: Herb Stewart

JOHN W. LOVETON PRODUCTIONS
 HO. 7-5111
 Casting: Ralph Acton
 Now shooting series of half-hour films of "Mr. and Mrs. North" for Revlon Products.
 Starring: Barbara Britton and Richard Denning
 Producer: John W. Loveton
 Directors: Paul Landers, George Blair
 Asst. Director: Bill Reinick
 Prod. Mgr.: Herb Stewart
 Camera: Stuart Thompson
 Art Director: Arthur Lonergan

MARK VII LTD.
 Walt Disney Studio: Rockwell 9-2461
 Now shooting "Dragnet" series of half-hour dramas of Jack Webb and Ben Alexander set leads.
 Executive Producer: Stanley Meyer
 Producer: Michael Menckhoff
 Director: Jack Webb
 Production Manager: Sam Ruman
 Camera: Edward Colman
 Art Director: Field Gray
 Supervising Film Editor: Robert Leeds
 Music Director: Walter Schumann

THE MC Cadden CORP.
 General Service Studios: HO. 7-3111
 Casting: Dick Fisher
 "The Burns and Allen Show" series of half-hour comedy telepix now shooting.
 Cast: George Burns and Gracie Allen, Steve Viner, Jack Egan
 Producer: Fred DeCordova
 Associate Producer: Al Simon
 Director: Fred DeCordova
 Camera: Philip Tammen
 Writers: Sid Dorfman, Harvey Holm, Keith Fowler, William Burns
 Supervising Film Editor: Stanley Frazen

MERIDIAN PICTURES, INC.
 Goldwyn Studios: HO. 7-5111
 Casting: Jack Murlon
 Will resume shooting series of 26 half-hour films for Playhouse of Stars for Schlitz in Jan.
 Assoc. Prod.: William Self
 Director: Roy Kellino
 Camera: Russ Hahn
 Prod. Mgr.: Ralph W. Nelson
 Art Director: Serge Krizman
 Film Editor: George Amy
 Story: Buck Houghton

MOTION PICTURES FOR TV
 Hal Roach Studios
 TE. 0-2761
 Now shooting 26 half-hour comedies for "Duffy's Tavern" telepix series.
 Cast: Ed Gardner, Pattee Chapman, Alan Reed, Jimmy Conlin
 Prod.: Hal Roach Jr.
 Production Sup.: Manuel Goldstein
 Director: Harvey Foster
 Camera: Lathrop Worth
 Art Director: McClure Capps
 Film Editor: Gene Fowler, Jr.
 Asst. Directors: Bill Forsyth and Jimmie Lane
 Writers: Larry Rink, Ben Starr, Morris Freedman, Frank Gil Jr.

REVUE PRODUCTIONS
 Republic Studios: SU. 3-8894
 Casting: Bob Walker
 Producer: Revue Productions
 Production Manager: Carl F. Hiecke
 Art Director: Martin Obzina
 Editorial Supervisor: Richard Currier
 Camera: Clark Ramsey, Gilbert Warren
 Asst. Director: Willard Sheldon, James Hogan
 Kid Carson, City Detective, Chevron, Pride of the Family, and Pepsi-Cola series preparing.

HAL ROACH PRODUCTIONS
 Hal Roach Studios: TE. 0-2761
 Casting: Ruth Burch, Pat Harris
 Now shooting 26 half-hour films of "The Life of Riley" for NBC.
 Cast: William Bendix, Marjorie Reynolds, Tom D'Andrea, Gloria Blondell, Eugene Sandew, Wesley Morgan.
 Prod.: Tom McKnight
 Director: Arthur Berlin
 Prod. Sup.: Sidney Van Keuren
 Camera: Lucien Andriot
 Art Director: McClure Capps
 Film Editors: Frank Baldrige, Ed Williams
 Asst. Director: Ivan Volkman

ROLAND REED PROD.
 Hal Roach Studio: TE. 0-2761
 Casting: Bill Tinsman
 To resume shooting Jan. 11 of 26 "Rocky Jones Space Ranger" half-hour adventure telepix.
 Cast: Richard Crane, Sally Mansfield, Scotty Beckett, Bobby Lyden, Maurice Costello, Charles Maxwell
 Producer: Roland Reed
 Assoc. Prod.: Guy V. Thayer Jr.
 Director: Hollingsworth Morse
 Camera: Walter Hengge
 Art Director: McClure Capps
 Asst. Director: Dick Moder
 Film Editor: Roy Luby
 Prod. Mgr.: Dick McEstrange
 Now shooting "My Little Margie" 32 half-hour films for Scott Paper Co.
 Cast: Gale Storm, Charles Farrell
 Assoc. Prod.: Guy V. Thayer
 Producer: Hal Roach Jr.
 Director: Hal Yates
 Camera: Walter Streng

SCREEN GEMS
 1334 N. Beachwood Dr.: HO. 2-3111
 Now shooting "Yours For A Dream" for Ford Theatre.
 To start shooting Jan. 28 "Turn Back The Clock" for Ford Theatre.
 Cast: Loretta Day, Richard Conte, Fred. Irvine, David Aronson
 Writer: Martin Berkeley.

SOVEREIGN PRODUCTIONS
 Eagle Lion Studios: HO. 7-6171
 Casting: Ted Allen
 Now shooting two GE Theatre tele-films.
 Exec. Prod.: Stuart Reynolds
 Assoc. Producer: Joe Siström
 Camera: Stu Thompson
 Prod. Mgr.: Dick Johnston
 Story Editor: Les Mitchell
 Directors: Varied

STAGE FIVE PRODS., INC.
 General Service Studios: HO. 7-3111
 Now shooting "The Adventures of Ozile and Harriet" half-hour comedy series.
 Cast: Ozzie Nelson, Harriet Hilliard Nelson, David Nelson, Ricky Nelson, Don Dore
 Producer-Director: Ozzie Nelson
 Writers: Bill Davenport, Don Nelson, Ben Gersham, Ozzie Nelson
 Camera: William C. Mellor
 Asst. Director: Dick Brenkamp
 Film Editor: Gerard Wilson
 Assoc. Producer: Leo Pepin

STUDIO CITY TELEVISION PROD.
 SU. 3-8907
 (Shooting at Republic Studios)
 Now shooting series of 52 features of "Outlaws of the Century" based on the lives of famous outlaw cowboys.
 Starring: Jim Davis and Mary Castle
 Producer: Edward J. White
 Director: William Witney
 Camera: Bud Thackeray

TELEMON-MUTUAL PROD. INC.
 Fairbanks Studio: CR. 1-1191
 6052 Sunset Blvd.
 Now shooting 12 half-hour "Cowboy G-men" films co-starring Russell Hayden and Jackie Coogan.
 Producer: Henry Donovan
 Prod. Sup.: Charles Maxwell
 Director: Don MacDougal
 Camera: Bill Whitley
 Writers: Buckley Angell, Monroe Manning
 Asst. Directors: Nate Barragar and Ira Webb

VIDEO PICTURES INC.
 1515 N. Western: HO. 4-7558
 Casting: Charles Maxwell
 Now shooting "The Hank McCune Show" 39 half-hour films of a situation comedy.
 Cast: Hank McCune, Hanley Stafford, Arthur G. Bryan, Thurston Hall, Walter Catlett, Ellen Corby
 Prod.: Video Pict.
 Prod. Sup.: Charles Maxwell
 Directors: Les Goodwins, Paul Guilfoyle, Reginald Le Borg
 1st Asst. Director: Bruce Fowler
 Camera: Jack MacKenzie
 Editor: Frank Sullivan

ZIV TV
 5255 Clinton St.: HO. 3-5121
 Now shooting "Rafael Winters" series of "I Led Three Lives" starring Richard Carlson and "Favorite Story" with Adolphe Menjou.
 Director: Eddie Vernondy
 Camera: Curt Fetters

BERNAYS TV POLL KICKS BACK

Life Vs. the Networks

Life magazine's full-page drumbeating (via ads in the dailies) of its No. 1 status among magazines and networks as an advertising medium, based on the Publishers' Information Bureau figures for 1953, is regarded in some broadcasting circles as unrealistic, in terms of measuring the full impact of network revenue.

Top 10 ranking gives Life a \$12,000,000 advantage over its nearest rival, which is CBS-TV, Life ad revenue totalling \$109,708,903, as compared with \$97,466,809 for the Columbia tv network. CBS wound up the year \$800,000 better than NBC-TV, which is in the No. 3 spot with \$96,658,551. CBS Radio cops fifth place with \$62,381,207, nearly \$17,000,000 better than NBC Radio (in the sixth spot), with \$45,151,077. ABC Radio shows up in eighth position with \$29,826,123 billings, while ABC-TV is down in the No. 13 spot with \$21,110,880, topped by Mutual (in 11th position), with \$23,158,000. Aside from Life, Saturday Evening Post, Time, Better Homes and Gardens and This Week are the only other mags getting Top 10 billing.

Life ad takes cognizance of the fact that the radio-tv figures are for network time only. Thus the tallies make no provisions for the vast revenues realized by the tv webs in the sale of shows, particularly in a year when NBC-TV and CBS-TV were having outstanding success with their own house-created programs sold to sponsors on a combination time-and-show basis. On the other hand, the mags' sole reliance for revenue is on sale of space, aside from circulation, of course.

It's estimated that, conservatively, CBS-TV figures would be upped an additional \$20,000,000 on that basis, with NBC-TV probably even exceeding that amount, thus giving the two webs gross revenues far exceeding Life. Thus the claim that it's "first in advertising," as Life trumpets, would certainly be open to question, in the opinion of some broadcast researchers.

INDUSTRY PLANS COUNTER-MOVE

The broadcasting industry isn't taking too well to the poll on tv commercials brought out last week by Edward Bernays, the public relations counsel, in which representative community leaders, including educators, sociologists, churchmen and businessmen let loose with some vitriolic blasts at video plugs.

Just when some people were beginning to inquire whether the broadcasters, and especially the networks, were going to take it lying down and hide behind a veil of silence, the Television Information Committee of the National Assn. of Radio-TV Broadcasters went into action and, enlisting the support of the Network Executive Board of the NARTB, called a meeting scheduled for late yesterday (Tues.), with NARTB prexy Harold E. Fellows presiding, to sift the Bernays-inspired proings into what they call loaded questions.

One network exec was so incensed over the Bernays survey of the top men in their field and the manner in which he projected it to the public as to conclude: "I guess the guy's anxious to grab off a client."

The NARTB's TIC committee is not only resentful of the "loaded questioning," but takes the position that the leaders polled are far from representative of the tv viewing public in America. The committee feels that there is something suspect in Bernays' motives in acting as a crusader on his own while completely bypassing the NARTB, especially in a year when the industry association has been making strides toward putting its self-regulating code in order. Why this, all of a sudden, they ask, when individually or collectively the polled leaders had every opportunity to take their gripes to the Better Business Bureau, or the NARTB, or to give some expression under official auspices as to their feelings.

Olds' 300G For Academy Awards

NBC has wrapped up Oldsmobile to lay \$300,000 on the line for telecasting the Academy Awards from the Coast. It goes into the 10:30 to midnight Thursday slot March 25 with "Foreign Intrigue" pre-empted for the plummy one-shotter. RCA sponsored it last year.

There'll be a New York cut-in should there be some winners based in Gotham, as there usually is. Whether show will be in color is not yet determined.

Network has an exclusivity on the awards and the entire shindig this time up will be geared strictly for tv.

Gleason's 'Horizontal' Format (If He Goes On); Mebbe Sullivan Subbing

If Jackie Gleason is able to ankle onto the set of his tv show this Saturday (6) on CBS, it may be as "the man who came to dinner" in the couch-reclining posture made famous in that legitt of some 14 years ago. Gleason fell on the stage in the closing portion of his show last Saturday and was taken to Doctors Hospital, N. Y., suffering from fracture of the right leg, tearing of ligament, separation of ankle joint and injuries to the tibia.

In the event Gleason can't make the Saturday show, first in line to step in for him is Ed Sullivan, but a decision either way was to be made today (Wed.) as the "ifs" & "buts" on format cannot go beyond midweek. Other names that were being kicked around are Perry Como and Red Skelton, with the latter flying from the Coast if he's tapped as pinchhitter.

Looks Like Supreme Court'll Reverse FCC on Giveaway Ban; Gov't. Agency Gets 2-Hr. Going Over by Justices

Color TV Schedule

NBC-TV

Howdy Doody—Feb. 1-5, 5:30 p.m.

Judge For Yourself (Fred Allen)—Feb. 9, 10 p.m.

Meet the Press—Feb. 14, 6 p.m.

Camel News—Feb. 16, 7:45 p.m.

Hit Parade—Feb. 20, 10:30 p.m.

Circle Theatre—Feb. 23, 9:30 p.m.

Excursion—Feb. 28, 4 p.m.

Ding Dong School—March 8, 10 a.m.

Eddie Fisher—March 10, 7:30 p.m.

Name That Tune—March 15, 8 p.m.

CBS-TV

New Revue—Feb. 5, 5:30 p.m.

Paul Tripp's Party—March 2, 5:30 p.m.

Washington, Feb. 2. The Supreme Court gave the FCC a rough time yesterday (Mon.) at arguments on the legality of the 1949 ban on radio and tv giveaway shows. From the questioning of the justices, it appeared that the court will rule against the Commission's interpretation of the lottery laws as applying to programs in which the audience is induced to listen in hope of getting a prize.

Chief Justice Earl Warren and Associate Justices Felix Frankfurter, Robert Jackson and Stanley Reed displayed keen interest in the case, while Justice William Douglas asked an occasional question. Justices Hugo Black, Harold Burton, Tom Clark and Sherman Minton sat silent throughout the two-hour argument.

J. Roger Wollenberg, FCC Assistant General Counsel, defended the ban on grounds that giveaway shows are lotteries in that they involve a "consideration" or "contribution" by the listener even though no money payment is made. "When people have to listen to get a prize," he argued, "they are giving something—they are putting up their time—which is of enormous value to the station and the sponsor."

Wollenberg added that "some of the programs are a kind of come-on game which require listening from week to week."

Justice Frankfurter interrupted: "what do you mean by 'putting up time'?" do you mean a captive audience is all right but a seductive audience is all wrong? What about the lure of getting something cheaper through a bargain sale?"

"A line has to be drawn somewhere," replied Wollenberg. "The lottery laws were drawn to protect people from themselves and we are trying to protect them from being lured into trying to get something by chance."

Justice Jackson entered the argument. "I don't see why we should be concerned as to why people..."

(Continued on page 48)

Baseball Moguls Picture Radio-TV As the Big Villain

The czars of baseball apparently have contained themselves for as long as they felt they could, because over the weekend, on two different occasions in speeches by two different league luminaries, radio and video were accused of throttling the sport unmercifully. On Saturday (30), in a special meeting before the two major leagues, George M. Trautman, chief of the national association of minor leagues, claimed that broadcasting was responsible for the 26,000,000-person loss in attendance at games in the last five years, as well as for killing off 22 minor league teams. The next day (Sun.), baseball's overall boss, commissioner Ford C. Frick, claimed that the audio-visual industry was growing "fat on the life blood of another."

Both men insist that when radio and tele move into minor league towns with major league sports-casts local attendance at the parks is cut drastically. Frick exhorted the majors' clubs to make restrictions in their radio-tv contracts so that baseball will not "eat its own young." He was careful to point out that Federal regulations against monopoly prevent the clubs from making mutual agreements concerning contracts, but he did say that individual major league teams could draw the limits on the broadcasters' coverage.

In his speech, Trautman said, "What we are asking is that the majors quit invading minor league territories with their radio networks. Not only has this hit attendance figures but it has caused the minors to suffer other losses."

"For instance, minor league clubs once gained considerable revenue from local broadcast of their games. But that market has disappeared because sponsors have found it cheaper to buy from the major league networks."

Solomon Back to Coast

Leo Solomon, who recently terminated contractual relations with CBS-TV as writer-producer, returned Monday (1) to the Coast, his former home base. While in N. Y., Solomon did the Larry Storch show for the network.

With NBC-TV currently engaged in hyping its Coast origins, Solomon may negotiate a similar writer-producer pact with that network.

'PM Playhouse' Due For Axing

"Philip Morris Playhouse," CBS-TV Thursday night series, is headed for the scrap heap, with Biow agency currently in a pact for a half-hour vidfilm crime series as replacement in the 10-10:30 p.m. slot. Going in is "Public Defender," Reed Hadley starrer produced by Hal Roach, slated for March 11. (Hadley heads up the "Racket Squad" skein.)

CBS, it's known, has been unhappy with the "Playhouse" program and had asked the sponsor and Biow to come up with a more solid rating puller. Previously, Philip Morris had sponsored the CBS-packaged "Pentagon, USA" show in the time period, but the latter became an early casualty, with PM and Biow deciding to take program matters into their own hands.

NBC Can't See Tinting Up Departing 'T-Men'

"T-Men in Action," carded by NBC-TV for a color workout in its regular series of such exposures, won't get the tint treatment after all.

The Treasury Department-angled thriller is moving over to ABC-TV in April, so NBC doesn't consider it worth, while to put it on the rainbow route, what with the extra coin involved and that little matter of focussing attention on a departing stanza.

Who Gets \$12,000,000 RCA Biz?

Lotsa Agencies Jockey for Nod

Decision will probably be reached within the next few days as to which agency or agencies will fall heir to the \$12,000,000 in Radio Corp. of America billings, now that RCA is parting company with its longtime J. Walter Thompson association. Committee vested with authority to make recommendations to board chairman David Sarnoff and prexy Frank Folsom met on Friday (29). Now it's up to Sarnoff and Folsom. Best guess is that it will be distributed among several agencies rather than concentrated all in one house.

Grey agency currently handles the NBC Film Division biz. Al Paul Lefton has the RCA white goods billings (stoves, refrigerators, etc.). The big plum, however, including the RCA Victor account plus all the radio and television, is the \$12,000,000 one that's at stake.

Weintraub agency made an unusual pitch for biz last week, taking the back page of the N. Y. Times for a cryptic "teaser" ad spelling out RCA in Morse code and notifying the executives and management of the corporation that "an important message intended expressly for your eyes is now on its way to each of you by special messenger." Message in question detailed Weintraub agency's qualifications and background for handling the lucrative biz.

Whether Weintraub gets the billings or any part of it is in the laps of Sarnoff and Folsom.

Peter Lind Hayes' CBS Radio Show

As a companion show to the Saturday 90-minute Robert Q. Lewis show, now SRO with six clients sharing a quarter-hour segment each, CBS Radio is embarking on another Saturday venture, this one starring Peter Lind Hayes.

Show will go into the 1:30-2 p.m. slot Feb. 13 (to be sold similarly in 15-minute segments). Program will also feature Mary Healy, Jerry Vale, Columbia Records artist; Leslie Uggams, a sepiu mopep off the Godfrey Talent Scouts show; a weekly Godfrey winner, with Norman Leyden's orch. Teddy Wilson will be the weekly piano accompanist.

Al Singer will produce the series with Frank Musiello directing and George Bryan announcing.

Move is part of an ambitious attempt by program veepee Lester Gottlieb to give Saturday a bigtime commercial aura.

KATHY, LIKE ARTHUR, ON A TALENT QUEST

Presumably spurred to action by almost universal critical pans, Rybutol and BBD&O this week decided on a complete change of format for their Kathy Godfrey quiz starrer, "On Your Way." The ABC-TV Saturday night airer, which bowed two weeks ago, now reverts from a quiz show to a talent contest, with unknowns competing for cash prizes and nitery contracts.

Under the change in format, Larry White continues to own the package, name of which remains the same. Mike Dutton takes over as producer, with Marty Ames bantoning the segment. Miss Godfrey will handle the show on her own, with John Reed King now restricted to the commercials. Cash prizes will be awarded on the basis of a graduated applause meter.

Bill Stern's 3-Yr. 500G Minimum In New ABC Pact

Sportscaster Bill Stern this week signed an exclusive three-year contract for radio and television with ABC that will net him a minimum of \$500,000 during the term of the pact. Stern has been working on an exclusive basis at the web since the summer, when he exited NBC and came over to ABC with a fat contract from Anheuser-Busch for a cross-the-board radio sports strip, but it wasn't until this week that the pact was finalized.

Back of the deal is the eventual setting of a quarter-hour sports strip on ABC-TV, bankrolled by the brewery and using all the techniques of a network news show, including live cutins from all over the country and film coverage. Scope of the show is indicated by the fact that program, while starting sometime next fall on a limited network, will be budgeted at \$3,500,000 a year. Plan is to have Stern announce the show, using newsreel footage supplied by one of the indie services, with either live cutins or special film made by ABC or freelance crews.

No details on the tele show have been set, not even a starting date, but that was the original intention of Anheuser-Busch in going for the radio segment, which will be

(Continued on page 48)

'Ike Won't Let The Cowles Get Hurt' Written Into TV Hassle

Washington, Feb. 2. Politics at the water's edge reared its ugly head at FCC hearings last week on the hot contest for channel 8 in Des Moines with a charge that pressure was exerted by a Cowles Broadcasting Co. official to force a withdrawal, by the competing applicant by allegedly telling him that White House influence will protect Cowles' tv interests.

In a stormy session in which lawyers wrangled and FCC Examiner Millard French was put in a tough spot, the following statement allegedly made by Cowles veepee Jim Milloy to Kingsley Murphy, Jr., of KSO, rival for the channel, was allowed in the record but with reservations as to its admissibility:

"It makes no difference what goes on in there (the FCC hearing room). The Cowles have done a lot for Ike. The Cowles' are in Ike's book. John (Cowles) has just been called by the White House and is going back to Minneapolis to try to persuade Dr. Charlie Mayo to run against (Sen. Hubert) Humphrey. You know that Mike (Gardner Cowles) is about to leave on a Point Four trip for Ike in the Middle East. All this stuff about Ike being pure is all right. But you know that when you are in the Army you learn politics. You don't get to go from a lieutenant to a colonel (sic), and then to President without knowing about politics. Ike won't let the Cowles' get hurt. He won't let them lose out in tv in Des Moines. I know how the wheels turn in Washington, and you don't have one chance in 10.

'Offer of Proof'

The statement was presented at the hearing by Benito Gaguine of the law firm of Fly, Shuebruk, Blume & Gaguine, counsel for KSO, with an "offer of proof" that Murphy, who was on the stand, would so testify if permitted. Gaguine's efforts to elicit testimony from Murphy on his conversation with Milloy last Dec. 21 at

(Continued on page 42).

Paul Tripp Tinter Bows on March 2

Paul Tripp's return to tv will set him up in "Paul Tripp's Party" on CBS. This'll also be a color show and hence only three eastern stations are involved for the time being—N. Y., Baltimore and Washington. It's being shaped for a March 2 (Tuesday) start in the 5:30 to 6 slot, the period which the net earmarks for its regular Friday "New Revue" tinter.

Tripp has been off the medium since his "Mr. I. Magination," which had built a wide kid following before being axed about 18 months ago. "Party" is being whipped up by exec producer Dick Lewine of the web's color cadre, with Bert Shevelove and Kirk Alexander, the producer-director components. Format will revolve around Tripp's translucent "Magic House" and aim is to open each segment with about eight minutes of a color cartoon, with the monochrome value to be enhanced via a gimmick added to the animation.

Not dead but indefinitely postponed is Tripp's "In the Park," already kinned and originally aimed as a Sunday afternoon stanza out of Philly (WCAU).

Barry Trouble-Shooter On Kate Smith TV Show

Charles (Bud) Barry, NBC-TV veepee, whose now "roving assignment" for the web channels him into both the sales and program operations, is currently doing a concentrated job on the afternoon Kate Smith show.

With sale of the show's segments down from the previous year, NBC-TV, under its new daytime push, is anxious to restore the billings potential of the hour showcase to its onetime affluence.

That's Show Biz

Footnote to the vagaries of tv programming.

Lux Video Theatre's hour-long adaptation last Thursday (28) of "A Place in the Sun" had Marilyn Erskine featured in the role originated by Shelley Winters in the Paramount pic.

While Miss Erskine was busy on CBS taking over in tv where Miss Winters had left off in pix, Miss Winters was busy with some tv of her own, opposite Lux on NBC as star of one of Ford Theatre's filmed dramas, "Mantrap."

Station Reps Blast Nix on Cuffo Logs

Various station reps headed by Joseph J. Weed and Station Representatives Assn. are leveling blasts at the newspapers which recently cut out free radio-tv logs and those which threaten similar action. Discontent began when two Nashville papers last month announced that they no longer would carry program listings gratis.

Attitude among dissenting periodicals, says Weed, is that giving free listings to stations is like "extending aid to an enemy." The papers, on the other hand, have indicated that the program logs when given away prove very costly and that is only reason the procedure was ended. The Tennessean and the Banner, in Nashville, who announced their new stand concerning the logs on Jan. 19 were willing to give local stations what they consider a reasonable ad rate. Both publications stated that they only wanted broadcasters to help defray print expenses.

"Radio and tv," Weed said, "have proven friends indeed to newspapers in terms of being responsible for sizable lineage in tune-in display ads. And surveys conducted by publishers themselves have constantly shown that the radio-tv logs are among the 'most-read' features."

"It's the papers' prerogative to make their own policies and charge for whatever they want to charge. But radio and tv, while enjoying definite advantages from the free listings, have contributed much to newspapers' prestige and revenue," Weed said.

FEMME B'CASTERS TO HEAR LEE'S 1ST TALK

Hartford, Feb. 2. Second annual New England convention of American Women in Radio and Television will be held at Hotel Bond here Feb. 13 and 14. Robert E. Lee, new member of the FCC, will be on the speaker's roster in his first public talk.

Moderator for the workshop panel will be Jeanne Porter of WELL, New Haven, and WKNE-TV, New Britain. Others who will participate are Margaret Arlen, WCBS-TV; Mary Jane Jesse, publicist; Duncan MacDonald, formerly supervisor of women's and religious programs for DuMont; Jane Shannon, advertising rep, N. Y.; and Jean Colbert, WTIC, Hartford.

Hal Block Exiting Chi '4 to Go' TV'er

Chicago, Feb. 2. In an on-again-off-again byplay that cued more than the usual speculation in matters of this kind, Hal Block bowed off Friday (29) as emcee of WGN-TV's daily (7:29 to 8:00) quizzer. Although he still had a few weeks to go in his WGN-TV contract Block was given the word early last week that he was being replaced and was off the first three days but he was permitted to return last Thursday and Friday to make his adieu.

While no official statement was forthcoming from the station, it's understood a "series of incidents" led to friction. Ernie Simon has taken over the host duties on the show this week.

TV SETS NOW PUSHING 28,000,000 MARK

The country is not only well past the 27,000,000 teletest mark but pushing the next cipher. As of Jan. 1 the volume stood at 27,880,000 by virtue of December purchases amounting to 693,000 receivers, bringing the year's figure to 6,432,000. Latter marked the largest increase per annum on record with the exception of 1950, when 6,600,000 sets were sold. Last year's whopper is credited to the post-freeze markets, with 2,626,000 or better than 40% of the total sold in these areas and amounting to 32% of saturation as against 78% pre-freeze.

According to Hugh M. Beville Jr., NBC's director of research and planning who supplies the monthly-month statistics, there are now 12,000,000 non-tv families in areas covered by the medium.

Fred Allen's May OG Windup; Set T or C as Sub

Fred Allen's "Judge for Yourself" is being terminated by Old Gold upon expiration of the 39-week cycle latter part of May. Old Gold has bought the Ralph Edwards "Truth or Consequences" packages as replacement for the Tuesday night 10 to 10:30 period, although Edwards will not appear on the show since he's tied down by his "This Is Your Life" weekly show case for Hazel Bishop. Jack Bailey will take over his chore.

"TV" is a summer deal with no OG commitments yet for the NBC-TV time in the fall either for Allen's return or anyone else.

Allen show, to which OG has been committed on a firm 39-week deal, never really got off the ground, and several weeks ago the show's packagers, Goodson & Todman, overhauled the format in an attempt to hypo the stanza. It didn't materially help matters. Rating-wise, the program was a disappointment to the client.

It represents another miss in the career of Allen in an attempt to integrate his unique talents into tv. With probably the largest rooting section in show biz annals, Allen has had several formats and sponsors over the past few seasons, but all the shows have come a cropper.

Dore Schary to Co-Host 'Toast' Salute to Metro; Studio Sets Top Stars

Hollywood, Feb. 2. Dore Schary will be co-host with Ed Sullivan of the "Toast of the Town" CBS telecast from the Shrine Auditorium Feb. 14 honoring the Metro's 30th anni. Show is being routined with Schary and Sullivan sharing the introductions of Metro stars appearing on the program and sequences from top pix, past and present.

George Wells, Metro producer, was also set to work with Sullivan. Latter will bring his show here from N.Y. for even.

Mario Lewis, of Sullivan staff, also will collab and so will Herman Hoffman, who will co-supervise Metro presentations on program with Wells. Hermes Pan will direct the choreography. Jerry Davis scripts and Roger Edens is prepping special musical material.

Studio's top stars are slated to appear on program, which will highlight "Knights of the Round Table," "Executive Suite," "Rose Marie," "The Long, Long Trailer" and other anni films. Players will include Lionel Barrymore, Ann Blyth, Howard Keel, Ann Miller, Jane Powell, Debbie Reynolds, Vera-Allen, Pier Angeli, Louis Calhern, Van Johnson, Gene Kelly and Keenan Wynn. Other thespes also will be set.

Benny & the 'Living Room Critics'

Hollywood, Feb. 2.

The public demands a lot more from cuffo entertainment, and that's why there's an increased strain on tv performers. That's the opinion of Jack Benny.

"There are millions of critics in the living rooms of America today. But on the other hand, when I put on a stage show in San Francisco last year, the public paid \$4.80 tops and each week was better than the preceding one during the three-weeks run. Here the customers weren't critical because they knew from the reviews, word-of-mouth, and so on, that it would be good."

"But in tv if you're on every week it's tough, because nobody can be good every week, and if one show isn't as good as the last, the viewer then compares it unfavorably. If you're on every three weeks, as I am, it gets to be quite an event and the public expects a lot. They don't know about the time I spend on my radio show; they just think I've had all that time to work on the tv show, so it better be a good one. Even so, I come on with a good show, and the living room critics may say it wasn't as good as the last one."

Benny opined there is a possibility too many of the situation comedy shows are attempting to do the same thing, but added he did not feel the situation comedy trend is ending. Success of a show is contingent on its material and performers, and so long as those facets are good, the show will be around; if they're bad, they won't be, he averred.

NBC-TV's Safari No. 2

Lowell Thomas Jr. Taking Wife and Camera To 'Unlikely Places' for Television

Murrow's O'Seas Ride

Ed Murrow's Jan. 22 "Person to Person" on CBS-TV will be aired by the BBC Feb. 16 via hot kine. That's the stanza on which Murrow interviewed Capt. Donald Sorrell, skipper of the Queen Mary.

Kinnie includes Mrs. Eleanor Roosevelt, the other interviewee.

Last Sunday's (31) NBC-TV special one-shot filmed presentation of the K-2 mountain climbing expedition (which, although the expedition itself failed, gave the network an hour of vivid drama), apparently is only the first in a series of such adventure sagas on the network's tv agenda.

It's been learned that NBC has negotiated a deal with Lowell Thomas Jr., who departs soon with his wife on a journey from France to Australia for several months, and which will take them into "unlikely places," penetrating forbidden cities, jungles, powwows with pygmies, fierce tribes, etc. It'll all be recorded on film, for exclusive use as NBC-TV special events features.

BBC In Bid For Top U.S. TV Shows

London, Feb. 2.

British Broadcasting Corp. is bidding for some of America's top tv programs, including the Lucille Ball series, "I Love Lucy." News was confirmed last week by Ronald Waldman, head of BBC-TV light entertainment, who recently returned from a trip to the U. S.

During his visit Waldman initiated negotiations for kinescoped versions of "some of the top drama and comedy shows" and he hoped these would be completed soon. In addition to the "Lucy" program he revealed he was bidding for the "Dragnet" series.

Of tv generally in the States, Waldman said he expected to find new ideas and programs, but instead found people and the right use of people. His experience had forced him to the conclusion that British tv needed more writers who could create the sort of program situations in which comedians could be funny. He thought the American press was much less vicious about television shows than the British critics.

The announcement of the negotiations was followed by an immediate protest by the Assn. of Cine Technicians, whose general secretary, George H. Elvin, said he was appalled at the news and intended to ask the Board of Trade prez to refuse import licenses.

ACT, said Elvin, had never accepted the attitude of British film interests who had resisted competition and cooperation with tv by withholding film supplies and it was no solution for the BBC to try to overcome those difficulties by importation of foreign programs.

'Maggi's Private Wire' Set for WABC-TV Bow

"Maggi's Private Wire" is set to kick off in the Sunday night 11 p.m. slot on WABC-TV, N. Y., starting Feb. 21, with Colonial Airlines picking-up the tab. Show features Maggi McNellis doing interviews with celebs, in addition to show biz and night life chatter.

Meanwhile, producers Gross & Baer are negotiating for an expansion of Miss McNellis' daily half-hour WABC show to 60 minutes.

Axe 'B'fast Club'; Betty White Set

Although only on the air for a month, the NBC-TV "Breakfast in Hollywood" show is getting the axe after the Feb. 5 telecast. Effective Monday, Feb. 8, the web is bringing in a new daytime substitute, "The Betty White Show." Latter is regarded as a hot Coast personality, with this her first coast-to-coast showcasing. (She's on the syndicated "Life with Elizabeth" series.)

Dropping of "Breakfast Club" is cued to the Tom McAvity-Fred Wile-Sam Fuller-Mike Dann tv programming braintrust's new pattern for daytime shows, i.e., knock 'em off fast if they don't shape up as click potentials, and try again.

Betty White show goes into the 12:30 to 1 p.m. segment under the new daytime schedule (being inaugurated March 1) which reads: "One Man's Family" at 10:30; "Three Steps to Heaven" at 10:45; the new "Home" show at 11 to noon; "Bride and Groom" 12 to 12:15; "Hawkins Falls" 12:15 to 12:30 and "Betty White Show" 12:30 to 1.

RAY McKINLEY SHOW SET FOR WNBT PREEM

With the Saturday night Jerry Lester-emceed Chock-Full-o-Nuts local variety show on WNBT, N. Y., given the heave, sponsor has set a new half-hour Ray McKinley stanza, which tees off on Saturday (6). McKinley, in addition to emceeing, will front a musical combo and move into the various entertainment segments.

In terms of a local show, it'll get some fancy budgeting and production trimmings. There'll be a weekly name guest. Singer Jean Martin, the sponsor's wife, goes along with the package.

Show will be spotted 11:30 to midnight, with a 15-minute film series going into the 11:15 to 11:30 time.

STERLING: 'SIT ON UHF PERMITS'

Color Converters?

Boston, Feb. 2. Color tv's biggest obstacle—high cost of sets—may be licked by development of a converter, FCC Comr. George Sterling suggested in an address here last week before the Institute of Radio Engineers. Said Sterling: "While I had thought that the point of 'no return' had been passed in converting black-and-white receivers, I now have a notion that some 'gimmick' not too costly in price will be devised which will enable a monochrome receiver to receive color programs—in color. It would surely meet public acceptance by those who cannot afford a color receiver until they are available at reasonable costs."

Sterling, an engineer, added that all indications point to faster development of color than was "originally anticipated." Production of color tubes with larger viewing surfaces, he said, is moving fast and competition between manufacturers has developed to a point where price of sets is bound to come down.

"Remember what happened in monochrome tv," he said. "Who would have believed five years ago that some day you could buy a 21-inch receiver for around \$200, which is what some sets are being advertised today."

Propose Uniform \$325 Fee Formula To Fetch FCC \$3,000,000 Annually

Washington, Feb. 2.

Broadcasters—AM, FM and TV alike—will have to fork over \$325 with every major application filed with FCC, if a fee system proposed by the agency last week is adopted. The plan, in line with provisions of the Independent Offices Appropriation Act of 1952, was offered in compliance with a Budget Bureau directive requiring regulatory agencies to charge for services.

The \$325 fee would be applied to applications for new AM, FM and TV stations, for changes in power, channels, studio or transmitter location, transfer of ownership, licenses to cover new stations, and renewal of licenses (required every three years).

Most tv stations will escape at least a \$325 assessment for by the time the proposal is adopted they will have acquired their construction permits. However, only about 100 of the 600 plus stations authorized have received their licenses to cover their permits and these will be assessed.

The bulk of the 3,200 AM and FM stations have been on the air long enough to have obtained their licenses. Fees from this group of broadcasters will come largely from applications for frequency changes, higher power, assignment of ownership, and renewal of license.

Fees ranging from \$3 for applications for radio operator licenses to \$1,500 for applications from manufacturers seeking approval of certain types of electronic equipment are also provided in the proposed schedule.

Altogether, the fee system would (Continued on page 48)

Longhair Breaking Out All Over on TV

Where longhair events used to be confined to a few spots on tele, like the "Firestone Hour," the classical side of show biz has been making more and more of a splash in recent seasons, to indicate a regular trend now. Longhair is breaking out in all the top shows.

Last Sunday (31), George Jessel had Met soprano Eleanor Steber as well as balladeer Burl Ives on his ABC program. Same night, Ed Sullivan had Met tenor Richard Tucker and classical guitarist Andres Segovia on his CBS "Toast of the Town," while in the afternoon, CBS' "Omnibus" presented a full-hour modern opera in Respighi's "Sleeping Beauty." Week before, Sullivan had presented the Sadler's Wells Ballet and Met basso Cesare Siepi, and next Sunday (7) continuing the longhair kick a third week, he's skedded violinist Yehudi Menuhin, playing Debussy and Kreisler.

A magnanimous and unusual gesture occurred in connection with the Sadler's ballet appearance on (Continued on page 48)

SEES NO FUTURE IN 1 KW POWER

Boston, Feb. 2.

Ultra high tv permit holders might be better off if they waited for higher power before going ahead with construction of stations, FCC Comr. George Sterling told the Institute of Radio Engineers here last week. "I am not sure," Sterling said, "but what the Commission would be doing UHF a favor if it suspended authorizing any more 1 kw transmitters."

Speaking before the Boston chapter of IRE at the Mass. Institute of Technology Faculty Club, Sterling said that lack of high power and "insensitive" receivers are two of the major problems confronting UHF. The manufacturing industry, he said, has reported to the Commission that most UHF transmitters now being made are 1 kw, that the highest power available is 12 kw, and that 50 kw transmitters are not expected to be in commercial production until late 1955 or early 1956.

While declaring that "public demand coupled with the efforts of industry are bound to put it (UHF) over the top," Sterling pointed out that some UHF broadcasters are suffering serious financial losses with little or no prospect of immediate relief.

Some of the "growing pains" of the UHF broadcasters, Sterling suggested, could be alleviated by production of better receivers and converters which could be accomplished by "appropriate" attention to design.

He added that ultra high could be further aided if dealers and service technicians exercised more care in placing antenna for UHF receivers. "Too often," he said, "there is a tendency to attach it to the VHF antenna support, whereas if a little effort were expended in finding a 'hot spot' on the roof a much stronger UHF signal would be obtained."

Ultra high station operators could also help themselves, he said, by locating their transmitter equipment where it will cover the "most homes" in the area rather than the largest geographical area.

A few "over-zealous" broadcasters, Sterling said, contributed to giving UHF a "black eye" by getting on the air prematurely and ignoring the receiving problem. "Some, too," he added, "engaged in selfish pre-publicity and failed to secure the cooperation of set distributors and servicemen or to (Continued on page 44)

The KCTY Story

Boston, Feb. 2.

Failure of ultra high station KCTY in Kansas City, Mo., recently acquired by DuMont from Empire Coil, was due to three unanticipated developments: speedup in FCC processing of VHF applications, agreements for share-time operation and mergers. These resulted, FCC Comr. George Sterling told the Institute of Radio Engineers, in KCTY being faced with competition from four VHF stations (two sharing one channel) much earlier than expected. As related by Sterling:

"It went on the air last June after an expenditure of approximately \$750,000. More money was expended in an attempt to gain a foothold, but the public was not willing to convert when it could obtain most of the top-rated programs from the three networks on the VHF channels. The station was eventually offered for sale for \$750,000, then \$400,000, finally \$300,000, but there were no takers."

"In the interest of the public and the future of UHF, the Empire Coil Co., rather than turn in this authorization, offered it to DuMont for \$1 and the offer was accepted."

\$1,000,000 'Home' Bally; NBC-TV Sez 12 Mins. of Plugs Not Overdoing It

Arlene the Winnah

One of the choice tv plums of the season—the "editor-in-chief" role on "Home," the upcoming "woman's magazine of the air" cross-the-board morning show on NBC-TV—goes to Arlene Francis. Femcee role is comparable to that held down by Dave Garroway on the early-morning "Today" show. She's reported in for \$1,000 a week plus a % deal in which she could haul down \$100,000 a year in the event of an SRO status.

Selection of Miss Francis culminated weeks of sifting all possible candidates, with some of the major names in show biz tossed into the hopper for consideration.

CBS-Hytron, Labs Get a Sweeping Exec Reshuffle

Two divisions of CBS underwent sweeping realignment this week as far as the top berths are concerned. Corporation prexy Frank Stanton tapped Charles F. Stromeyer and Dr. Peter C. Goldmark as respective presidents of CBS-Hytron, the tube making division, and CBS Labs, engineering and development wing of the parent outfit. Stromeyer, formerly exec v.p., relieves Bruce A. Coffin, founder-prexy since the company (Hytron Radio & Electronics Corp.) was formed in 1921. Dr. Goldmark moves up from v.p. of the Labs. Coffin retains board membership in CBS, Inc., as does Lloyd H. Coffin, who retires as treasurer.

The moves came only a week or so after General Electric Co. joined CBS in a license pact under which the former obtained the rights to manufacture and distribute Columbia's Chromacorder equipment for color tv in an obvious thrust at RCA for tint supremacy.

Stromeyer joined CBS in 1942 as chief engineer and assistant to the president, moving up in stages to exec vicepreship of Hytron, a major producer of electronic tubes, transistors and germanium diodes, with main plant and administrative offices in Danvers, Mass., and manufacturing in Newburyport, Salem and Lowell, Mass., and Kalamazoo, Mich. The Coffin company was merged with CBS in 1951 when it became CBS-Hytron.

Dr. Goldmark's CBS affiliation (Continued on page 46)

EDDIE DAVIS PREPS 'CALLING ALL STARS'

New show which would bring the major film studios into active cooperation with video has been worked out by scripster Eddie Davis, who planned in from the Coast this week to present it to NBC-TV brass. Program, "Calling All Stars," would have home audience calling and speaking to their top film stars via phone, with the stars plugging their latest pix during the conversation.

Program would have a quiz format, with film clips from top Hollywood productions used as the basis of the questions. Contestant who answers the questions correctly would then be plugged in with the filmster for a three-minute or more conversation. Actual camera technique for the phone-calls hasn't been worked out yet. Davis said the project has gotten good reaction from the film studios.

Announcement by NBC-TV last week that the sales plan on upcoming "Home" will be hitched to eight one-minute spots and six 20-second product mentions for the 11 to noon hour brought criticism in some quarters that such a pattern, with its 12 minutes of plugging, is not in line with the NARTB code on commercials. But web factotums were quick to point out that the 12-minute allowance is right on the NARTB nose for participating shows, with one minute of blurb for each five of programming. Apparently the "Homeza-poppin'" deal was confused with the blurb count in non-spot programming before 6 p.m. which under NARTB regulations calls for a maximum of three minutes in a quarter, four minutes 15 seconds in a half and seven minutes in an hour. (After 6 o'clock) this reduces to two and a half, three and six minutes.)

With that point settled, "Home" sent a \$1,000,000 advance promotion and advertising budget on the way Monday (1). In the first of a series of drives throughout February to give the March 1 preem target a thorough exposure to public and trade under Jacob A. Evans, tv web's ad and promotion director. The actual appropriation of \$976,029 is credited as the largest in video history for a single program and will be spread into newspapers, over the air, and for gadgets and gimmicks. Along with full pagers in major dailies, to be followed by spreads in trade press, went a blueprint of the "Home" setup to a limited number of agencies dramatizing the cross-board "electronic magazine for women."

During the first week of the push, there'll be 15 chimesbreaks building to saturation on the last week, plus 30 one-minute promotion films on tv carrying blurbs by web prexy Pat Weaver, exec producer Dick Pinkham, set designer Sol Kornberg and the various subeditors. Plugs will be included on "Today," Kate Smith's show and the "Mom" section of "Ding Dong School." A week before the preem, six major markets will be invaded for co-op ad treatment with affiliates picking up part of the tab under prearranged conditions. On launching day itself, the N. Y. Central commuter crowd won't be able to escape from "Home" via end (Continued on page 46)

CBS-TV Deal For Betty Hutton Off

The deal to bring Betty Hutton into video via CBS is all off, despite the fact that a month ago it looked pretty much like a sure thing. Reason: she's too rich for Columbia's blood, as far as coin demands are concerned. That leaves CBS exactly where NBC was a year ago, when the latter we tried to negotiate a pact, but also couldn't see plunking down that kind of coin.

CBS got hot on Miss Hutton during her second Palace Theatre, N. Y., vaude engagement a few months back, when the network's board chairman, Bill Paley, personally took command of the "get Hutton" overtures.

Herb Hobler Named To Teleprompter Post

Herbert W. Hobler this week was named general sales manager of Teleprompter National Sales Co., effective March 1. He's resigning his CBS-TV sales post to take over Teleprompter sales.

Hobler's son of Benton & Bowles executive committee chairman Atherton W. Hobler. Walter Craig, former radio-tv veep at agency, is a big stockholder in Teleprompter, Inc.

Cost More Than Double to Insure TV Shows Against Plagiarism, Etc.

Costs of insuring television shows against legal action for plagiarism, invasion of privacy and libel have skyrocketed for the second time within a year. The plethora of suits that forced all but one major domestic insurance company out of the "errors and omissions" field, as it's called, has brought about a quasi-monopoly situation that's largely responsible for the increases, according to Bernard W. Lemoire, insurance specialist and consultant on many of the top video shows.

Insurance costs for a typical tv network panel show, for example, were about \$275 a year ago. Same show now must spend \$647.50 for its insurance, and a completely new show being insured for the first time must pay \$852. So-called "minimum limits" of a policy have been raised from \$100,000 to \$200,000, accounting for part of the increase, but for a renewal of a policy, premium has still risen 135% and for a new policy, it's gone up almost 210%. Reason given for higher rate for a new show is that it's more liable to suit than one which has been on for some time, plus the fact that a previously insured show has accumulated premium payments which can offset loss owing to lawsuit.

Reason for the increases is a dual one. Firstly, number of lawsuits, whether for nuisance value or for real claims, has taken on tremendous proportions, and the mass circulation and novelty of video has been a factor in causing suits over even the most innocuous tv properties. This increase in frequency and number of lawsuits and

(Continued on page 42)

Major Armstrong, 'Mr. FM,' Suicide

Maj. Edwin H. Armstrong, 63, pioneer radio inventor and developer of the FM system of broadcasting, died in a plunge in New York Monday (1). His suicide was traced to strained marital relations and a mass of litigation with major manufacturers over patent rights.

Maj. Armstrong's most recent development was perfection of the "piggy-back" method of transmitting three FM signals on one frequency. This multiplex transmitting system is currently being examined by the FCC as a possible salvation for the FM industry. Multiplex system was perfected last spring by Maj. Armstrong, the last in a series of inventions that made possible tremendous strides in commercial radio.

In 1913, he devised a regenerative circuit that made long-distance broadcasting possible. During World War I and shortly afterward, he perfected the super-heterodyne circuit basic to every radio set today. In 1920, he perfected a super-regenerative circuit instrumental in two-way police and aircraft communications.

It was in 1939, however, that he introduced the static-free FM system. That and other inventions involved him in patent litigation with RCA, NBC and other broadcasting industries. It's not known whether the suits will continue to be pressed by his estate. Maj. Armstrong taught electrical engineering at Columbia U. since 1913. Survived by wife.

A special taped tribute to the memory of Maj. Armstrong was aired early today (Wed.) on WNYC-FM, N.Y., from midnight to 12:10 a.m. Eulogy was given by Prof. Edward Bowles, a friend and colleague of Maj. Armstrong's and an electrical engineering professor at the Massachusetts Institute of Technology. Program was taped yesterday (Tues.) at MIT.

Schaefer Beer, Luckies

Repeat Dodgers for TV
Joint sponsorship for all the Brooklyn Dodger home game telecasts via WOR-TV, General Electric radio-owned outlet in New York will be carried by F&M Schaefer Brewing and American Tobacco.

This makes fifth season the beer sponsor is paying for the Dodger tilts on the station and the third year for Lucky Strike (American Tobacco) participation.

FOLTS IN WINS EXIT FOR ABC RADIO JOB

Harry Folts quit as general manager of WINS, New York indie, for a post as account exec with ABC radio last week. The move came just a day or two before Elroy McCaw and his Gotham Broadcasting stepped in officially as new owners of the station purchased recently from Crosley.

McCaw, who intends to spend the next few weeks in New York to oversee his new property, declared of the managerial vacancy that he is "considering several men as replacements but that's as far as it's gone."

Folts began at the network on Monday (1).

'No Autonomy' In Big WABD Payoff

WABD, DuMont Gotham flagship, has reaped heavy profit from its lack of autonomy. No question that the o&o would have been in the black regardless of its affiliation, but the coin intake was increased because the operation had so many ways to write off costs to the network.

The o&o showed an increase in net billings (after discount) for December of '53 over the same month the year before of 62% and over the whole of '53 a 24% ascension as against '52. But percentages aren't the best yardstick. If they were translated into dollars, it would be seen that the sum total in profits is much higher than it ever could have been were WABD independent of its mother-operation.

To give an idea of how much of the station's costs are eaten up by the network: with the exception of the sales staff at WABD, its traffic, programming, production, engineering and publicity is done by the web. This leads to incidental difficulties from time to time, since staffers apparently have no clearly defined plan for proportioning their time and efforts between web and station, but the benefits accrued by the outlet are measureless.

Naturally, the o&o pays some coin to the web, but outlay would be infinitely heavier if the former were autonomous.

Norman Knight, station boss, has kept a careful eye on expenses since he took office in the fall of '53. A few popular shows on WABD were dropped because they were losing money. Now before any new vehicles are picked up by the outlet, the Knightsmen do a cost analysis on it.

With the glitter of a network operation on a local scale as inducement, WABD was able to attract 253 advertisers in 1953. The figure is not exceptionally high when taken out of context, but when the station figures up its low independent costs those 253 sponsors equal a healthy profit.

Pitt Visit No Life Of Riley for Bendix; Gulf, Y&R in Burn

Pittsburgh, Feb. 2.
Gulf Oil people, who played host here at company headquarters one day last week to their "Life of Riley" teevee star, William Bendix, are still trying to figure out whether this city's three television editors interviewed the same person. It certainly didn't sound that way from the pieces which followed in the wake of the flying visit of Bendix, who was accompanied to Pittsburgh by Mrs. Bendix and Marjorie Reynolds (Mrs. Riley).

The interview which particularly steamed up Gulf and the Young & Rubicam crowd was the one in the Press written by Fred Remington, who recently replaced the veteran St. Steinhilber as radio-vi editor of the Scripps-Howard afternoon daily, which was headed "Riley's"

(Continued on page 48)

Spring Be Far Behind?

Comes the pre-planting season among the nation's domestic horticulturists and Ferry-Morse is in there pitching with the seeds. Starting Feb. 20 for 14 Saturday mornings the outfit will sponsor "Garden Gate" on CBS for its 10th year on the skein, with MacManus, John & Adams of Detroit agenting.

Another spender in the CBS camp is Murine, down for a six-week saturation for \$150,000 in Power Plan and sustainer groupings, Galen Drake and "Beulah."

WABC-TV's 'Lucky 7' Station Buildup Contest

Becomes Big Production

The \$75,000-in-prizes "Lucky 7" contest designed to bolster the ratings for WABC-TV, the ABC-TV flagship in New York, got underway this week with as complex an operation as anything the station has seen. The five-week promotion will give away 1,717 cash prizes totalling \$75,000 via a total of 89,000 phone calls placed by 30 telephone operators and by a mail pull device.

Packaging firm of Masterson, Reddy & Nelson, which is handling the contest for the station, will flash some 125 pictures per week on the screen, while the operators make calls at random until they get a viewer who correctly identifies the person, place or thing shown in the picture. Prizes range from \$25 to \$1,000, with 611 such prizes scheduled.

Mail end of the contest will deliver 1,106 prizes from \$10 to \$10,000 for the best 25-word-or-less letter on the writer's favorite show on the station and the reason. Station is airing the picture quizzes throughout the day, while one quarter-hour session per day is devoted to announcement of the winners by John Nelson, who's handling the talent end of the contest as well as the production with Masterson & Reddy.

Total cost of the campaign, which runs from Feb. 1 to March 7, is estimated at \$300,000, with most of the coin going into operating expenses and advertising. Station started its ad campaign in the N. Y. dailies last week. On the talent end, Nelson will have Toby Dean handling the vocals, with top ABC-TV stars lending a hand from time to time. Scheduled to be spotted are George Jessel, Paul Hartman and Dan Ryan Thomas. Staff of 50 in all is concentrating on the project.

Contest is all in the realm of audience-building, and is considered by ABC toppers as an investment. Gotham ratings have been a cause of prime concern to ABC, with even the best received of the web's new shows having made little dent in the virtual audience monopoly held by WNBT (NBC) and WCBS-TV (CBS) in N. Y. Web figures indicate that if the daily papers could increase their circulations via the "Lucky Bucks" giveaways recently run in the Mirror and the "Bonanza Bills" contest in the News, such a technique is certainly worth a try in building audience for tv.

Double D Day

It was double D Day in New York last week as Dennis Day made the rounds as part of his combination RCA Victor and humanitarian junket. Titled of the "Dennis Day Show" on NBC-TV has been designated by Gen. Mark Clark as "Heart Ambassador" and in that role he was received by Major Robert F. Wagner Jr., who proclaimed February as "Heart Month."

Sponsoring RCA tossed a cocktail party for the singing comic at the W. 49th St. Exhibition Hall. In addition to an RCA contingent topped by Percy Frank Folsom, attendees included such network brass as Pat Weaver, Manie Sacks, Tom McAvity, Sam Fuller, Syd Eiges (plus such others of latter's press corps as Dick Connelly, Don Bishop, Mike Horton). Earlier on Friday (29), Day was one of the stars of "Jinx Falkenberg's Diary" in the first-colorcast by WNBT, Gotham anchor of the ex web. On Monday (1), Gen. Clark guested on Day's tv show.

Kansas City—Second award in a month has been received by Bea Johnson, director of women's activities for KMCB, KFRM and KMBC-TV, for her work in the field of safety.

Tint & the Timetable

Powers that be in the network color-planning departments are going to have to change their thinking on the timing of colorcasts in the near future, if they're to keep the setmakers and retailers happy. Gripe aired last week by Abraham & Straus, Brooklyn department store which was the first to put color sets on general public sale, will probably be multiplied by the score as more color sets reach the retail shelves.

A & S complaint was simply this—all the tint demonstrations thus far (with two exceptions) have taken place when the store is closed, New York department stores are open one night only during the week, Thursday, and are closed Sundays. A & S was able to carry the colorcast of the Dinah Shore show on NBC a couple of weeks ago because it took place on a Thursday night, and last Friday afternoon's Jinx Falkenberg segment, but otherwise, it's been unable to show just what the tint receivers can do. And store officials say the demand for demonstrations of the sets is terrific.

Stores may find some relief in the "Howdy Doodo" color stripping this week, but it's only half-way relief at that. "Howdy" is colorcasting from 5:30-6 p.m., but most department stores close at 6, others at 5:30. And A & S said it would have to start shoeing the customers out at 5:45. And CBS-TV's slotting of its weekly "New Revue" colorcasts on Fridays at 5:30 just duplicates the situation. What the store wants, and this will undoubtedly be echoed by other outlets, is colorcasts at peak shopping hours.

TV Goes Underground

13-Week Archeological Series Set for CBS Flagship, With NYU Assist

6-Part Documentary On Puerto Rican Problem Set for WNBC Series

Special Documentary Unit of the WNBC, N. Y., news department will embark on its first major undertaking soon, in cooperation with the station's Tex & Jinx Unit.

It will be a six-part documentary of the Puerto Rican situation in New York—a tape recorded series exploring all facets of the crucial problem, with Bill Berns as the producer.

Series is being done in collaboration with the New York University Center for Human Relations and the Citizens Union.

WBT's \$1,000,000 TV Home for Tint

Charlotte, Feb. 2.
Construction is under way on a new \$1,000,000 home for radio station WBT and television station WBTV, Charlotte.

Two-story building will constitute the "first complete tv building in the nation designed specifically to accommodate color telecasting," said Thomas E. Howard, engineering director for Jefferson Standard. The building will be located on a six-acre tract on the edge of Charlotte's business district. Construction probably will take about 10 months and will provide space for expansion.

Space demands of tv was one of the main reasons for the new building, Charles H. Crutchfield, executive v. p. of the company, said. He added, however, the company has desired to build its own operating headquarters since WBT was purchased by Jefferson Standard Life Insurance Co. of Greensboro in 1945.

Cyanamide Buys Video Time to Salute Paper Industry; ABC Show Set

Television is being used for the first time as a means of goodwill and public relations by one major industry towards another. American Cyanamide Co., which manufactures chemicals used by the paper industry, will air a salute to the paper manufacturers during their annual meeting in New York Feb. 17 and will also provide closed-circuit telecasts of the meetings of the papermen.

Cyanamide is airing a live "Salute to the paper industry" via WABC-TV, the ABC-TV N.Y. flagship, with the show emanating from ABC's Ritz Theatre. Program, slated for 8 p.m., will be produced by Eddie Nugent and will represent a cavalcade of the paper industry and its value to the consumer. Additionally, on the same day, Cyanamide will transmit via closed-circuit facilities the proceedings of the American Paper & (Continued on page 48)

An "underground" show will be

launched on WCBS-TV this month in one of the most labyrinthic processes known to educational tv. It's tagged "Here Is the Past," a 13-week archeological series offered by the CBS flagship in N. Y. and New York U. with a nod from the National Assn. of Educational Broadcasters, under a grant from the Educational Radio & Television Center, latter founded by the Fund for Adult Education, which was established by the Ford Foundation.

N.Y.U. was one of 14 schools to receive a grant from NAEB last December, obtaining \$6,500 on submission of its program prospectus which reads in part: "Few people realize that under the ground upon which they walk are the works of their ancestors—civilizations, cities, homes, artifacts and even their predecessors themselves. The rediscovery of these objects and the study of them in order to ascertain their significance—this is archeology. These programs will give the audience the simple rules by which it can understand, appraise, and even take part in the ceaseless succession of discoveries that is archeology."

Series will feature Dr. Casper Kraemer, professor of archeology and the classics at N.Y.U. (Washington Square College of Arts & Sciences). Producer is Warren A. Kraetzer, director of the school's Office of Radio-TV. Lewis Freedman, station staffer, will direct. No time has been set, although Clarence Worden, director of educational, and public service programs for the outlet, has mid-afternoon Saturday in view.

Needham, Louis' \$24,525,100 In '53

Chicago, Feb. 2.
Needham, Louis & Brorby, one of the nation's few ad shops that publicly expose their annual billings and financial structures, revealed last week that its 1953 billings totaled \$24,525,100. New total represents a 27% jump, amounting to \$5,248,000, over the 1952 ad placements. Net profit after taxes was \$221,600.

Although the agency did not break down its billings as to media, NL&B with such heavy radio-tv users as Johnson Wax and portions of the Kraft and Quaker Oats accounts is figured to place nearly half its expenditures in the broadcast fields.

Agency was launched here in 1925 when billings totaled just under \$300,000, and it didn't pass the \$5,000,000 mark until 1945.

101-Hour Marathon

Boston, Feb. 2.
As a gimmick to raise funds for the "March of Dimes" drive, WCOP's Larry Welch, conducted a 101-hour on-the-air marathon from the concourse of the South Station last week, breaking his previous record of 100 hours set last year,

'CHRONOSCOPING' WEB CONTROL

NBC Radio's 10:15 Closing

Hollywood, Feb. 2.

After years of feeding radio affiliates with programs until midnight, NBC on Monday (1) closed down its Coast radio network at 10:15. Earlier closing cancels band remotes. While not an economy move, the shorter nighttime sked will effect considerable savings.

Coast topper John West says the clipped time was advocated by the affiliates committee which reasoned the time is sold locally by many stations which reject most of the net's service after "Richfield Reporter" at 10:15.

Earlier closing is also effective in the east. Only occasional local programming to be offered after 10:15 will be the Marine Corps "Hall Of Bands" and the U.S. Treasury's "Parade Of Bands," both public service programs.

Understood one of reasons is the fact many NBC outlets share in Lucky Lager's "Dance Time" program of two hours of recorded music in the Coast market.

NYU Puts Cap and Gown on Line For Pro Rating Via Live TV's

One of the top packagers of live video productions and clearing agencies for talent at the commercial Gotham outlets is the completely non-profit New York 'U' radio-tele department. By the end of the month the paradox will become sharply defined when the school has four of its offerings on camera at three of the city's co-producing stations. In addition, almost every tv operation in New York has sought out talent for one-shot and repeat performances for both sponsored and sustaining educational programs through the offices of the institution.

WCBS-TV, flagship for CBS, will start a half-hour weekly series on Feb. 20. Tentative title for show, based on archaeology, is "Here Is the Past." The university will make kines and ship them to commercial stations throughout the country and abroad. On the 22d, WATV, which blankets the city from Newark, will begin another once-a-weeker called "University." Two other programs, "Our Goodly Heritage" via WCBS-TV and "Animals Are Fun" on WPIX, N. Y. Daily News station, have been air-wise for over a year and at least seven months respectively.

In each case the station provides facilities and NYU the scripts, talent and behind-scenes staff. Where the kines for the archaeology stanza are concerned the school's broadcast department will supply necessary coin out of a \$6,500 grant from the National Assn. of Educational Broadcasters.

Several smaller productions have been arranged by the school, some of which have a decided international flavor. Taped interviews between English and American educators, philosophers and the

(Continued on page 48)

Borden's 'Why Cry Over Spilled Milk'

Borden's still has possession of the Thursday night 8:30 to 9 slot on NBC-TV (between Groucho Marx and "Dragnet") but finding a replacement show for "Treasury Men In Action" isn't coming too easy. Obviously, because of the valuable time segment, it's got to be a show that'll meet with full approval of the network echelon. Young & Rubicam is agency on the account and is currently mulling a successor show, although none has been chosen as yet.

It's understood that Borden's was plenty miffed over the manner in which "T-Men" had been pulled from under its feet in a deal whereby packager Bernard Procter and Music Corp. of America maneuvered the switchover of the show to ABC-TV with considerably more coin involved, although generally Borden's now takes the position: "Why cry over spilled milk." "T-Men" has been building steadily in the spot with a consistent Top 20 rating payoff. However, it's understood a loophole in the contract paved the way for the ABC deal and the larger coin in take.

TEST CASE LOOMS ON 'HOUSE' SHOWS

Test case challenging the right of networks to control and produce their shows and making time sales conditional upon network control of the program was filed this week by packager Clark H. Getts in N. Y. State Supreme Court. Getts charges that CBS-TV wrestled ownership and control over "Chronoscope" away from him by cancelling the time on the sponsor, Longines-Wittnauer, at a time when they needed the program.

According to Getts' action, which will also be filed in federal court and with the FCC, the program had been produced by him for two years until last June 19, when CBS-TV cancelled the time on Longines. Watch outfit was then in the middle of its seasonal sales effort, and after two weeks agreed to terms whereby CBS-TV took over ownership and control of the show. Web at that time claimed that it was network policy to control all political commentary programs, but the complaint charges that since CBS-TV had not exercised this policy for the two years the show was already on, it had no right to do so then.

Suit seeks \$150,000 on breach of contract, deprivation of rights to the show, deprivation of a livelihood and on the question of monopoly. Action raises the issue first whether the networks, as public utilities, should have the right to produce and own any programs, but more important, whether they should have the right to make the sale of time conditional on the purchase of one of their shows.

Action was filed by law firm of Dwight, Royal, Harris, Koegel & Caskey.

Anheuser-Busch To Drop Comm'l Plays On Sunday Ballcasts

St. Louis, Feb. 2.

Commercial plugs will be eliminated by Anheuser-Busch during Sunday broadcasts of all Cardinal b.b. games during the forthcoming season, according to John L. Wilson, exec. v.p. of the suds maker that owns the ball club. Wilson said, "While Cardinal games will be sponsored by Budweiser, there will be no mention of the product on Sunday. Instead, the time usually devoted to commercials will be turned over to local civic and service groups such as the March of Dimes, Community Chest, Boy Scouts and others. This policy will also prevail in all broadcasts of games of our minor league clubs. Experiments of this kind last year proved highly successful.

Wilson said another experiment will be made by broadcasting the Cardinal games into Omaha, Houston and Columbus, where the brewery owns and operates minor league clubs.

'OF MANY THINGS' GETS CHI-SPONSOR

Chicago, Feb. 2.

"Of Many Things," Louis G. Cowan package hosted by Bergen Evans which a couple weeks back wound up a 15-week sustaining ride on ABC-TV without sparking any definite sponsor interest, has snagged a bankroll as a local entry on WBKB. Switch here is that while WBKB originated the show for the network but did not beam it locally, it'll be seen in its hometown for the first time Feb. 16 when it bows under City National Bank auspices.

Show features Evans discussing with authorities in their particular fields a wide range of subjects from a kickaround of practical jokes with H. Allen Smith slated for the kickoff stanza.

Nielsen Moves Into Local Rating Fold on Heels of Spot Biz Upbeat

Act of Providence

Providence, Feb. 2.

Eight stations in this city and their respective deejays consolidated and staged a d.j. jamboree last week for the March of Dimes which drew 2,000 juve fans to Rhodes-on-the-Pawtucket. Mowry Lowe, chief at WEAN, conceived the promotion idea, and for several days each of the outlets gave frequent cross-plugs mentioning competing jocks and the jamboree.

Door prizes were supplied by Beacon Record shops here and Coca Cola supplied soft drinks at a dime a throw for the cause. Deejays from WPAW, WPRO, WEAN, WJAR, WHIM, WRIB, WICE and WPJB participated in event. Gross is estimated at better than \$1,000 from the affair.

Paley Still Likes 'Em Live on TV; 'Extra Dimension'

Hollywood, Feb. 2.

"We're using up what we've got pretty fast so we'll have to keep building to meet the demands of programming in Hollywood. We are now studying plans for the expansion."

William S. Paley, CBS board chairman, voiced this note of optimism for Coast tv production and declared that while the trend is to the west, the east will always remain important as production and origination point for video programming. Many stage craftsmen, including writers and producers, are getting into tv and that should anchor considerable of the programming in the east.

Paley said that when Television City was blueprinted, there was provision for 22 stages with facilities to handle any type or size of show but declined to speculate on when saturation would be reached. It had been reported that two or three new stages would be built to augment the present four but he

(Continued on page 46)

Phony 'Scientists' On TV Target of Bill In N. Y. Legislature

Albany, Feb. 2.

Sen. Thomas E. Desmond, in a bill introduced Thursday (28) to provide that any person depicting a doctor or nurse endorsing or reporting on a product must be a licensed physician or nurse, said it was aimed at "phony screen scientists" pitching on television.

The Newburgh legislator stated he had noted a growing practice on video of using white-uniformed actors ("often with stethoscopes hung around their necks") to endorse the sponsor's products. Such employment of actors, Desmond asserted, is "misrepresentation that tends to discredit the medical, dental and nursing professions."

Violations of his measure would be a misdemeanor, punishable by a \$500 fine for the first offense and \$1,000 for additional violations.

Name Femme Radio-TV Ed for Dallas Daily

Dallas, Feb. 2.

Fairfax Nisbet, veteran Dallas Morning News amusements staffer, has been named radio-tv editor of the aye-m sheet. Miss Nisbet, long-time movie reviewer for both the now-defunct Dallas Journal and the News, for years has also covered the nitery circuit. William Taylor, News staffer, takes over the nitery coverage.

A. C. Nielsen Co. has bowed to the growing importance of spot sales biz and the increased prestige of local radio and has decided to let advertisers, agencies and indie outlets know it's in the market to do ratings in a big way on a one-city basis. The national program rating as service is announcing possible entrance into the field with its eyes wide open. Arthur Nielsen, president of the firm, knows the new plan with its accompanying devices will be costly to use and he also is aware that, with at least four other firms doing local ratings in radio and tv, his entry will clutter the competition even further.

Nielsen has no intention of following through with the proposed arrangement for extensive local program analysis if he doesn't get sufficient positive response from the agencies, and naturally, if they like it, it is expected that the indies who thrive on national spot biz will follow suit. So far, in something akin to a sneak preview, the complex and highly intensive system has been exposed to three of the major agencies.

Greatest hope for success at the rating and research outfit, which up till now has devoted most of its time in servicing webs, agencies and sponsors alone, is its plan to measure the as yet unsurveyed secondary and "fringe" audiences of local stations. In the main, the outlets haven't been credited with this portion of the viewing or listening public (which lies beyond their basic coverage area) by other rating services, according to Nielsen.

If the new plan is generally accepted, Nielsen will concentrate part of his staff on tabulating the audience response to programming in 30-40 of the largest markets in the country. Each and every one of them will be radio and tele cities.

Nielsen intends to deviate largely (Continued on page 48)

There's a Ford In Murrow's Future

CBS Radio picks up a hefty chunk of Ford coin with the motor company buying the Ed Murrow 7:45 p.m. cross-the-board news commentary, effective March 1.

Amoco sponsors Murrow on about 100 eastern seaboard CBS stations. Under the deal negotiated with Ford, the latter will bankroll the program on all the other CBS stations throughout the country, numbering an additional 120 markets. These include the midwest outlets which Hamm Brewery has been bankrolling.

Ford, it's understood, is reentering the radio programming sweepstakes in a big way, with the Murrow show as the first major acquisition.

50-Station Kickoff For Negro Network Soapers

Negro Radio Stories' block of four soap opera strips will kick off on some 50 stations on March 15, according to Douglas Chandler, v.p. of the transcription outfit. Under the deal with the stations, all four strips will be presented as an hour-long block.

Soapers, which use all-Negro casts, are "Romance of Julie Davis," "Ada Grant's Neighbors," "My Man" and "Rebecca Turner's Front Porch Stories." Included in casts are Maurice Ellis, Emory Richardson, Rai Tasco, William Dillard, John Marriott, Maude Russell, Evelyn Ellis, Pauline Meyer, Terry Carter and Wardell Saunders. Directors of the soapers, all of whom have been active in network daytime field, are Blair Walliser, Ruth Lieban, Steve Price and Henry J. Howard.

what's up?



NETWORK TELEVISION IS UP. Set circulation is up to 28 million... viewing time to 132 million hours a day... advertising investment to 227 million dollars—*each with a year's gain of more than 25 per cent!*

CBS TELEVISION IS UP. PIB figures, just released, confirm that advertisers invested more of their 1953 budgets on CBS Television than on any network for any year of broadcasting history.

They expressed this confidence in CBS Television because its program schedule won the greatest network popularity* (*with a 19 per cent lead at night and a 29 per cent lead during the day*)... because CBS Television brought this popularity into more and more markets (*up from 74 to 156 stations in one year*)... and because they were enabled to sell their products in American homes at the lowest cost per thousand in all television. **CBS TELEVISION**

Television Followup Comment

"Author Meets the Critics" on WABD, N. Y., and the DuMont network Sunday (31) had as its topic James Wechsler's controversial "Age of Suspicion," written after the N. Y. Post editor had appeared before Sen. Joe McCarthy's investigating committee. It might have been a stimulating discussion, for there is plenty in the Wechsler tome to merit comment and invite controversy.

If this promise failed to materialize, and if the program deteriorated into a personal and unwarranted attack on Wechsler, the fault lay with William Buckley, author of "God and Man at Yale," who appeared in opposition.

"Author Meets the Critics" gains immeasurably when the author's opponent presents intelligent criticism, to rouse the viewer's curiosity. Buckley's kind of criticism, weakened by his apparent inability to make his statements live logically throughout, as well as his supercilious attitude, were apparently designed to insult.

Speaking in favor of the Wechsler book was Arthur Schlesinger Jr., a N. Y. Post columnist as well as professor, who barely got a word in edgewise. Wechsler himself was on hand to refute the Buckley charges, which had precious little to do with the book itself. For instance, there was no discussion of the freedom of press issue involved in the McCarthy hearing, which takes up a third of the book.

In sharp contrast to Buckley, Wechsler presented his case for the book calmly and with becoming dignity. However right or wrong his position, he refuted Buckley without stooping to his opponent's tactics.

Virgilia Peterson, the show's permanent moderator, had things under control most of the time. But Buckley's approach made her task difficult.

Wechsler started the ball rolling by pointing out that an American can be equally aggressive towards Communism and McCarthyism. He described himself as a liberal, anti-Communist, and pointed out that, while he had been a member of the Young Communist League for three years, he turned from them at the age of 22 and had fought Communists for 15 years since.

Buckley stressed he didn't think Wechsler was disloyal, while declaring that he had "no contempt for those who question your loyalty." He accused Wechsler of not being an honest man by his own standards, the latter being gauged by the contents of the N. Y. Post, for which Buckley said he has little respect. You can't be anti-McCarthy and an effective anti-Communist at the same time, Buckley contended.

Viewers came away with nary an idea about "The Age of Suspicion," although many must have been left with some very definite thoughts about Buckley. *Hift.*

Bob Hope was in good form on last Tuesday night's (26) outing, and to up the overall quality some better-than-average guests teamed with the comic to aid and abet the proceedings. Hope registered with a standup monolog, and punched over an entertaining program which held the viewer despite a couple lags. The comedian was in particularly good form in his brittle joshing of Monroe, California's rainshine, Congress, the Big Four parley and Liberace.

Samples: "Marilyn finally married Joe DiMaggio, my calendar is at half mast. They promised to love, honor and obey till 20th do us part." "There's been so much mud at Santa Anita they're betting horses to win, place and draw."

Opening production number was themed on sunny California, with rain falling on the chorus extolling the virtues of the Southland. It was well done, and provided a good springboard for the hour.

Cass Daley as a star-struck waitress smitten by "Tyronne Hope" again proved she's a very funny gal; she's not seen often enough on the tv circuit. Skit with Hope and the comedienne was a good one.

Hillary Brooke and Tony Martin joined Hope in "Studio Four," an obvious takeoff, and while the basic premise was sound it was stretched too long.

Zsa Zsa Gabor, luscious looker wearing a decolette gown, was next on, and after a brief exchange of patter, with Hope the straight man, did a skit tagged "Love Behind

the Iron Curtain." The sight of a pair of love birds separated by a Police State heavy didn't make for humor despite a valiant try by the pair.

A terrific rendition of "Lullaby of Broadway" was sung by Tony Martin, following which he received a plaque as a "songwriter's singer" from L. Wolfe Gilbert, coast rep for ASCAP.

Closer was a clever idea, with Martin, la Gabor and Miss Daley singing snatches of French songs, the latter carboning Eartha Kitt's "C'est Si Bon," while Gabor seemingly chirped the song from "Moulin Rouge," with it developing somebody else dubbed the tune for her. In a surprise at the finish, Milton Berle, on this Tuesday time slot, three times a month, came on for a few words with Hope.

Jim Jordan's direction had an irregular tempo, slowing up in some of the skits. Material by Laurence Marks, Mort Lachman, Lester White and John Rapp was bright in spots, repetitious in others. *Daku.*

Eddie Cantor, aided by a substantial part of his family and the guesting of Groucho Marx took his turn of Sunday's (31) "Colgate Comedy Hour" on NBC-TV. The results weren't too laudable. The program seemed to give an indication that even Groucho has his off moments. The script seemed to be left too much to chance and there seemed to be little organization and discipline.

Leaving Groucho to work without being harnessed by a fullscale script has always seemed to be an excellent means of exploiting this top comic's individualistic wit. However, it's got to be done on Groucho's own terms and he can't be hampered by the other elements of the show. The banter between Cantor and Groucho had little vitality. The various stunts that were pulled similarly didn't elevate the humorous content of the program too much. The gimmick upon which the banter was pegged was Cantor's 62d birthday. For this occasion his wife, Edie, showed up as did his daughter Marilyn. Later is now doing an act with two boys, Johnny & Bill. The trio donned straw hats and striped blazers and made like an oldtime vaude act singing "We're the Act that Never Played the Palace." At this stage of the development—no wonder.

The major bright spots of the show were contributed by Ricky Vera, a bright brat, who made the best of a few sides of dialog with Cantor and bowed off in a trio with Cantor and Groucho. The production number with Connie Russell and Billy Daniel was excellently staged and well projected. Jesse, James & Cornell also did well with their spot early in the show. The "Maxie the Taxi" bit with Wally Cox made for a very uninteresting trip. *Jose.*

"Motorola TV Hour" on ABC has shown in its first season that it won't spare the horses. Apparently the budget is wide open for plays and players in this Herbert Brodwin-reined Tuesday night. Last week's (26) William McCleery script, "Side By Side," cooped Helen Hayes and Dennis King in the leads, and among principals were such w.k.'s as Jerome Cowan, Addison Richards, Margaret Hamilton and Anne Seymour. It was no more than a one-dimension view of women in politics, with Miss Hayes the protagonist, hubby King the foil, and Richards and Cowan behind the scenes as builder-uppers, but polished performances and some crisp dialog gave the play an aura of importance.

Even so, there were elements here that Hollywood has been known to upheave into A-product covering political shenanigans. King's declamations on dames taking to the hustings came out as a sort of masculine-slanted tract on the body politic, and his wife's shrewd defense of her entry into a congressional campaign might have been a Mr. and Mrs. tangle on any other subject of mutual concern vis-a-vis the family hearth.

The stars pulled it off elegantly down to the last cliché and stock stance, giving the comedy drama a nifty lift for livingroom conversation pieces. Donald Richardson's direction was smooth, the Fred Stover sets efficient, and a number of supporting players helped the action, among them being Michael Dreyfuss, Adria Rice, Virginia Low, Sherri Windsor, Ronnie Welsh and Hugh Dunne. A news

interview with Miss Hayes seemed the only offish scene, but so few of the enactments ever, make any realistic sense in tv, stage and pix that this could be considered par for the course. *Trau.*

A widely contrasted series of turns, ranging from a juggler to a Metopera singer, comprised the CBS-TV "Toast of the Town" lineup Sunday night (31) in another typical session of vaudeo. There were some lulls but enough highlights to make it a solid entertainment package.

For the pop tune fans, Patti Page made another stand on this show with one certain-raising number and two more midway in the hour session. All were delivered in top-flight style. Richard Tucker, top Metopera tenor, was superb in one Israeli marching song and a standard operatic aria while Andre Segovia, also in the longhair groove, delivered some sensitive guitar solos. The West Point Glee Club was also on hand again with an ornate arrangement of "Onward, Christian Soldiers."

Judith Anderson was spotted in a disappointed sequence. The distinguished actress was given a trivial comedy sketch that contained few laughs and the even less opportunities to emote.

Two of the top turns on the bill were the Three Rudells and Rudy Horn. Horn opened with some fancy juggling tricks and closed with a terrific stunt in which he balanced a half-dozen cups and saucers on his head while riding a motorcycle. The Three Rudells clicked with their standard trampoline acts.

About half-way the show switched to St. Paul for a live pickup of the Winter Carnival event being held there. It was a colorful spectacle that neatly tied into the "Toast" format. *Herm.*

"Philo Television Playhouse" (NBC-TV) came up with another superior, qualitative drama on Sunday (31) with a four-character play, "The Brownstone," by J. Richard Nash. But if the play was short in the dramatic personae department—it was long in all other values; a deep, moving, honest vignette of a smalltown plumber trying desperately to break through life's day-to-day drabness as he shoots the works in a big city fling. How he does it, disrupting the lives of a pair of sisters in the brownstone, is portrayed with sensitivity and a truly brilliant play by all concerned, notably Kim Stanley, Janice Rule and Eli Wallach.

One might have hoped for a fuller delineation of the unusual understanding that was immediately generated between Miss Stanley, as the older sister (and substitute "mother" for her 18-year-old kid sister), and Wallach as the Jaguar-sporting sharpster in search of excitement and escape. But since this wasn't possible within the hour show's framework, nonetheless, the motives brought forth and the hidden fears and desires of the trio involved were engrossing and understandable.

Nash has written an intriguing play, with fluent and vivid dialog. With some amplification, it could be turned into a worthy Broadway legit story.

In final another round of salvos for Fred Coe & Co. (NBC-TV) for bringing to television the most consistent mature drama. *Rose.*

On the CBS-TV "Person to Person" last week (29) Edward R. Murrow kept pressing James C. Hagerly on his official title. According to traditional Government nomenclature, he is Presidential press secretary, but Murrow had set the stage for Hagerly to give the position a more sweeping definition, since "press" usually is limited to the newspaper sense. Hagerly must have been glad to fall in with the idea, giving the nod to the title "News Secretary," encompassing newsreels and radio-TV, which latter he specifically mentioned as getting more and more attention from President Eisenhower. Whether the all-inclusive title will stick would depend on usage.

Other interviewee was kid actor ("Jamie" on ABC-TV) Brandon De Wilde, along with his parents at their Baldwin, L.I., home. *Trau.*

The ABC-TV edition of "Kraft Television Theatre" last Thursday (28) presented a drama by Peggy Phillips, who also doubles as a Broadway legit pressagent, called "The Shining Palace." The premise established was a simple one: that a man's castle can be wrought of

driftwood and built on the sands if it contains love, freedom and happiness. In an engaging story of a man who built this way for himself, his wife and two children, Miss Phillips fashioned a pleasant hour's entertainment. With a bit better casting and more dynamic projection of the ideology, it could have had more stature.

The production was pretentious in attempting a storm, which wasn't bad but had some obvious limitations. There were also some incongruities as to wearing apparel, china and sundry accessories of the supposed beachcombers living on the bonanza of an occasional \$100 bill derived from pulling a "lucky" back on the road. It wasn't the best Kraft and it wasn't the worst. *Rose.*

By opera standards, "Sleeping Beauty in the Wood" may get a pale rating, but the livingroom is something else again. Bruno Zira to Sr., co-manager of the N. Y. Philharmonic, dug up the Respihi work while on a visit in Italy last year and it got to "Omnibus" on Sunday (31) when the TV-Radio Workshop of the Ford Foundation gave it a warm treatment as a 55-minuter. Considering that the CBS-TV show has worked out on such w.k.'s from the opera shelf as "Fledermaus" and "La Bohème," and with some name-casting, "Beauty" receives credit for gallantry in essaying the unknown, since the work has been dormant for about 30 years and was never popular in Italian repertory.

A new libretto was turned in by Arnold Schulman to the English lyrics of William Engvick. The book kept within bounds of the fable and the lyrics were sometimes lost, but not sufficiently to impair the playout. The score was spotty, but in the key scenes bore elements of intrinsic merit with sweeping passages. A large cast was exceptionally well handled in the groupings, notably in the dance sequences devised by Zachary Solov. In the principal roles, the princess of Ju Sullivan and the prince of Jim Wythorne were made if a bit impersonal, while Nadia Witkowska as the Good Fairy stood out. Others who made an imprint were Rosemary Kuhlmann and Frank Rogier as queen and king, Helen Scott as the nurse, Gloria Lane as the high-flying witch, and Leon Lischner as the ambassador. Other principals seemed lost through no fault of their own. Maybe it was the small tv screen.

George Bassman, who adapted the music and handled the baton, was right on the button, as was the choral supervision of Julius Rudel. Leslie Renfield's costumes were noteworthy and the show screamed out for color. Robert Banner directed with a good eye for carrying out the illusion of a month stage, particularly in the post-stage finale, a stunner.

In contrast, "Omnibus" opened with a 20-minute sizeup of the conquest of Mt. Everest, fronted by Sir Edmund Hillary, brain surgeon Charles Evans, and James Morris of the London Times. Each supplied a modest, articulate narrative of the assault on the 29,000-foot Himalayan peak punctuated by excerpts from Sir Edmund's "The Conquest of Mt. Everest," the UA picture. Included in the clips were shots of Tenzing the Sherpa guide and of Col. Sir John Hunt, who described the ascent. (The principals are on a lecture tour in this country with permission of the "Omnibus" tint having come from the Royal Geographical Society and the American Mt. Everest Committee.) Emcee Alistair Cooke did brief interviewing and also served as bridge for "Beauty." *Trau.*

"Place the Face," the Toni packaged CBS-TV entry which Carter Products alternately sponsors with Toni, has had a succession of emcees, latest of which, Bill Cullen, bowed last Thursday (28). First off, Cullen shapes as an excellent host, injecting a note of humor into the show that's sometimes badly needed. He's casual and warm with the guests and the audience, a definite asset to the program.

But if the "Omnibus" emcees is intended as a means of pulling the show out of the mediocre class, then Toni has missed the point entirely. Faults of the show lie in conception and format, and if any noticeable improvement is to be made, changes will have to be aimed in that direction. Program is simple enough—a contestant must identify a person he's con-

fronted with who had something to do with him in the past. It might be a long-lost relative, or in the case of last week's show, it might be a lady on whose head dancer Sheree North once dropped a plate of spaghetti when she worked as a waitress.

Whatever the case, "Place the Face" is strictly a lightweight entry. In the past, it's devoted a large segment to pathos, reuniting members of a scattered family, etc. This hasn't proved a good programming practice, what with some of those reunions of such an emotional nature that they're not for the television screen. On Cullen's preem, however, most of the show was devoted to lighter situations, and while the swatch was commendable enough, it served to prove just how static and strained the format is.

Contestants, besides Miss North, included Andy Devine, recognizing a youngster whose life he'd saved in an auto accident, and a Hollywood policeman and a waiter from the Brown Derby, the former looking like President Eisenhower and the latter like Harry S. Truman. Cullen did his best to live up to the session, but it was somewhat on the boring side despite his efforts. *Chan.*

"Ask Washington," NBC's q&a daily news show, returned to the web last week after six-month hiatus. Conceived during the '52 political campaign, show garnered so much interest from a daytime audience, that it was kept on as a regular capital news show utilizing net's stable of experts based in Washington.

Show still largely follows its previous format, using a daily quorum of three experts from a rotating panel of nine, plus moderator Ted Holler Wright, replacing Ted Ayres. Show has gained assurance and authority since last reviewed, and has lost none of its fast pace and freshness in its maturity. At show caught, NBC White House correspondent Joseph Harsch, its femme commentator Esther Van Wagoner Tufty, and Ned Brooks tackled the questions mailed in from viewers all over the country and did a hep job of ad libbing answers on a variety of subjects that ranged from how Taft might have voted on the controversial Bricker amendment to whether or not Esther "The Duchess." Tufty is a bonafide duchess. Wide geographic range from which questions came is an indication of widespread interest in the show, and praise is a compliment in Wright's deftness in moving the action along. This is one of few news discussion shows which does not get bogged in long analyses and side issues.

Three experts at show caught are vets of the capital scene and showed if in range of subjects tackled and ease in answering. Styles are happily varied, with Tufty's blunt and direct approach contrasting nicely with Harsch's penetrating and rather scholarly handling and Brooks polished personality. Mrs. Tufty, blonde, buxom and braided, is a unique tv personality of whom NBC might profitably make wider and more intensive use. The "duchess" handling was fastened on her by Time mag several years ago and has become a virtual trademark. Show is highly sponsorable. *Fior.*

RING A BELL
With Lucille Lando, guests
Producer-Writer: Lucille Lando
Director: James Baker
15 Mins., Tues., 6 p.m.
BELL CHAIR CO.

KGO-TV, San Francisco
This quizzery locked wheels on its preem. Second show (26), presented idea that wheels are not only locked, but are helplessly bogged down in yack, inconsequential questions and 15 minutes of flurried confusion.

Quiz gimmick is to run an old-time flicker with Lucille Lando pressing humorous comments to action in film. Teams, consisting of two guests to a side, are asked questions about details in film.

Miss Lando is attractive, well dressed, friendly. She's a pro before cameras and spouts a confident commercial. But a heavy load of yack throughout session puts a burden upon her and viewers may quickly cool to an overdose of high-pitched, repetitive patter. Miss Lando's dialog over the film is unfunny, frequently inarticulate. Contestants flounder in a shadow of confusion during Q. & A. period. As ports commentator Ira Blue put it, when asked a hazy question—"Oh, I wish I were dead!" Tone.

Color TV Reviews

ZOO PARADE

Color tv has now invaded the precincts of the animal kingdom. Latest entry to come under scrutiny of the NBC-RCA "rainbow spectrum" was the Sunday afternoon "Zoo Parade," and for this occasion the Chi-originating show-case was brought to NBC's Colonial Theatre "laboratory," with the mammals, birds and reptiles on display borrowed from the Bronx Zoo. (Only some green frogs were brought on from Chi by Marlin Perkins, director of Chicago's Lincoln Park Zoo, who conducts the show, and his chief aide, Jim Hurlbut.)

Themed to Perkins' own conviction that "the whys of animal coloration in the prairie, the desert and the jungles can be demonstrated beautifully" via tint, Sunday's (31) experiment in compatible programming was a complete revelation. The brilliant hues of the white cockatoo, with its sulphur-crested bill and dark eyes; or of the golden pheasant with its flashing reds and yellows; or again the aggressive talking crow with its ominous and frightening beak that revealed a surprising blue-black metallic gloss, the brilliantly lighted and the reds of the duck family, or again the patterns of the eight-foot boa constrictor coiled into a semblance of native habitat (lurking under leaves waiting to spring)—here were all the usual "Zoo Parade's" drama vignettes starring animals heightened irresistibly by the new color dimension.

The most descriptive language and the glibest tongue could not hope to vie with nature's colors, therefore it is not surprising that "Zoo Parade" would be a natural for tint. Yet since Sunday's program was getting the compatible treatment, Perkins was too often remiss in failing to adequately describe the various colors of each of the birds and animals for the vast black-and-white audience. And even those fortunate few viewing it in color might still have benefited, if only for an accurate check in "monitoring" the hues and shadings. Rose.

JINX FALKENBURG'S DIARY

WNBT put on its first colorcast last Friday (29) and it was a click in every way for NBC's N. Y. flagship. Station wisely chose the "Jinx Falkenburg Diary" from 1:45 to 2:30 for the tint comer-out seen at the cubicles in the Center Theatre and beamed from the Colonial. This is a lady that's neat in b&w and a treat in the added values. Already a solid drummer in monochrome, the tint route ought to give her higher status in selling Premier canned goods, Gimbels fabrics, Macintosh Quality St. Candy, F. W. Woolworth and the Ladies Home Journal. She's a queen of a gal at modeling those "hot pink" pajamas among other vividly hued garments featuring turquoise and blues, these setting off her dark goodlooks.

The stanza brought forth a crackerjack show in harmonious, restful colors, with Jinx and Tex McCrary sharing emcee chores on the various segments. Show was quick on the takeoff via the N. Y. Dress Institute's Eleanor Lambert describing the chichi stuff in a preview of the March of Dimes fashion display. Ethel Waters with pianist Reginald Beane got a kitchen and porch setting—mostly in soft blues and contrasting reds—for the star's chatter and chanting that found her at the top of her game. It was the best of her tv guest showcases and of sufficient impact to hint at a show of her own under the "Ethel's Kitchen" tag. With Beane chiming in at points and skating on the 88, Miss Waters drew on her hearty songalog in "Bread & Gravy," a deliberately abbreviated "Stormy Weather," then a switch to "Lady Be Good" and a socko rendering of the song from the title of her book, "His Eye Is on the Sparrow."

Dennis Day, in town on his RCA junket and as Gen. Mark Clark ordained "Heart Ambassador," came on in walloping Cliff Arquette oldest makeup, went out of his way to kibitz about the opposition, including his CBS "Lucy" rival, talked relaxedly about this and that and had his "Johnny Appleseed" record played as he mouthed the lyric. He proved himself quite a comedic kid, and here, too, the color investiture was first-rate.

Finale had Beatrice Kraft, featured dancer in "Kismet" on Broadway, in a hoofing session with that old Oriental splendor in costume, makeup and decor deliv-

ering the big color kick. In a previous bit Miss Kraft's makeup routine was shown in sharp closeup. Jinx & Tex kept pressing down on "RCA compatible color—they get along together." Although identified as a colorcast by the dual hosts, show's monochrome viewers could have no idea what they actually missed in this rainbow ride. McCrary seemed to cover the situation when, announcing the Mr. & Mrs. team for a new show to be launched Feb. 8 from 11:20 to midnight on the local, said it would be in "black and white radio—1-D." "Diary's" regular staff plus the web's color corps worked on this preem, with Ted Nathanson directing. Trau.

MELODY STREET

With Tony Mottola, emcee; Jack Krueger, Lynn Gibbs, Roberta MacDonald, Red Clifford, Lou Morelli, Bob Bean, Harrison Mueller, others

Producer: Roger Gerry
Director: Barry Shear
Writer: Bill Dalzell
30 Mins., Fri., 8:30 p.m.

Sustaining
DuMont, from New York

"Melody Street," on for a number of weeks now, is probably the best of the several offerings built around actors who synchronize their lip and body movements with pop hit background. Staging, camera work and acting are boffo and remind in a modest way of the "Hit Parade" stanza on NBC-TV.

A few weeks ago, guitarist Tony Mottola stepped to replace Elliott Lawrence as emcee of the program, and in segment seen, he appeared to have found a comfortable niche for himself. An easy charm, light chatter and sharp strumming are his stock in trade, and he uses them all well.

Scripter Bill Dalzell took a handful of favorite tunes as sung by top stars and provided imaginative backgrounds and story lines for all. There was Dinah Shore's "Pass the Jam, Sam," "Secret Love" by Doris Day, "I've Got You Under My Skin" a la Stan Freberg and Peggy Lee's "Where Can I Go Without You?" In watching it, it's easy to forget that the music and voices heard don't belong to the studio actors.

Top item in the show, however, was the finale done to "Love Is A Simple Thing." While every set, ting was fresh, this one—a carnival milieu—proved a genuine lift. Music was taken from four or five performers in "New Faces" album, and for each a DuMont thesp did an original turn. There was even some fine terping.

This half-hour proves that high-quality network stuff can grow out of a low network budget.

ADVENTURE WITH WORDS

Sister Jane, others

Producer: Angela McDermott
30 Mins., Thurs., 10:30 a.m.

Sustaining
WRGB-TV, Schenectady

Program, varying in pattern and subject matter as its presentation rotates among parochial institutions of WRGB primary area, had in the seventh telecast, via "TV Schooltime" series, an outstanding example of video's contribution to and efficacy in the field of education. A sight-saving class, from St. Peter's Academy in Troy, conducted an interesting and sometimes touching demonstration of "visual aids for exceptional children," under the able guidance of Sister Jane and with the fine support of Dorothy Hartigan, member of Kenwood Alumnae Braille Assn. in Albany.

Simple, sincere and unadorned, the half-hour telecast with four eager girls and a boy ranging in ages from one to eight had moments that gripped the attention and tugged at the heart strings almost as tightly as some of video's biggest dramatic shows with the greatest stars. The rhythm band bit, near the end, was touching and tear-producing as the youngsters, including a small girl wearing a patch over her right eye and under glasses, played two numbers with elementary instruments and a special direction sheet.

Despite some drag and perhaps over-preparation of recitation portions, this origination proved the unique advantages possessed by television in spotlighting phases of education. Sister Jane, who said reliable estimates placed the number of youngsters requiring "special visual aids for education" at 50,000 (some of whom are receiving no schooling at all), closed a perfect portrayal of the teacher's role with an appropriate comment on "God's gift of sight" and the need for its

K-2, THE SAVAGE MOUNTAIN
Producer-Director: Herbert Swope, Jr.
60 Mins., Sun. (31), 2:30 p.m.
Sustaining
NBC-TV, from N. Y.

The assault on K-2, one of the remaining unconquered peaks of the Himalayan range, by a dominantly American team of climbers early last year has been turned into a first-rate show that can be used in video's permanent repertoire. The timing of the show was excellent, in view of the widespread interest in the Annapurna and Mount Everest expedition, and the quality of the K-2 film was comparable to the other two.

The initial stage of the climb, which ended in disaster a few thousand feet below the summit, was given a superlative treatment. Closeups of the native Pakistani porters and the climbers themselves were set against the towering peaks in an eloquent pictorial statement of the expedition's purpose.

The final section of the show, with its theme of defeat and death, was less successfully handled. It was understandable that the camera crew was unable to record the avalanche which killed one of the climbers, but the method used to narrate the incident was wholly inadequate. Instead of using maps and miniature reconstructions, the show lapsed into a straight narration with the screen merely showing a tape recorder in motion.

Another minor flaw in the show was the repetitive emphasis on the expedition's motivation. The single explanation, given by one of the climbers, that it was the only impractical effort left in a practical world should have been enough, but the idea was almost chewed to death. However, the overall narration by Dr. Charles D. Houston, the expedition's leader, was pointedly effective.

The climb was sponsored by the American Alpine Club with NBC lending some financial assistance. Herm.

HITCHING POST

With Fahey Flynn, Judge John Sbarbaro, Jack Mabley, Ruth Crowley, Rhoda Pritzker

Producer: Les Weinroth
Director: Phil Bondelli
30 Mins., Sat., 9:30 p.m.

LANOLIN PLUS
WBBM-TV, Chicago

Thanks considerably to Jack Mabley, a local sportswriter, this paneler has enough spark-producing elements to lift it out of the throwaway class. The pundit peg this time is marital problems. But as is now standard with these advice-for-AFTRA-minimums affairs it's the personality of the panel, individually and collectively, on which they make or break. And it's Mabley with his flair for tilting at already partially demolished windmills, including even canards about Mr. & Mrs. America, who provides the sit-up-and-take-notice excitements in an otherwise "orthodox" examination of the "problems" at hand.

For example, the early portion of the session, kibitzed (30) was given over to a rebuttal of a previous Mabley statement that rural America like the "wicked big cities" also knows something about drinking sprees and shotgun weddings. He stuck to his guns despite a disassociation from the charges by the other members of the panel that would have done justice to the Rock Valley, Iowa, Ladies Aid.

The "problem" brought along by the visiting newly-married couple was whether the hubby, a dental student who works four nights a week and spends the fifth night as a Scoutmaster, should be permitted by his spouse to go on occasional weekend hikes with his Scout troop. Ruth Crowley, who seemingly has all bases covered with her Sun-Times Amos Landers advice to the lovelorn column and her WBBK "All About Babies" show, recommended that wifey green-light the scouting weekenders on the grounds that she'd known about hubby's peccadilloes before she married him. Superior Court Judge John Sbarbaro said the young lady must continue to "sacrifice" for his career. Rhoda Pritzker delivered a treatise on the rights and duties of matrimony. Mabley thought it was a foolish question.

With such a glib group, moderator Fahey Flynn had no difficulty keeping the proceedings moving along at a smart pace. Dave.

care. Miss Hartigan was an unusually articulate spokesman for the braille group, serving the blind "without distinction of race, creed or color." Jaco.

THE SECRET STORM
With Peter Hobbs, Haila Stoddard, Russell Hicks, Marjorie Gatsen, Jean Mowry, Dick Trask, Jada Rowland, others
Producer: Richard Dunn
Director: Gloria Monty
Writers: Lillian and Anthony Spinner
15 Mins., Mon.-thru-Fri., 4:15 p.m.
WHITE PHARMACAL
BOYLE-MIDWAY
CBS-TV, from N.Y.
(Bio: Geyer)

Just how effective soapers can be at this late hour in the afternoon ought to be determined by this Bio-produced stanza. On first sight, it appears to have all the complex plot and character twists of the standard soap segment, and it's enhanced by a topflight cast, fluid direction and good production values. If CBS-TV wants a trial balloon for late afternoon drama, this entry is as good a test as any, and it's sponsored three weeks.

Series is centered around a family "match," and the conflict started right off the first day with Haila Stoddard violently objecting to her father's (Russell Hicks) stepping down from his presidency of the family department store and handing the reins over to his son-in-law, Peter Hobbs, with whom Miss Stoddard, it seems, had been in love some 20 years before but who married her sister instead of Miss Stoddard. With the conflict all set up, scripters Lillian and Anthony Spinner managed to interject the suspense-anxiety angle in the closing moments of the first show by having Hobbs learn that his wife had a serious auto accident.

Anyway, the acting is good, with Hicks impressive as the father, Hobbs good as the son-in-law, Marjorie Gatsen fitting the role of the mother nicely and Miss Stoddard injects the necessary malevolence into her portrayal. Gloria Monty's direction is precise and flawless. Chan.

JANE PICKENS SHOW

With The Vikings

Producer: Arden Rodner Jr.

Director: Lee Davis

Writer: Bob Claver

15 Mins., Sun., 9:15 p.m.

ABC-TV, from New York

ABC-TV has whipped up a pleasant quarter-hour series for the cream spot following the Walter Winchell gabfest. It's quite a stretch in mood from Winchell's machine-gun delivery to Jane Pickens' comfortable southern drawl and mellow warbling, but the thrush stands up on her own and her magnetism will glue the viewer.

This series is Miss Pickens' first but she's no newcomer to the camera. In the past year she's been on eight telethons for Cerebral Palsy and she's got the tele technique down pat.

Format is simple, consisting of some homespun philosophizing (from Bob Claver's script) and a few songs (from Rodgers & Hammerstein, P.D., etc.). On opening Sunday (31) Miss Pickens warbled "La Vie En Rose," "You'll Never Walk Alone" and a spiritual tagged "Noah, Built The Ark." She gets a neat vocal backing assist from The Vikings.

It's mostly a solo display, however, and she shines throughout. Gros.

FASHIONS AND EXERCISES

With Cathy Bauby

Producers: Ed Grane

Director: Fred Willis

15 Mins., Mon.-thru-Fri., 9:30 a.m.

Participating
WMCT, Memphis

When it comes to getting the tops in women fashions, model tips and at the same time enjoy a tv whirl of daily exercise, Cathy Bauby, who just "invaded" Memphis' Dixieland via WMCT from Chicago, has already scored aplenty with her femme audience down here. Miss Bauby, who registers terrific with poise and personality over the lenses, knows her biz in the fashion, model and exercise circuits—and what's more puts it on for her viewers with stellar style and topflight voice quality.

Gai who performed as a model and fashion tipstress for Chicago tv outlets and agencies, demonstrates her showmanship "know-how" in giving the Memphis femme fans a well-rounded but not too hefty capsule of daily exercises. The WMCT personality who is sandwiched in during the cross-the-board stint here in the "Shopping at Home" regular stanza earns added spurs with her fashion and model routine. She scores heavily with both her well-chosen ad-lib jocular and fashion parade in front of the cameras. In addition, her segue segment from fashion hints to modeling are well handled in expert "fashion." And what's more when she goes through her exercises, she keeps her fans both interested and amused with her winning smile, voice and style. Matt.

LUX VIDEO THEATRE

(A Place in the Sun)

With Ann Blyth, John Derek, Marilyn Erskine, Regis Toomey, Herbert Heyes, Louis Jean Heydt, Raymond Burr, Theresa Harris, Paul Frees, Paul Maxey
Producer: Cal Kuhl
Director: Buzz Kulik
Writer: Sandy Barnett
60 Mins., Thurs., 9 p.m.
LEVER BROS.
CBS-TV, from Hollywood
(J. Walter Thompson)

Television's first time out with a remake of a major film production—Lux Video Theatre's full-hour adaptation of Paramount's "A Place in the Sun"—made it clear that the two media can hit it off just fine. To call the luxury and risk of originality 52 weeks a year. And the delux presentation rammed home the point that Hollywood studios, via their theatrically played-out pix, have a wealth of story material lending itself to strong televisioning. In return for the tv license, the picture business gets its big payoff in plugs for new films. This is compatibility.

Lux and Hollywood have been going steady for years with the soapery's radio "theatre." The tv show put out last Thursday (28) was cut from the same format. It was the sponsor's first expansion to a full hour and represents an unexcusable guidepost to similar pix biz tieups.

Par's "Place in Sun" (from the Theodore Dreiser "American Tragedy" original) ran 118 minutes. Lopping off more than half of this demanded judicious appraisal of the pictorial and story values. That a good part of the dramatic wallop was retained in the tv outing attested to astute scripting by Sandy Barnett. Wisely enough, Buzz Kulik's direction was lifted right out of the Par pic; despite tv's dimensional limitation, the scenes played out almost exactly as in the prototype.

But "Video Theatre" went overboard in production, tripping over its own business. According to a CBS-furnished scoreboard, total of 67 players, 17 sets and two studios were used in the Coast origination. This accent on kingsize marred the show. Such ambitious staging might have been commendable had it been done without flaws. But in the course of shifting around to the many sets, much off-camera noise was within earshot of the home audience. This was disconcerting. Further, the cabled images were lost twice.

In this respect, the program, which was done live, figures as a strong argument for the use of film in such projects. Either that, or somehow mute the grips, technicians, etc.

"Place in Sun" leads were handled by Ann Blyth, John Derek and Marilyn Erskine. Miss Blyth proved a natural as the rich, somewhat vapid but unspoiled high girl for whose love the previous underprivileged Derek plots murder. Derek was fairly convincing but showed limited histrionic range. Miss Erskine scored effectively as the pathetic mother-to-be whose efforts to have Derek marry her lead to her death.

"Place" is strong, adult fare and, as in the Par film, was presented with good taste throughout. TV has yet to reach the high standards set by radio in drama programming but the Lux stanza was a giant step in that direction. It was a precedent and there will be, or should be, follow-ups. The show demonstrated that an abundance of sock story can be told in less than an hour. And with sound-proofing against prattle that's not in the script, the extensive use of sets can be a tremendous plus.

Program was liberally injected with Hollywood flavor. Ronald Reagan served as "host" and introduced Miss Blyth and Paramount contractee Pat Crowley in between-rounds palaver. Reagan and Miss Crowley made with the raisers for Paramount's "Red Garters," presumably called for in the deal with the company. Wade Nichols, editor of Redbook, announced the mag's annual citations for outstanding film work and on hand to acknowledge them were Walt Disney, Buddy Alder, William Wyler, George Stevens and Jack Cummings. Stevens directed "Place" for Par.

Lever Bros. commercials for Lux soap, a liquid detergent and a soap powder were presented with good effect and in commendably short space. Gene.

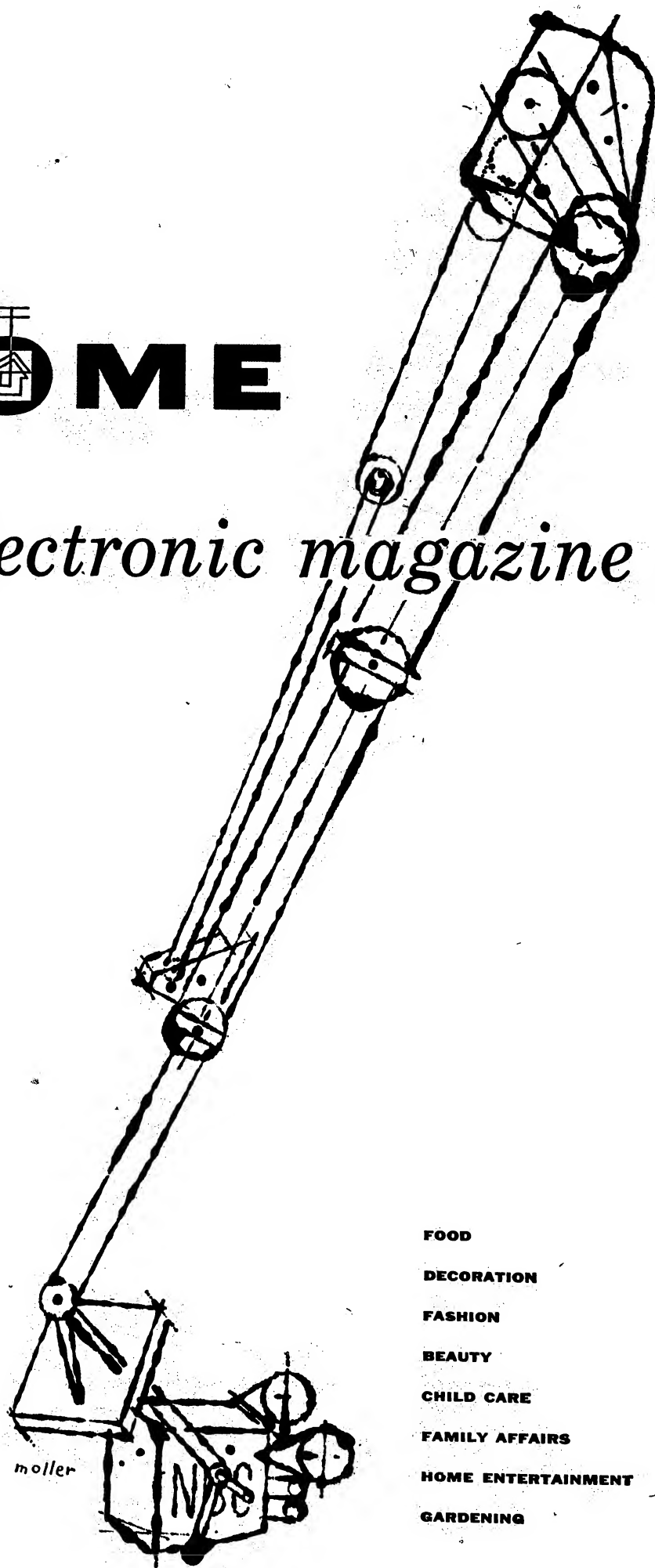
Nielsen Ups Two

Chicago, Jan. 26. A. C. Nielsen has upped two men to account execs in the firm's radio-tv index service division.

Appointees are Charles W. Bess and William H. Quinn, who will handle several broadcast accounts in New York.

HOME

the electronic magazine for



FOOD

DECORATION

FASHION

BEAUTY

CHILD CARE

FAMILY AFFAIRS

HOME ENTERTAINMENT

GARDENING

HOME will be the most practical television program ever designed for women. True to its name, HOME will deal with everything of importance to every woman who has or hopes to have a home (as well as to her husband). Beginning March 1 — from 11 a.m. to 12 noon, NYT, every Monday through Friday on NBC Television, HOME will present the new, the good, the useful in fashions, beauty, interior decoration, architecture, food, family affairs, child care, leisure entertainment, gardening and anything else that interests women. Just as in "Your Show of Shows" and "Today," NBC has created a totally new pattern for television.

HOME'S EDITORS are outstanding authorities in their fields. And behind the scenes will be batteries of sub-editors ferreting out and testing HOME's subject matter. HOME's performing editors make up a Who's Who of women's service experience.

POPPY CANNON, HOME's food editor, has been food editor of *House Beautiful* and *Living*. She wrote "The Bride's Cookbook" and "The Canopener Cookbook." ROSE FRANZBLAU, psychologist and human relations columnist in the *New York Post*, will edit the family affairs and child care department. EVE HUNTER, HOME's editor of fashion and beauty, comes with plentiful radio and television experience in San Francisco and New York. For HOME's department of interior decoration, the editor is SYDNEY SMITH, TV star of the "Swift Home Service Club" and "Ask Miss Smith." ESTELLE PARSONS, a graduate of "Today" is roving reporter and "new brides editor." (She was married in December.) At a later date the editor-in-chief will be named.

HOME'S HOME is a machine for selling. It's a 60-foot rotunda surrounded on its perimeter by a translucent plastic skin for front and rear projection or special lighting and color effects. In its center are two concentric, revolving turntables. In its various stages are a kitchen, a testing laboratory, a how-to-do-it workshop which can accommodate everything from a crochet hook to a compound lathe, a small garden (with the richest earth in television.) On the floor will be three regular television cameras, but high in the ceiling is NBC's aerial camera, a remote control camera mounted on a telescoping arm which can cover any position in the rotunda, giving camera flexibility never seen before in television.

For displaying HOME's editorial matter and advertiser's products in new ways, some new devices are needed; like the "tumbler." The "tumbler" is a mechanism for handling heavy objects: for example, to show the construction of an easy chair, the "tumbler" will whip it upside down, tilt it or spin it effortlessly and quickly. Then there is a "picker-upper," a

mechanical arm which can lift and unroll a rug or bolt of cloth as easily as you handle a pack of cigarettes. It will even gently ripple drapes and curtains if rippling is in the script. HOME can even make its own weather. At will in a special effects area, it can produce rain, fog, sleet, snow or hail—perhaps even sunshine. Some of those gadgets may sound a trifle strange, but they are designed to allow HOME's staff the greatest creative latitude for imaginative staging.

TO ADVERTISERS:

HOME'S PRODUCTS STAR in every program. The basic concept of HOME is that commercial presentation and program content are woven in the same fabric. HOME's spectacular new staging has a very special advantage for you. It means that you don't have to have special announcers, film commercials or expensive commercial sets. HOME's facilities are at your service. HOME provides the perfect mood and setting for selling your product.

HOME'S AUDIENCE will be a screened audience. Every woman who watches will watch because she's interested in improving her home, her family life and herself. It stands to reason, then, that HOME's audience is made up almost exclusively of prospects. And those prospects will see your product at the best time, in the best setting.

HOME'S ECONOMY is evident in its sponsorship plan. HOME offers eight one-minute participations per program. As with "Today" you may buy one participation or as many as you want. HOME, then, is a perfect place for young products, and for limited budget advertisers who want big time television.

HOME'S CHARTER CLIENT PLAN gives you a full hour program without extra cost. This special "merchandising program" can be scheduled to correspond with the launching of a new product, a new line or a new promotion. All eight commercials on the Charter Client's "merchandising program" are devoted to his product. Charter Clients also receive two more invaluable assets: (1) exclusivity in their product category in all HOME programs for the rest of the year (2) a color franchise in HOME. To become a HOME Charter Client, you buy 52 participations, non-cancellable, between March 1 and December 31, 1954.

Your NBC representative has all the details of sponsorship including the participation price. He can also tell you more about HOME's plans. Suggest you call him today.



a service of Radio Corporation of America

women

THE GAMBLERS

With Don Hollenbeck, Ted Hanna, Don Kellerman, Art Paterson, others
 Supervisor: Stuart Novins
 Producer: Jay Mcullen
 60 Mins.; Sun. (31), 3 p.m.
 CBS, from N. Y.

The Stuart Novins-spearheaded Feature Project division at CBS appears to have predilection for beating its own track record. Unit has scored again in its ambitious series of radio exposes, this time with a searching study of the morals and the outlook of the community.

Study, compiled by producer Jay Mcullen from reports by some 30 field correspondents from the Feature Project staff and from CBS affiliates, centered chiefly around two areas, northern Kentucky and New Orleans. In both areas, the CBS reporters went out with tape recorders to get both sides of the story—the views of honest officials (and some from the less incorruptible law officers) and the gamblers' sometimes brutally frank outlook.

The northern Kentucky study traced the methods of the gamblers—moving in as local businessmen, gaining a name as philanthropists, doing their purchases locally and otherwise ingratiating themselves with the community. Then came the false "prosperity," with lots of out-of-town trade (and along with it decisions by big industry to stay out of the area), then the noticeable effect on teenagers, vice, corruption, and finally reform. All this was elaborated via the taped reports of the city manager, a crusading newspaperman, a local businessman and the gamblers' spokesman.

Even more of a penetrating inquiry into corruption was presented in the New Orleans story. Here as a starter, the supervisor of state police in Louisiana told of bribe offers totalling \$600,000 within a month after the police had started an anti-gambling crusade, and then, following his refusal, murder threats. Then with a tape, the reporters moved into special hearings by a New Orleans city commission on gambling, complete with testimony, threats, offers and protection. And as a topper, the legmen interviewed several ex-policemen, who gave in detail the collection and splitting methods used by the police in every district of the city.

Not a pretty picture, to be sure. But given in straightforward and unflinching manner, directly by tape and with a fine commentary by Don Hollenbeck. It's been said before, but this is the type of programming that can lift network radio out of the doldrums, can restore it as an attention-getter and reaffirm its place as the invaluable communications and information medium it is.

It's obvious that the one hour devoted to the topic of gambling only scratched the surface, and several of the other feature projects could have gone into more detail or expanded coverage of their topics. It might be a good idea for CBS to change the pattern of the feature broadcasts, to allow Novins and his staff to cover their topics exhaustively, then arrange them in several half-hour programs to form a regularly scheduled series for each topic.

This would have several advantages over the present method of slotting the one-hour feature at random as soon as it's completed. With proper publicity and exploitation, a tremendous audience could be attained for a once-weekly show of this sort. Using "The Gamblers" as an example, the northern Kentucky picture could have taken up one half-hour, with an announcement at the end that "corruption in New Orleans will be disclosed next week." Properly handled, such a series could generate tremendous local and national excitement. And that's what network radio needs. In the field of public interest, it has let television take the place away from it hands down, and the feature reports can do much to restore radio's prestige and audience. But on such an isolated basis as it's been scheduled, it's only a drop in the bucket.

Chan.

THE DEEMS TAYLOR CONCERT

30 Mins.; Sat., 3 p.m.
 Sustaining
 WOR, N.Y.

Composer-commentator Deems Taylor is jockeying a half-hour longhair platter show over WOR, N.Y., on Saturday afternoons. Program makes for relaxing listening and should draw those dialers who like their music in a classical vein. On program this Saturday (3), Taylor accompanied by the symphony with brief notes pertaining to the compositions and/or composers. In

A BOY'S EYE VIEW

Producer: Henriette Harrison
 Director: Jeanne Harrison
 Writer: Max Erlich
 15 Mins.; Thursday (28), 10:15 p.m.
 ABC, from N. Y.

Presented over the ABC net last Thursday (28) in line with National YMCA Week, "A Boy's Eye View" was geared more for juve listening than the adult ears at which it was targeted. Based on Clarence G. Moser's book, "Understanding Boys," program was pegged on alerting parents to the needs of their male offspring. Dramatization, which ran for 15 minutes, aptly followed the line that the parently followed to get across a point over the air would be to draw audio pictures. Over-simplicity impressed as being too condescending.

Brief yarn had a kid carrying the major acting assignment. Boy referred to occurrences in his youth that reflected on a poor parent-son relationship. Incidents noted were enacted via brief sketches. Show wound up with the performers who portrayed lad's parents remaining in character to discuss the proper handling of their son with Moser.

YMCA, which is sponsoring Moser's book, was given a windup plug. Jess.

FOOTNOTES TO HISTORY

With John Scott
 Producer: Scott
 5 Mins.; Mon.-Thurs.-Fri., 12:55 p.m.
 Mutual, from New York

John Scott's monologs about lesser-known historical events makes a pleasant but, at times, incoherent fever in an afternoon's listening. Narrator has a deep voice with a humorous lilt and that, perhaps, is the only deep thing about the show.

Stories for the day concerned the fabulous, much-too-often-discussed John McGraw, late manager of the baseball Giants, and his player Bill Terry. Another segment touched on Rabbit Maraville. Both vaguely lead into the recent election of Terry and the Rabbit to baseball's Hall of Fame. Though the tales were told neatly, it was disconcerting trying to figure exactly why McGraw got into the script, unless you go by the contention he makes good copy regardless of the context in which he appears.

This may seem a small bone to pick, but the show is too short to allow for any digressions. All in all, "Footnotes" is a fair way in which to commend the listener's spotty historical knowledge.

PEOPLE WITH W. W. Chaplin, Frank Blair, guests

Producers-directors-writers: Chaplin, Jack Gishlin
 30 Mins.; Sat., 6:30 p.m.
 NBC, N.Y.

This is an interesting series that can have some pretty fine moments, as last Saturday's (30) premiere attested. Ingredients are familiar—anecdotes and occurrences to average Americans everywhere—and format not too original. But so many nice things can come out of it, when collated and edited as carefully as this one evidences, that it's a pleasure (and profit) to listen to.

Leading columnists and feature reporters in newspaperdom and radio, from all over the U.S., are culled by two NBC reps, W. W. Chaplin and Frank Blair, as editors-commentators. Duo were a little patronizing or self-conscious on the opener but the field reporters more than made up for them by the simplicity of their delivery or the eloquence of their messages.

A Frisco reporter told how whites and Chinese, men and women, in their spare time, were helping to build a Buddhist church for the Orientals. A Houston scribe described a long Texas trek to a stock show, the chuck wagons, etc. A L.A. reporter discussed country doctors and their slants on life, with direct quotes.

A Miami newsmen discussed a polio hero and his courage. A Philly reporter talked about a philosophical society meeting and Ben Franklin. Another scribe related the work of a missionary among the Indians. There was humor as well as drama among these contrabs, and each, though brief, was complete in its story or message. "People" can be pretty interesting. Bron.

some instances he threw in some personal reflections relating to certain numbers.

Turntable play was given to Liszt's "Un Sospiro," Brahms' "Academic Festival Overture," Strauss' "Aufschwung" and Strauss' "Blue Danube Waltz." Jess.

PARADE OF MUSIC

With Don Ameche, Frances Langford, Russell Nye, Lanny Ross, Three Suns, Robert Merrill, Mindy Carson

Producer: Ed Franck
 Director: Joe Graham
 30 Mins.; Thurs. (28), 9 p.m.
 ABC, from N. Y.

As its contribution toward the March of Dimes, ABC Radio staged this half-hour musical starring some of the top names in the business. It made for fine radio listening, and should help raise some coin against polio as part of the overall radio campaign of the National Foundation for Infantile Paralysis.

With Don Ameche narrating, show used a "looking backward" approach to the past 16 years, since the establishment of the foundation. Michigan Kroll's excellent script weaved the landmarks in the show biz and with the guest stars plucking some of the choice tunes of those years as their efforts.

In equally fine renditions, Frances Langford sang "September Song," Russell Nye did "It's a Lovely Day Tomorrow," Lanny Ross tenored "I'll Be Seeing You," the Three Suns instrumentalized "Laura," Robert Merrill baritone "I Believe" and Mindy Carson sang "Stranger in Paradise." Matching the quality of the music was Ameche's narration. In radio, he's still tops.

Interspersed with the narration and music were tapes of Franklin D. Roosevelt, Eleanor Roosevelt, foundation chief Basil O'Connor and the scum developer Dr. Josiah Salk. Show represented a skillful job of production by Ed Franck and direction by Joe Graham. A worthwhile contribution by all concerned. Chan.

Radio Follow-Ups

At about 8:22 p.m. on Monday (1) Ethel Merman gave the full treatment to "Zing Went the Strings of My Heart" on the CBS "Suspense" which cast her as a nitery singer who got professionally mixed up with a homicidal maniac in the 25G-a-week class who tried to kill her on the cafe floor and was himself taken in tow by six men who put him on a plane headed for the hoosegow, and if it weren't for "Zing" the half-hour would have been a total loss, the James Poe script, tagged "Never Follow a Banjo Act," being quite a study in how not to write for radio and Miss Merman herself sadly miscast in the emoting part of a show which made interesting but overplayed attempts at "smart" dialog that was enmeshed in a show biz atmosphere but came out sappy all the way, so much so that it was about as empty as one of Auto Lite's batteryless jobs.

The only thing the power singer got out of this deal was money. Trau.

In succeeding weeks Mutual's "The Search That Never Ends" dealt knowledgeably with two interesting subjects, adult education and vocational guidance. Producer Sherman Dryer, with the aid of Dr. Louis I. Dublin, consultant to the Institute of Life Insurance, has sought out and explored health and welfare concepts which, due largely to their depth and range, hadn't received much attention as dramatic radio fare before.

The audio-visual material supplied Dryer's writers by Dr. Dublin unfortunately did not receive the profound treatment it was due. The restrictions of a half-hour weekly program trying to delve into a world of intangibles slowed their effect. Scripting covered the highlights of the subject well enough, but characterization was often stereotyped and incongruous. As though racing against the 30-minute deadline, the writers created an erudite mother with a problem son but turned her into a simpering woman who in dealing with her particular worries showed no erudition at all. To build the conflict in as short a time as possible, she was given lines so abundant in naïveté and sheer ignorance that the portrayal was unbelievable and so was the resulting climax. Then, too, in general, the dialog was of a "sticky," sermonizing nature. Something must be done about the lack of time. Ideally, the show should be on for an hour.

For the people who are unfamiliar with what has and can be done in the fields of medicine and culture "Search" certainly offered a generally satisfactory indoctrination course. In that it fulfilled its basic purpose—to familiarize—because while there was no profundity, elements of each story's outline were graphic enough to stick in the mind.

The Norwalk Story

As the first ambitious project of the recently-inaugurated Documentary Unit of WNBC, the New York flagship of NBC Radio, John Wingate, one of the station's ace newscasters, armed with a tape recorder, was sent to Norwalk, Conn., scene of last week's Veterans of Foreign Wars "Red snooping" controversy which has split the city of 55,000 population—and subsequently a goodly segment of the country. What he came back with, and what was aired as a 25-minute hot-off-the-griddle unfolding of a divided citizenry, represented alert programming more suggestive of an earlier day in radio when such special events spotlighting was taken in its stride.

Wingate's treatment of the "hot potato" was intelligent and to the point. There was no need to editorialize, for the taped expressions spoke for themselves. In his interview with the local VFW commander Albert A. Beres, for example, he gave him just enough rope. Wingate was calm, dispassionate. It only remained for Beres to do the rest. Next he went to Mayor Irving C. Freese, who was quite voluble in his denunciation of such amateur sleuthing. And finally he cornered a representative segment of the Norwalk populace who were about equally divided in championing or blasting the VFW tactics.

Ordinarily such radio pickups are inclined to be so fence-straddling and impartial as to render them worthless. Wingate, too, was impartial, but because of his own judicious approach in handling the interviewees, and notably Beres, he managed to make it speak volumes. Rose.

40 FABULOUS DAYS WITH THE VOICE OF NEW YORK

By JOHN SAVAGE
 (Freelance announcer)

A month or so ago, as I was sitting in a southern hotel watching a local newscast on TV, I heard a priceless fluff that certainly should be in any fluff anthology. "Pictured here at Washington airport," the local newscaster said, "are President Eisenhower and his wife, 'Mammy'."

Somehow this got me to thinking back to my days with WNYC, the New York City-owned station. As you probably know, WNYC has served as training ground for a lot of the big names in radio and television. Ted Cott, to pick a name wildly at random, began his professional career as an unsalaried errand boy there and now, good heavens, he must make somewhere in the neighborhood of \$40,000 a year. While I'm nowhere near that successful, I did put in three solid years at the Voice of New York City, as it is often cleverly referred to, mining salt, and the fluff I heard down South got me to thinking back to a period during those three years—a period which lasted roughly, and I mean roughly, a month and a half—where some truly amazing broadcasting went on.

Now you must know first that announcers at WNYC are civil service employees. And then I must tell you that there are two types—"probational" civil service employees and "certified." (I'll never forget the day I got certified; I felt like an all-clear Havana cigar.) Well, during the second World War, employees of any kind were hard to get at, so WNYC got a lot of probationals. Then after the war, while I was there, they fired all those who weren't going to be certified. But somehow they didn't get anyone as replacements right away so, for about a month and a half, we had the strangest procession of "announcers" come in and go out of that station that you have ever seen. I don't know where most of them came from.

They were usually started out with a newscast. The first guy could not really be judged fairly because he didn't say a word; when the cue was thrown to him, he was so rigor mortised with mike-fright he could do nothing but peer sadly at the engineer, who peered sadly back. While this might conceivably have made a moderately interesting video show, on radio, believe me, it was nothing. As soon as he left, which was immediately after, a couple more showed up to try their luck. Almost every day when I came to work I would find at least one new face. I always retained an amount of affection for the poor fellow who fluffed up the very first words he spoke on the air. Instead of "Now, here is the news," he came up with a classic: "Nu, here is the news." He left soon after, too. Then there was the chap who loused up the chimes bit. You see, at noon, WNYC plays a record of the City Hall chimes and at that time you were supposed to read voice over. "Twelve noon by the century-old chimes in historic City Hall. This is New York, the city of opportunity, where seven and a half million people live in peace and harmony and enjoy the benefits of democracy." (WNYC is often humorously referred to as the station without commercials.)

Well, this fellow let the chimes record go (announcers spun their own records), and then was horrified to find that he had left the copy back in the newsroom. So, it shouldn't be a total loss, he figured he'd al lib it. "Twelve noon," he began confidently, "by the century-old chimes in hysterical City Hall." He paused, groping. It didn't sound right somehow but he went on. "This is New York, the city of opportunity, where seven and a half people live in peace and harmony and enjoy the benefits of democracy."

Doctor in the House?

WNYC is a wonderful training ground for announcers, as is generally known. Of course, they don't pay a lot (at that time, we were paid in peanut shells, but I understand that now the actual nutmeats are provided as well). But they had all kinds of programming to contribute to your experience. News, special events, classical music, popular music (one of the new fellows, I remember, introduced a disk by a singing pianist he called "Nellie Lecher")—and of course their wonderful medical programs of which they're so justly proud. Twice a week, at 10:30 in the morning, we had a different doctor come pattering into the studio to read a script on some fascinating aspect of medicine. The doctors wrote their own scripts, which meant that they ranged from just awful to simply incredible, and they also wrote the few dozen or so lines they wanted the announcer to read in introducing them—which included every school the doctor had attended, plus most of the courses he took, as well as every hospital he had ever worked in, or driven by, with his office hours and phone number, and an alternate in case that one was busy. These scripts had wonderful titles. "WNYC presents, 'Hardening of the Arteries'" was typical of some of the titles you had to read, and you'd sort of half expect music to come up and under. I'll never forget the day I had to read "WNYC presents—'Bleeding from the Stomach.'" I'm sure that these medical broadcasts were valuable, because the only people who would have conceivably listened to them were bed-ridden folks who couldn't get over to shut off the radio—and of course, these were just the people for whom the doctors could do the most good.

WNYC has changed since those days, however. Now the entire staff is competent, no stream of hopeful would-be announcers comes in and goes right out, no magnificent fluffs occur one right after the other—even the chimes revolve at the current speed. But it can't be nearly as interesting as it was before everybody got certified, during those fabulous 40 days.

Television Chatter

New York

Jim Nolan had his hands full with a couple of "B's" on Monday-Tuesday (1-2) appearing on **Red Buttons** and **Milton Berle** shows (and with latter's Buick backing that makes another "B")... WCBS-TV has slotted "Atrocities in Korea" for Sunday (7) on "The Big Picture," postponed from Jan. 10 after the Army complained the showing then would upset international relations (Big Four meetings in Berlin). **Bill Downs** interviews returned POWs and Gens. Mark Clark and William Dean.

William B. Rohn and **Edwin W. Pfeiffer** have joined **Ed Petry** tied sales staff and **Marcy Tinkle** tied in with firm's promotion department... **Frank Cooper** just concluded a deal on **Coast** with **Harry Ackerman** to have **Jay Sommers** and **Paul West** write and create shows for CBS-TV... **Al Bernie** now one-time-a-week regular on the **Kate Smith** tv'er... **Barbara Joyce** back on "Ethel and Albert" for fourth go... **Paul Talbot**, **Freemantle**, **Overseas Radio** chieftain, left Sunday (31) for Latin American tour... Yesterday (Tues.), **WPIX** inaugurated "Hello, Young Neighbors" series, featuring discussions by students from 23 foreign countries. Show will continue through March 23, when the teenagers will quit to concentrate on the **Herald Tribune High School Forum** for which they were brought here.

Leslie Lieber has been made tv editor of **This Week** mag... **Joan Thompson** named coordinator of religious for **DuMont**.

J. Allan Mitchell, formerly with **Benton & Bowles**, has joined **William H. Weintraub** agency as group head of television copy... **Thomas C. Flynn** now in charge of the **DuMont Labs** account at the **Dave Alber** flackery... **Colony Motors** picked up sponsorship of **WABC-TV's** all-Negro "Spotlight on Harlem" via **William Warren, Jackson & Delaney** agency.

Jordan Carp has quit as exec in **MCA's** film syndication division to become head of the tele department at **Mercury Artists**... **Lester Gerken**, account exec for

WAAT-WATV, and wife off to **Miami Beach** for vacation, where they'll remain til late February... **Marcel le Bon** is skedded to do a turn on the **ABC Chevrolet stanza** (Fri.) with **Cesar Romero**. March issue of **Television Life Magazine** has piece by **Paul Denis** on TV censorship, "Don't Print That"... **Malvin Wald & Jack Jacobs** scripted "Artists and the General" to **Fireside Theatre TV**.

Chicago

Lynwood King is resigning his staff director berth at **Chi NBC-TV** next month to take over as tv director of the simulcast of **Don McNeill's "Breakfast Club"** which bows on **ABC-TV** Feb. 22... **Veep Red Quinlan's** "New York" plans for **WBKB** in a pre-debut revision with **Mique Collis** out of her mid-afternoon fashion commentary slot. No replacement set as yet... **Jean Mowry** in New York for a part in **CBS-TV's** new "Secret Storm" soap... **WNBQ** program chief **George Heinemann** auditioned a daytimer hosted by **Tommy Bartlett**... After a year of film and tv freelance scripting in Hollywood, **Jack Trindl** has returned to **Chi** as a continuity writer at **Kling Studios**... **George Menard** bows Feb. 28 with a new **WBBM-TV** garden show bankrolled by **Vaughn Seed Co.**

Dr. Preston Bradley, founder and pastor of the **People's Church**, has inked an exclusive radio-tv contract with **WGN** and has launched a 10-minute cross-the-board lunch hour talk session on **WGN-TV**... **Russ Reed** working **WBKB's** two daily weather shows while **Wayne Griffin's** off on a two-week vacation... **Allen B. Wrisley** and **Famous Home Furnishings** new participation clients on **Don Gordon's** "Watch to Win" strip on **WGN-TV**... Over 6,500 replies were racked up by **WNBQ's** "Jet Pilot" on two offers of a two-bit Russian aircraft identification chart... **Bob Carris** of **Don Herbert's** "Mr. Wizard" staff doubling Saturday nights at the **Blue Angel** as a pianist with the **Eddie Volz Trio**... **Martin J. Kelly, Inc.** picking up the tab next week for **WGN-TV's** Thursday night "Talent Showcase."

Molly Joins Pinky

Hollywood, Feb. 2.
Molly Bee joined the **Pinky Lee** show on **NBC-TV** yesterday (Mon.) to become a seven time a week performer on the tubes.

Moppet has her own show **Sundays** on **KCOP**. The **Lee** program is a five time a week affair, and she's on **Cliffie Stone's** "Hometown Jamboree" on **KCOP** Saturdays.

New ARB Report Shows UHF Upbeat

Latest and fourth report of the **American Research Bureau** shows a sharp upswing in **UHF** conversion since the initial **October** survey. Of 58 markets covered, one city has gone 100% makeover, 11 are listed at 75% or over, 14 between 50-75%, 11 at 25-50%, 15 at 10-25% and six under 10%. Although specific information is not released by **ARB**, it's understood the blanketed city is **Fort Wayne, Ind.**

(The **Norfolk-Tidewater** (Va.) area has had about 60,000 conversions, against **VHF** sets amounting to 150,000, and thus it's in the 30% class.)

The **ARB** study reveals that programming is still the prime factor in conversion progress, with the low figures, where they exist, attributed to multiplicity of **V** stations in those markets. Among areas "doing extremely well," according to **ARB**, are **Milwaukee** and **Hartford-New Britain**, where saturation has moved steadily and the **U's** are now in "equal competition" with the **V's** in the respective markets, despite recent publicity downbeats on the ultras.

Survey was for the period **Jan. 4-15** and is based on a minimum 1,000 calls in each area. Sixteen cities reached the 75% mark as of last **October** and are removed from **ARB's** studies as a result though included in the report for reference purposes. Survey covers both **U** and **V** saturation, list of channels being received and a breakdown of station popularity.

Oklahoma's Bell & Vance Barnstorm Major Cities to Tell 'KWTv Story'

Novel sales and promotion campaign is currently being staged by toppers of **KWTv**, new **CBS** basic **VHF** affiliate in **Oklahoma City** and second **VHF'er** in the market. Campaign is one of those "it's-so-simple - why - hasn't - anyone - thought - of - it - before" devices, a cross-country barnstorm that has the web's toppers setting up open house in every key city where there's a timebuyer and getting them all together to tell them what's been accomplished.

Station's toppers, headed by general manager **Edgar T. Bell** and sales chief **Fred Vance**, along with exec of **Avery-Knodel**, which reps the station, just finished two weeks of presentations to some 200 agency and tradepeople people, are now in **Chicago**, will hit **Detroit, Milwaukee, Dallas** and a couple of other points before heading back to **Oklahoma**. Total cost of the venture is expected to be a drop in the bucket compared to the business it brings in.

No less unique, however, is the story **Bell** and **Vance** have brought with them. **Oklahoma City** had one tv station, **WKY-TV**, operating on **Channel 4**, until the freeze lifted and **KWTv** and a **UHF** station went into operation. **KWTv** started, airing commercially **Dec. 20**, and despite a lack of local publicity (**Oklahoma City** newspapers control **WKY-TV's**) some 13 days later, on **New Year's Day**, pulled 60.7 rating and 89.8% share with the **Orange Bowl** telecast, in which **Oklahoma U.** was participating. This against little more than a 6 rating for the **Cotton Bowl** on **WKY-TV**. And following the **Orange Bowl** with local programming, station grabbed off better than a 16 in the face of a 40 for **WKY-TV** and the **Rose Bowl**.

Also pitched at the timebuyers was an **American Research Bureau** report on **VHF-UHF** conversion taken during the period **Jan. 4** to **15**, in which the question was asked, which station do you view

the most? **ARB** report had 47.8% of the viewers answering **WKY-TV** and 46.1 replying in favor of **KWTv**—after little more than two weeks of operation.

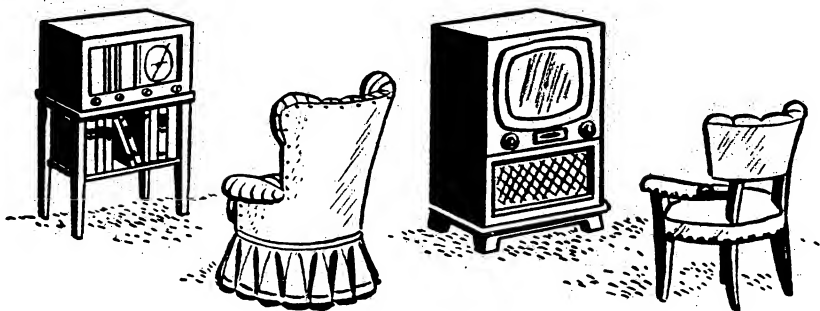
Station is currently operating under a temporary setup on **Channel 9** which by **September** will give way to what's claimed to be the world's tallest tower (call letters stand for **World's Tallest Video**), 1,572 feet high, with an operating power of 316,000 watts e.r.p. Even now, though, the station claims coverage as far away as 125 miles.

Another point the station is making is that its competitor, **WKY-TV**, is experiencing interference problems, and cites **WKY-TV's** own report to the **FCC** to prove it. With **WKY-TV** operating on **Channel 4**, viewers in the **Grade B** viewing area report interference from **Amarillo** on the western side, **Dallas** from the south and **Tulsa** from the northeast. **FCC** had asked **WKY-TV** a couple of years back to shift to **Channel 7**, but the station, replying that some interference had been experienced, nonetheless refused to shift. **KWTv** asserts the only possible source of interference on **Channel 9** could be **Garden City, Kans.**, which is unapplied for at present.

New Station is topped by **John Griffin**, who owns **KOMA**, the **CBS**-Radio basic, and ex-Governor **Turner**. Grant of **Channel 9** was made feasible by merging of the **Turner** and **Griffin** interests, with **Bell** having first been associated with **Turner**. **Bell**, ironically headed the **WKY** operation for many years and was instrumental in founding the tele outlet.

Houston—**Curly Fox** and **Texas Ruby** with their musical group, the **Fox Hunters**, will make their debut on **KPRC-TV** in a new **Sunday** afternoon series. Music will be slanted to **Sabbath** listening and viewing. Group is also seen on **KPRC-TV** on **Fridays** and also appear on **KPRC**.

IN THESE SEATS... SIT THE LARGEST AUDIENCES IN THE WORLD!



Each Week They Turn To

"MR. AND MRS. NORTH"

TV

NBC • Tuesdays

Sponsored by

REVLON PRODUCTS, INC.
CONGOLEUM-NAIRN, INC.

"MR. AND MRS. NORTH"

RADIO

CBS • Tuesdays

Sponsored by

COLGATE-PALMOLIVE CO.

"TOPPER"

TV

CBS • Fridays

(A Loveton-Schubert Production)

Sponsored by

R. J. REYNOLDS TOBACCO CO.

Produced by **JOHN W. LOVETON** in Hollywood



YMA

**NOW ON A
100 CONCERT DATE TOUR**

with
**SYMPHONETTE NATIVE INCA DANCERS
AND INSTRUMENTALISTS**

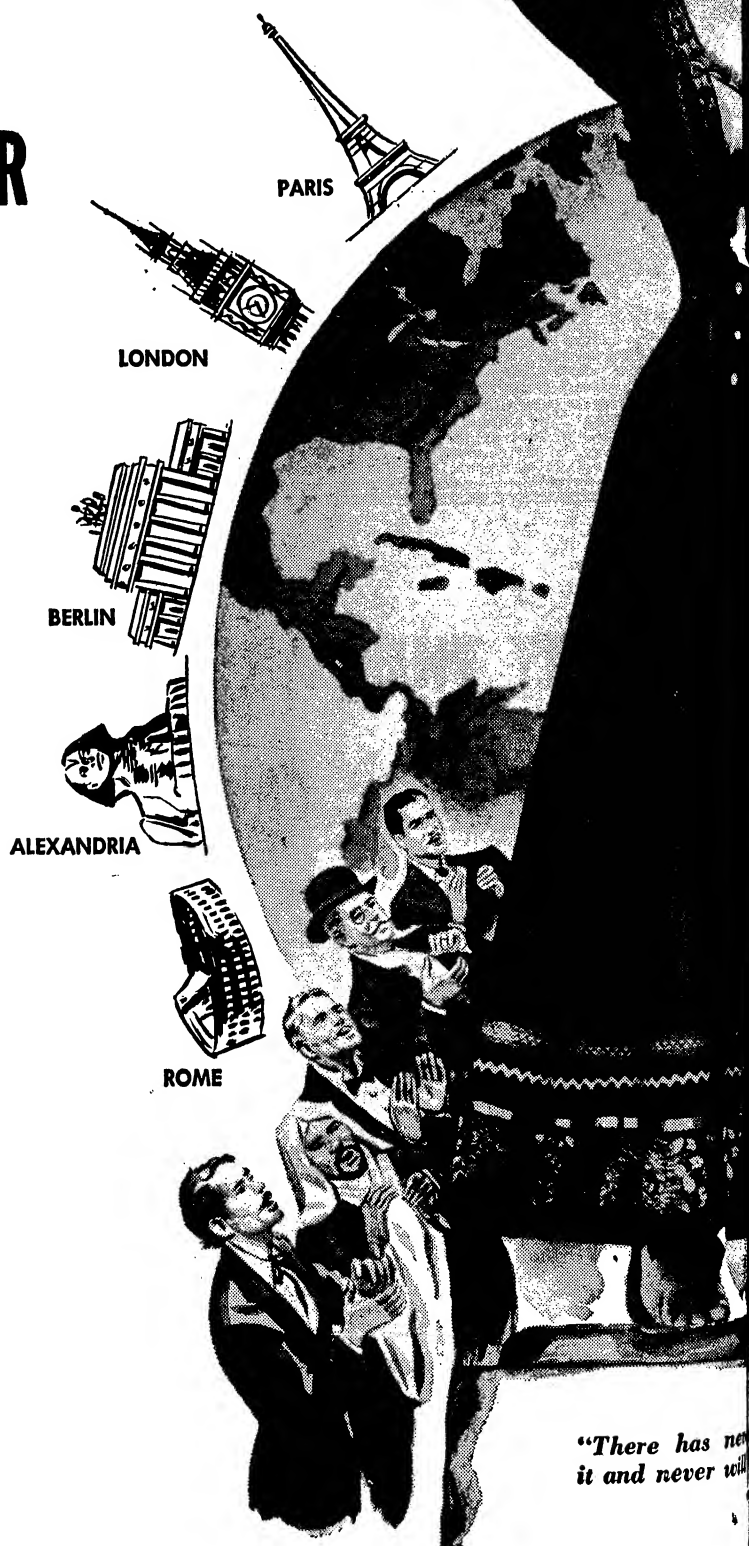
Produced and Directed by



MOISES VIVANCO

*The World's Foremost Authority
on Ancient Music!*

WILLIAM MORRIS AGENCY
HOLLYWOOD — NEW YORK — LONDON — PARIS



*"There has never
it and never will"*

SUMAC

**THE MOST EXCITING VOICE
IN THE WORLD!**

You have to hear Yma to believe it!

YMA SUMAC, whose voice ranges from the depths of the ocean to the heights of the Andes, runs the gamut of emotions from love to hate when she sings the sensual, primitive music of her people, the Incas.

The Songs of

LOVE... Love of a child, elusive love of nature, gentle love of man.

FEAR... Fear of the inky blackness of the jungle, the brute force of nature.

JOY... Joy at the sound of an infant's first cry, at the sight of the morning sun.

SORROW... Deep sorrow at death, silent sorrow for the lost causes of the world.

LUST... Strong lust for the freedom of the mountains, clean lust of the sea, sensuous lust of man.

HATE... Burning hate of evil, passionate hate of injustices, outraged hate at the destruction of men!

RECORDING ALBUMS

"SECRET OF THE INCAS"
A Paramount Picture

Starring In

YMA SUMAC ENTERPRISES
3065 McCONNEL DR., LOS ANGELES 64, CALIFORNIA

been a voice like
e again."
—D. JENKINS

From the Production Centres

IN NEW YORK CITY . . .

A. M. Martinez, lately veepee of Melchor Guzman Co., named exec veepee of Caribbean Network and of the North American sales offices of several Latin American radio outlets . . . Russ Johnstone, radio-tv director for Ward Wheelock, in hospital recovering from mastoid operation . . . Tom O'Neill, MBS proxy, to receive American Legion radio award "for general excellence of national news reporting and coverage" on web level . . . John F. Becker will handle American Cancer Society's broadcast activities during this year's crusade . . . At a party in Toots Shor's to introduce the WQR radio and tele salesmen to their new chiefs, Bill Dix and Charles Phillips respectively, station boss Gordon Gray handed Jack Mohler a free week's jaunt to Bermuda as reward for the latter surpassing \$2,000,000 sales mark.

Emly Kimbrough, the WCB's er, among featured speakers at Barnard forum Saturday (6) at Waldorf, with "Pitfalls of Freedom" as subject . . . KSPR, Casper, Wyo., becomes CBS' 220th affiliate Feb. 15 . . . Lowell Thomas Jr. subbing for his father on this week's newscasts . . . Lyman W. Clardy, mgr. of WCB's program operations, named to rank of full commander in USNR . . . CBS sports-chief John Derr motoring back after five weeks south on biz-vacation . . . "Let's Find Out" marks first anni Feb. 15 as WCB's public service ailer. First guest last year, the late Sen. Tobey, set off the drive to probe N.Y. waterfront conditions . . . CBS appointments: Hope Lawder Ritchie as administrative asst. to Helen J. Sioussat, director of talks; Preston Pumphrey, of Maxon agency, to business affairs dept. under Henry Howard. Pumphrey's out of Ohio Wesleyan, Frank Stanton's alma mater.

Carl Eastman, who recently resigned as a director at Benton & Bowles, and Kay McMahon, former casting director at Ruthrauff & Ryan, opening an artists representatives office . . . Robert Meeker Associates landed representation of WQAN and WEJL in Scranton . . . Radio group of the Special Gifts Committee for the 1953 appeal of N.Y. Catholic Charities collected \$7,706 . . . Alx Shephard has joined the N.Y. radio-tv department of N. W. Ayer as a staff production assistant and assistant director to Charles W. Christenberry Jr. . . . Donald Buka, doing "Stella Dallas" this week, also starred on "Theatre of Today" on CBS Saturday (30).

Chi NBC veeper Harry Kopf off for a week of Florida sun . . . Ditto Chi CBS chief H. Leslie Atlass who's cruising in southern waters aboard his yacht, "Sis" . . . Don Bresnahan, ex-editor of the Union Leader, added to the news writing staff at WMAQ-WNBQ . . . Covey of ABC brass which included Leonard Goldenson, Robert O'Brien, Robert Kintner and Bob Weltman in for the affiliates meetings, met with the local press yesterday afternoon (Tues.) . . . Frayn Utley, wife of NBC newsman Clifton Utley, who's recovering from a long illness, debuts a half-hour Saturday commentary via WMAQ . . . Chi Mutual topper Carroll Marts in New York for a round of home office confabs . . . WMAQ last week auditioned via closed circuit its "Mission, Secret" serial to other NBC o&o's . . . Mark Rogers back with the WBBM announcer stable . . . Bill O'Connor, currently the town's busiest gabber with over 50 hours of sponsored air time, takes over a Saturday and Sunday morning 60-minute disk session on WMAQ . . . With Jack Taylor shifted to WBBM-TV, Ed Farron is WBBM's new weekend announcer supervisor

IN CHICAGO . . .

Chi NBC veeper Harry Kopf off for a week of Florida sun . . . Ditto Chi CBS chief H. Leslie Atlass who's cruising in southern waters aboard his yacht, "Sis" . . . Don Bresnahan, ex-editor of the Union Leader, added to the news writing staff at WMAQ-WNBQ . . . Covey of ABC brass which included Leonard Goldenson, Robert O'Brien, Robert Kintner and Bob Weltman in for the affiliates meetings, met with the local press yesterday afternoon (Tues.) . . . Frayn Utley, wife of NBC newsman Clifton Utley, who's recovering from a long illness, debuts a half-hour Saturday commentary via WMAQ . . . Chi Mutual topper Carroll Marts in New York for a round of home office confabs . . . WMAQ last week auditioned via closed circuit its "Mission, Secret" serial to other NBC o&o's . . . Mark Rogers back with the WBBM announcer stable . . . Bill O'Connor, currently the town's busiest gabber with over 50 hours of sponsored air time, takes over a Saturday and Sunday morning 60-minute disk session on WMAQ . . . With Jack Taylor shifted to WBBM-TV, Ed Farron is WBBM's new weekend announcer supervisor

ABC's "Town Meeting of the Air" comes to Chi Feb. 16 to be aired in conjunction with the City Club's 50th anni dinner . . . Carter Davidson, ex-Sun-Times newsman now director of the Chi Council on Foreign Relations, starts a 10-minute commentary Sunday (7) on WMAQ . . . Herman Clebanoff, concertmaster of the Chi NBC orch, guest soloist at the Businessman Orchestra concert Friday (5) . . . Ade Hult, Mutual's sales veepee, a Chi stopover visitor last week.

IN SAN FRANCISCO . . .

Mary Tierney's "Candlelighters" returns to KGO-TV airing Feb. 16 . . . Les Ketter moved his sportscaster operations to KYA's sister station WINS, N.Y. Ketter continues to tape shows for Bay area airing . . . Joe E. Brown and localite Lee Groux co-emceed Reno's first "March of Dimes" telethon over tv station KZTV (28). City hoped to raise \$5,000. At end of six-hour period, tote board showed \$21,000 . . . KROW (Oakland) is on a new program format binge . . . KRON-TV's kitchen expert Edith Green cited by Zenith Radio Corp. for "distinguished service" . . . KGO-TV dropped an hour of nighttime programming . . . Grats Powers joined KYA as ski newscaster . . . New UHF station KSNB-TV presented a daily closed circuit tv show from Macy's . . . Continuity director Phyllis Diller resigned KROW (Oakland), to become director of fashions for Allison Clark agency in S.F. Station's cowpoke "Longhorn" Joe also departed . . . Jim Winterowd returned to KRON-TV after 19 months Navy duty.

IN PITTSBURGH . . .

KQV has just handed station manager Jimmy Murray a new two-year contract with a two-year option . . . WLIO in East Liverpool, O., has suspended operations after five years of broadcasting . . . Marlan Wheatley has been upped to traffic manager at WKJF-TV. She's a sister of Tom Wheatley, of the Press editorial staff . . . Hank Stohl, WDTV announcer, will play the lead in Pleasant Hills Players' production of "Bell, Book and Candle" . . . Harry Wismer coming here to be the toastmaster at the annual Dapper Dan Club banquet at the William Penn Hotel on Sunday (7) . . . Fred Favorite signed as choreographer for the returning "Show Time" tv series; which resumes on WDTV for the Duquesne Brewing Co. once-a-month basis . . . Dr. Baum has renewed Ed Wood's early morning news on WCAE for another year . . . George Eisenhauer, WDTV announcer, made his nitery debut as a singer at the ABA Club . . . Announcer Hilary Bogden is now a 10-year man at WJAS . . . Tom Borden named to direct the new "Amateur Show" on WENS. It's a half-hour program every Wednesday night at 10 o'clock.

IN MINNEAPOLIS . . .

Bee Baxter, KSTP-TV personality, who won the McCall's Mike Award in 1952 for outstanding public service, copped similar Zenith 1953 tv distinguished public service prize for her Monday through Friday afternoon show which furthers interests of parent and teenage groups, United Nations, St. Paul Council of Human Relations, U. of Minnesota School of Nursing, etc. . . . Sev Widman, WTCN-TV star, vacationing in New York . . . Louise Haeblerle, WCCO-TV personality, named secretary-treasurer of new American Federation of Advertising, covering upper Midwest . . . Wes Fesler, who resigned as U. of Minnesota football coach to become WDCY part owner, v.p. and sports director, launching first program Feb. 15. It'll be six-day-a-week 15-minute show, "Heartbeat in Sports," directed at the family in general and women in particular and including daily sermonette . . . Cedric Adams, WCCO topper, started new 30-minute Sunday afternoon tv show, "Cedric's Music Mart," comprising his interviews of amateur composers (Continued on page 44)

Reade's 'Cousin Kate' Format for Asbury Park UHF 'Personalized' Setup

Network affiliations or competition for national advertisers will be avoided like the plague by WRTV, the Walter Reade theatre circuit's UHF'er which began operating from Asbury Park, N. J., Jan. 22. Pitch will be strictly for local originations and local sponsors in the rich Jersey seaside market which is already saturated by the seven VHF units in New York. It is felt the station couldn't survive if it moved in this competitive circle.

WRTV, which has the wealth of the Reade circuit behind it, began an intensive promotion-pub campaign long before it went on the air to garner the support of the three counties where it has primary coverage. Over 50 local organizations, embracing a total membership of 137,000 (in a market which has, in the vicinity of 400,000 citizens) were approached and given air time to present programs of local interest. Angle will be "oh, there's cousin Kate" or "Ma, come quick, Johnny from next door is on tv!" Even Tommy Tucker, local resident and band-leader, has been signed to do a local show, and the mayor of Long Branch, Alexander Vineberg, will do a weekly report. It's this kind of programming that the station looks to for salvation. Attitude there is no UHF'er can compete with the big coin stanzas out of Gotham's web flagships, so WRTV's approach will have to be more personalized.

Veep in charge of the UHF operation, Harold C. Burke, has "no illusion of joining a network or of competing for big national advertisers. Instead, WRTV will function strictly as a community-run tv station, utilizing local talent; in community-interest programs sponsored by local industry and merchants."

Plattsburg—WEAV, Plattsburg, N. Y., will celebrate 19 years of broadcasting Feb. 3.

nothing...
nothing
but takes the place of 25-years success "Know-How"!

walt FRAMER

"AMERICA'S LEADING INDEPENDENT TV PRODUCER"

Creator and Producer of "Top-Rated"

STRIKE

IT RICH

THE BIG

PAYOFF

Nothing succeeds like results — and results are one of the outstanding characteristics of this organization's output. 25 years of experience, unsurpassed facilities and the highest standards of service equip us to create anything, produce anything, package, publicize and promote anything. Make us prove it! We are at your SERVICE!

WALT FRAMER PRODUCTIONS

1150 AVENUE of the AMERICAS, New York 36, N. Y.

Oxford 7-3322

**for
bang-up
results...**

"ANNIE OAKLEY"

She never missed. And now the frontier's First Lady is sure-fire as television's first cowgirl star. Played by Gail Davis (Gene Autry's "perfect Western heroine") and filmed by the same top-caliber production team as Gene and the Range Rider, Annie mixes hair-trigger action and romantic interest to score with all the family.

With Annie Oakley, you can't miss. She's available for local and regional sponsorship.



Offices in New York, Chicago,
Los Angeles, San Francisco, Atlanta and Dallas.
Distributor in Canada: S. W. Caldwell Ltd., Toronto

CBS TELEVISION FILM SALES

Ike-Cowles

Continued from page 28

the Carlton Hotel in Washington were vigorously opposed by Paul Segal (of Segal, Smith & Hennessey), counsel for Cowles. Examiner French sided with Segal on the question of materiality but agreed, at Gaguine's suggestion, that it should not be "physically" stricken from the record because of its possible later use at oral arguments before the Commission or in court.

Prior to the examiner's ruling, Gaguine argued that "when an effort is made to secure a compromise by, in effect, bluntly stating that the fix is in, then I think that the Commission ought to know about it." Gaguine had been trying to ask Murphy whether he had been offered a job with the Cowles organization. Segal objected to this "preliminary" question, declaring: "We are opening a can of worms if we are going into the discussion leading to the possible settlement of this controversy."

Gaguine replied that the "whole conversation" between Murphy and Milloy "has to be taken as one item" to permit the examiner, the Commission, "and perhaps a court" to evaluate it properly for its bearing on the qualifications of Cowles as a broadcast licensee.

Examiner French sustained Se-

gal's objection on the ground of immateriality. Gaguine then made "an offer of proof" that if Murphy were permitted to answer he would say that Milloy told him there were "openings" in the Cowles organization for young men in Des Moines and New York and that such men were urgently needed in Des Moines "as many of the top-rank officials were reaching an older age and possible retirement age."

Lee Issue Up

The appointment of new FCC Comr. Robert E. Lee also came into the argument when Gaguine attempted to ask Murphy what Milloy told him as to his chances of winning the channel contest. Again, the Examiner sustained Segal's objection, whereupon Gaguine asserted:

"I would like to make an offer of proof. If Mr. Murphy were permitted to testify under oath, he would testify that Mr. Milloy stated that things have changed at the Commission; that there have been many changes in the Commission staff; that before this case would be decided there would probably be a further change in the Commission; that the lawyers usually like to argue; however, they are

operating under the theory . . . that Murphy didn't have one chance in 10."

Murphy is the heir to an application filed by his late father who was a director of the Minneapolis Star & Tribune, published by the Cowles' interests. He is only 24 years old.

The Cowles' own KRNT in Des Moines, KVTU (tv) in Sioux City, Iowa, and WNAX in Yankton, S.D. Besides the Minneapolis papers, they own the Des Moines Register and Tribune and Look Mag.

The hearings are due to wind up this week.

Ernest Stern Named As ABC Publicity Manager

Ernest E. Stern last week was named publicity manager of ABC, succeeding Arthur B. Donegan, who died Jan. 22. Stern had been acting publicity manager of the web since September, when Donegan assumed the post of publicity-promotion manager of WABC, its N. Y. radio flag. Stern was trade editor previously.

Stern joined the web in 1950 as copy chief, after four years with a broadcasting tradepaper. He became trade editor in 1951. He'll continue to report to Jack Pacey, ABC director of public relations.

TV Insurance Costs

Continued from page 28

the greater potential tv offers for such suits has not only forced most of the insurance companies out of the field, but is directly responsible for increased rates. But now with only one major domestic company, Seaboard Surety, in the field, a monopoly situation that's relieved only by the activity of Lloyds of London in American tv has tended to raise rates even higher.

Rate increases over the past year have occurred twice, once last spring and again in the fall. Strangely enough, rates for filmed shows haven't increased in proportion to live tv's in the second increase, according to Levmore. Rates for vidpix shot up sharply in the initial increase, when it was realized that reruns of telepix might leave producers open to suit years from now, when some films got around to playing less popular areas on rerun. The cumulative danger of suit that occurred simply because the shows are permanently recorded on film and can be shown again and again were responsible for the increase.

But now that that danger has been provided for via the first rate increase, the insurance moguls have taken a kindlier view toward film; the second increase, in October, was not as high as that for

live shows. Reason given is that a film show must go through many more hands and much more supervision than a live segment, thereby lessening the chances of the inclusion of offensive or previously used material. Fact that a film segment goes first through script editing and revision, then through actual shooting, then again through film editing and revision, has convinced the insurance people that the chances of legal action are greatly diminished.

Peculiar situation exists in coverage of ad agencies. Here the errors and omissions coverage rate is determined by billings volume, and the rates have gone up sharply for the smaller agencies, while some of the larger-sized outfits have found their rates reduced. Policies, which cover every phase of agency activity in the broadcasting and print fields, were upped from \$250 to \$350 a year for the \$1-2,000,000-yearly-billings groups, while the \$40,000,000 and over agency group found their rates dropped from \$1,540 to \$1,400. Explanation, according to Levmore, is that the larger agencies are more apt to supervise their activities more carefully, or at least they've been less liable to lawsuit than the smaller percentaries.

Final twist is the method of computing insurance for public relations outfits. Rates are based on a total billings table like the agencies, but the rub is that the p.r. yearly fees are considered 15% of an arbitrary billings figure. Fact that p.r. clients don't spend much more than their fees plus some expenses is ignored, with the result that a public relations outfit doing a yearly business of \$100,000 finds its rate based on an imaginary billings figure of \$666,000.

BAR's 14-City Spot Monitoring

New reporting service now monitoring radio and tv stations in five cities and soon to expand its service to 14 markets will give the industry its first regular check on expenditures in the spot broadcasting field by national spot and local advertisers. Service is Broadcast Advertiser Reports, set up last May by Philadelphia packagers Phil Edwards and Bob Morris.

In what's probably the first regular reporting service on spot radio and video buys in specific markets, the service will also bring out a bi-monthly multi-market report late next month. Report will be a 10-market listing of every commercial announcement on every key station in each market. As the BAR coverage expands beyond the 14-market service, as Edwards expects it to do, a second 10-market survey will be launched.

Service, with headquarters in Darby, Pa., moves into each city for one week every other month and via tape recorders monitors all network affiliates and leading indies in the market. Tapes are then shipped back to the home office, where listings are compiled and published 10 days to two weeks later. Report lists advertisers alphabetically with the stations they use, then takes up each station individually and lists in alphabetical order each advertiser, the number, frequency and types of announcements or time he buys, including day and time. There's also a station log for each day, enabling agencies to figure cost-per-thousand for each spot buy via reference to ratings.

Reports currently cover N. Y., Chicago, Philadelphia (where it started), St. Louis and Washington. By Feb. 20, BAR will monitor Boston, Baltimore, Cleveland, Cincinnati, Buffalo, Minneapolis, Detroit, Pittsburgh and Kansas City. Other markets will be added in the spring, with the Coast soon to be included.

Edwards reported excellent reaction to the service from stations, their reps and from agencies. He said that station reps especially were using it to keep running accounts of expenditures and campaigns in the spot field, while agencies who in the past have sent questionnaires to stations seeking account information now can even use the actual tape for their own monitoring.

biggest boom to advertisers and agencies

KLING STUDIOS now america's largest facilities for television and industrial film production

To serve you better in **CHICAGO**
KLING equips additional modern film studio

Tremendous expansion in Chicago, too!
Complete in every way, this new production center, with three giant sound stages, brings to the midwest facilities equal to the most demanding film requirements. Kling... for the largest film facilities in the midwest!

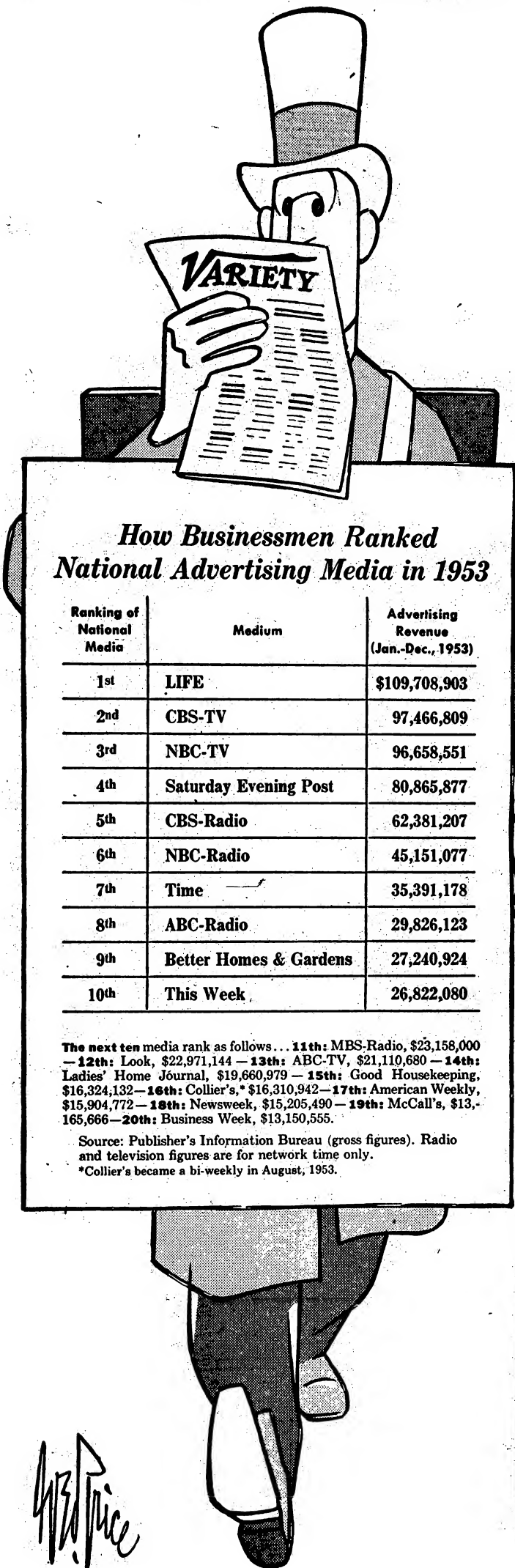
To serve you better
in **HOLLYWOOD**,
KLING acquires the famous
CHARLES CHAPLIN STUDIOS

Professionally perfect facilities, the famed Charles Chaplin studios in their entirety, all now under the Kling banner! For the first time complete Hollywood facilities for TV shows and commercials; industrial, training and institutional films for business and industry. Further proof of Kling's winning formula: Advertising Know-
manship plus Hollywood Showmanship!



chicago

hollywood



How Businessmen Ranked National Advertising Media in 1953

Ranking of National Media	Medium	Advertising Revenue (Jan.-Dec., 1953)
1st	LIFE	\$109,708,903
2nd	CBS-TV	97,466,809
3rd	NBC-TV	96,658,551
4th	Saturday Evening Post	80,865,877
5th	CBS-Radio	62,381,207
6th	NBC-Radio	45,151,077
7th	Time	35,391,178
8th	ABC-Radio	29,826,123
9th	Better Homes & Gardens	27,240,924
10th	This Week	26,822,080

The next ten media rank as follows... 11th: MBS-Radio, \$23,158,000 — 12th: Look, \$22,971,144 — 13th: ABC-TV, \$21,110,680 — 14th: Ladies' Home Journal, \$19,660,979 — 15th: Good Housekeeping, \$16,324,132 — 16th: Collier's,* \$16,310,942 — 17th: American Weekly, \$15,904,772 — 18th: Newsweek, \$15,205,490 — 19th: McCall's, \$13,165,666 — 20th: Business Week, \$13,150,555.

Source: Publisher's Information Bureau (gross figures). Radio and television figures are for network time only.

*Collier's became a bi-weekly in August, 1953.



LIFE

9 Rockefeller Plaza, New York 20, N. Y.

W. Price

Sterling: 'Sit on UHF Permits'

Continued from page 27

properly educate the public in their areas." Such things must be done, he said, "when one tees off in this new tv band."

Some Get Good Results

Sterling said that not all UHF converters and tuners are "inefficient." Several, he asserted, produce "good results. Nevertheless, he added, "there exists a crying need for tubes that will meet the requirements of operation as oscillators and UHF amplifiers."

Sterling said that he has found some "heartening" developments

on recent visits to UHF stations. At WGLV-TV in Easton, Pa., which employs a 12 kw transmitter, he said, he saw pictures 20 miles from the station which were "clean and sharp, free from ignition and other noises that effect VHF reception."

The "toughest" struggle of UHF, said Sterling, is obviously in markets with high VHF set saturation, where the conversion problem must be licked. What must be overcome in breaking down resistance of existing set owners, he said, are inertia, expense (as high as \$70

where another antenna is needed), and skepticism of converters.

"What seems to happen," he said, "is that when UHF first comes to town a number of people will go out and buy converters. Then, stories will gain currency that the converter works only a short while, then goes dead. The UHF stations find themselves in an uphill struggle to overcome this bad publicity."

"Gradually, the UHF audience does grow, but the critical question for the broadcaster in a market with high VHF set saturation is whether UHF will grow rapidly enough to keep present advertisers interested and attract new advertisers in the face of the much larger ready-made market for VHF stations."

Inside Stuff—Radio-TV

Robert Montgomery is now permanently installed as President Eisenhower's advisor on the technical details of White House radio-TV appearances, it was disclosed last week by James Hagerty, the President's press secretary. Hagerty said he chose Montgomery as "the best man" for the job.

In response to questions by newsmen, Hagerty said Montgomery will continue at the job "as long as we ask him and we will ask him any time we have a broadcast or a telecast."

The actor-tv producer has been informally attached to the White House staff in a non-paying job and has been down there a number of times.

Chicago Television Council, which is rapidly outgrowing the mere social club status and is striving to serve as a clearing house for local industry problems, has set up a special committee to attempt to work out a set of uniform standards for the out-of-rate card tv production charges. Group, chaired by Charlie Zeller, Guenther & Bradford ad agency veepee, will meet with the managers of the four Chi tv stations to discuss the problems of the below-the-line tele costs tacked on as extras to the time charges.

An attempt to cut down excessive administrative costs incurred in national spot and video sales is being made by the Station Representatives Assn. which is investigating the possibility of establishing a clearing house for such biz. As spot sales increase a definite need for a cut-down in paper work has become evident.

The clearing house, if set up, would facilitate ordering, billing, collections and disbursements for all national spot biz. In addition, the new arrangement would also supply covering statistics on spot sales.

WCBS-TV pitched public service programs during 1953 that would have drawn \$1,683,434 in billings if the N. Y. flagship of CBS had collected the gross card rates. Included in the cuto time, marking a record for the station were charity, governmental and nonprofit organizations.

Breakdown by Clarence Worden, station's director of public service and educational programs, shows that charity and welfare groups received \$949,123, with governmental units coming in for \$590,877 and miscellaneous organizations for \$143,434. The 1952 largesse to such groups was \$1,095,638.

Pall Mall and Sullivan, Stauffer, Colwell & Bayles, its agency, are launching an industrywide contest among radio and tv promotion managers on behalf of their "Big Story." With a vacation for two in Bermuda as the prize, contest seeks the promotion chief doing the best, most original, unique and effective job on either or both the radio and tv versions of the show during the first quarter of 1954. Contest, announced via an NBC closed circuit by Pall Mall ad manager Alan C. Garratt and SSC&B veep William M. Spire, runs from Jan. 6 through March 21, with deadline for entries April 9.

To solidify its Negro programming block during the evening, WOV, New York, started six continuous hours of shows from a Harlem nightspot on Monday (1). Previously the nighttime offerings from 125th St. were broken into by an hour and a half of hillbilly music.

Two femme deejays, Evelyn Robinson and Georgia Carr, who worked shows with other personalities until the changeover now hold down half-hour nightly segments by themselves.

United Nations agency heads yesterday (Tues.) began a coordinated effort with WQXR, New York Times radio outlet, to air 17 weekly programs explaining UN accomplishments abroad. Scheme is to have reps from the main UN agencies discuss work on "Other People's Business" series every Tuesday until conclusion.

Once a month Thomas J. Hamilton, head of the Times' UN bureau, will run through the major happenings at the General Assembly and the Security Council.

From The Production Centers

Continued from page 40

and playing and singing of their compositions by an orchestra and vocal group . . . Stu Mann, WTCN radio and tv sportscaster, celebrating 14 years on radio with same Conoco sponsor for his nightly "In the Bleachers" show.

IN BOSTON . . .

John Kelly, who spent five years in submarine service during World War II and recently concluded a two-year stint as Commander of Naval and Marine Training Centre at Cleveland, has returned to his old post as WEEI studio engineer . . . Jim McKnight, formerly WTAG and WPRO salesman, and John H. Fitzpatrick, ex-advertising salesman for Boston Herald, have joined the sales staff of WBZ, WBZA . . . Local indie, WBMS carrying Juanita Hall's "Life of Ruby Valentine" . . . John Scott, WYDA deejay organizing instrumental trio for club dates . . . Alan Rook, formerly associated with WOTW and WMEX, has joined WEEI's announcing staff . . . Woody Tarlow, owner of WHIL, has returned from sojourn in Florida . . . Joe Cook has been named WLYN program director . . . Art Smith now conducting WEEI's "Food Fair," replacing Ken Ovendon, recently upped to program manager.

IN PHILADELPHIA . . .

WCAU-TV's live Western "Action in the Afternoon," which would have been one-year (Feb. 2), wound up its run of 258 programs Friday (29). Charles Vanda, station's v.p., produced half-hour serial horse opera for web consumption, but cost was too high to snag sponsor . . . Bob Horn and Lee Stewart, of WFIL-TV's daytime "Bandstand," have split. Stewart has been assigned other duties by studio . . . Allen Prescott, of WFIL-TV's "Wifesaver" program, has been cited "man of the year" for his work on behalf of youth and the Police Athletic League (PAL) . . . Don McIlvaine has joined announcing staff of KYW. McIlvaine comes here from CBS, Hollywood, where he was member of casts of "My Friend Irma" and "Meet Millie."

in Kansas City...
**YOUR SPOTS ARE
IN THE SPOTLIGHT**

When you Swing to

WHB-TV

ON CHANNEL

9



BASIC CBS
TELEVISION
AFFILIATE

When the spotlight swings on the favorite stars of Kansas City's vast TV audience—those stars are on Channel 9. A full schedule of top-rated CBS Network TV programs and a wide variety of talent-packed local shows provide top entertainment. *The Stars Shine On Channel 9* in the nation's rich 17th market, and that's why your message makes a greater impression—and makes more sales per advertising

dollar—when you let WHB-TV sell this billion dollar retail trade area with 365,480* TV homes.

1,079 feet above average terrain—the height of WHB-TV's new tower (jointly owned by KMBC-TV). Maximum allowable power — 316 kw visual, 158 kw audio.

Write, wire or call your nearest Blair-TV representative for availabilities!

*Dec. 31 report of Kansas City Electric Assn.

1922-1954



Don Davis, President
John T. Schilling, General Manager

Here's a good strip story . . .

Now that the headline has gotten you into this paragraph, we have to confess that we're talking about key strips from Butter-Nut Coffee cans. During Butter-Nut's 1953 Christmas Club campaign, the coffee people used WHB-TV's popular weatherman, Shelby Storck, to request key strip mailings from viewers. WHB-TV promotion and merchandising brought in a total of 106,470 key strips—more than three times the amount received from the previous year's campaign on another Kansas City TV station . . . at that time the only television outlet in the market. Talent and format were unchanged for the '52 and '53 campaigns.

WHB-TV

CHANNEL 9 BASIC CBS-TV
SHARING TIME WITH KMBC-TV
Kansas City

WHB

710 KC. 10,000 WATTS

MUTUAL NETWORK

KANSAS CITY'S
OLDEST
CALL LETTERS

Represented
nationally by
JOHN BLAIR & CO.

Represented Nationally by

TV

Luxurious Manhattan Apt. for Lease

6 rooms, 3 baths, on Riverside Drive facing Hudson River.

3 to 5 year lease at ceiling rental, \$275.

\$150,000 in brand new furnishings and decor at

TREMENDOUS SACRIFICE

\$25,000

Couple leaving to live in Europe. No brokers. Substantial principals only. Contact Chas. Wood, 1576 B'way, N. Y. C. COLUMBUS 5-1091

SOLD—FIRST WEEK

STANDARD OIL
7 WESTERN STATES

SEALTEST ICE CREAM

3 MARKETS

FALL CITY BEER

3 MARKETS

STILL AVAILABLE—in
many markets

UTP Proudly Presents... A distinctly New and
Authentic 1st RUN Family-Situation Adventure
Series...with a Salty Tang!

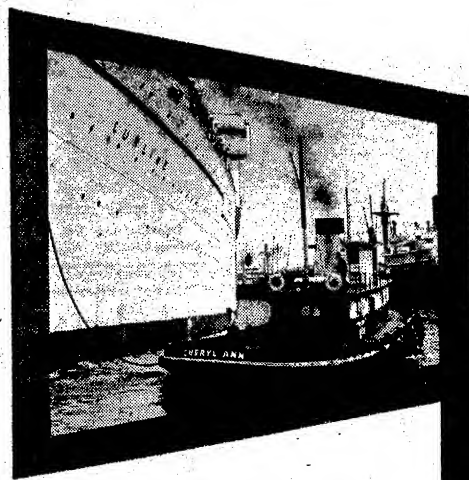


"WATERFRONT"

starring

PRESTON FOSTER as Cap'n John of the good tug Cheryl Ann

WATERFRONT★ with its authentic locale really lives. The people of the docks, the tugs, the gulls, the noises, and the smells of the wharf all come alive as you work, fight, worry and love with the men and women who are all part of this colorful **WATERFRONT**.



★ **WATERFRONT**—The only TV film series today that could not possibly be done live. (It was shot on location at picturesque Los Angeles Harbor, San Pedro, California.)

★ **WATERFRONT**—with the largest running cast of recurring characters of any TV series, live or filmed.

★ **WATERFRONT**—where every foot of film was shot especially for this production.

★ **WATERFRONT**—the only TV series available whose locale and characters develop an endless supply of action-adventure and family-situation plots.

★ **WATERFRONT**—IS A PRESTIGE BUILDER FOR THE WHOLE FAMILY. A NEW SERIES, STARTING WITH 26 FIRST RUN ½ HOURS, FRESH AND ALIVE WITH REAL PEOPLE.



WRITE — WIRE — PHONE

HOME OFFICE

650 NORTH BRONSON • HOLLYWOOD

HO 9-8321 • TWX—LA 1432

NEW YORK—444 MADISON • PLAZA 3-4620

CHICAGO—340 N. MICHIGAN • CENTRAL 6-0041

WATERFRONT is a ROLAND REED PRODUCTION

PRODUCERS OF: My Little Margie, Beulah, The Stu Erwin Show, Rocky Jones, Space Ranger

United
Television
Programs, Inc.

All TV Webs Behind FCC on Upping Multiple Ownership to 7 (2 UHF)

Washington, Feb. 2. All four tv networks supported the FCC proposal to raise the ceiling on multiple-ownership from five to seven stations, provided at least two are UHF. Comment filed today (Tues.) on proposal shows NBC, AB-PT, CBS, DuMont, Storer Broadcasting, the UHF Assn. and WENS (tv), Pittsburgh, favoring it. Today was deadline for filing remarks.

Only opposition was filed by Gordon Brown, owner of radio station WSAY, Rochester, N. Y. However, strong protest against the proposal was made earlier by Edwin C. Johnson (D-Colo.), a member of the Interstate Commerce Committee.

NBC told the commission that the tv nets need additional financial support and that raising of the ceiling will provide it. "If the economics of tv broadcasting ever should become such as to make unprofitable for networks to continue in business," NBC said, "the result would be disastrous."

The network told the FCC that the operation of all four tv webs from 1949 through 1952 show a loss of \$1,200,000, and that this includes the 15 o&o stations. "Obviously," NBC asserted, "the operating loss of the networks would be much greater if the profits earned by the o&o's were not included in the network figures."

CBS said that "no undue concentration of control of tv broadcast-

ing would result from limiting maximum ownership to 10 tv stations, no more than five of which may be in the VHF band." The network added that its obligation to stockholders requires it to seek the maximum number of VHF stations. Moreover, the web continued, its "position of leadership in the industry, willingness to invest in and to operate UHF stations will provide an inducement to others to do so."

ABC told the commission that "the successful development of UHF will greatly assist AB-PT in achieving fully competitive status as a national tv network." The company said, however, it has not yet determined whether it would seek to acquire additional tv stations, nor in what markets they would be sought.

In supporting the proposal, DuMont pointed out that the seven station maximum, if used by the webs, would represent less than 2% of the present number of tv outlets. The network also stated that the number of stations owned is not as important as the concentration of stations in major markets.

CBS-Hytron

Continued from page 27

dates from 1936. He's former chief tv engineer of the network and since '50 has been veep of the Labs. Under his supervision, the Labs developed the field sequential system, first approved and then nixed by the FCC on its non-compatibility feature. He brought out the Chromacorder camera, which includes the spin-disk in modified form, and the Chromacorder, which produces tint as per the FCC nod under the NTSC system.

Paley

Continued from page 29

said no decision would be reached until the plans were studied to meet future needs. The Beverly-Fairfax corner site is being reserved for a height-limit office building but he offered no guess as when this would be erected.

Paley still prefers live telecasting over films because of "that extra dimension that you can feel." He concedes that film has its points for certain types but comedies, variety and dramatic shows come through better live because of spontaneity and timeliness. He believes that magnetic tape will have the quality of live programming.

Paley finds no fault with commercials on tv and says that criticism is not leveled at the length but at the nature of some of them. He believes they serve a public need in that they dispense information about consumer products. The standards of good taste are being maintained in tv and there has been no clamor for self-discipline, declared Paley. Pro-

gramming patterns and trends have not changed, he said, and "we're trying to turn out the best entertainment in every category." He added that should an outside program packaged independently have better quality than one of their own, time would be found for it on the network, should a sponsor place the order.

Paley left over the weekend for Palm Springs, returning Monday to pass the day here before returning to N.Y.

'Homo'

Continued from page 27

position posters spotted in each car.

Among gimmicks on the "Weaver brainchild" will be a gadgetry department tagged "Find of the Month Club," a live baby (on film) to serve as a trademark as a sort of opposite number to mascot chimp J. Fred Muggs on "Today," and whole families flown in for a stanza covering such items as plumbing problems and how these are solved.

All this and a femcee too (Arlene Francis) are calculated to stir up sufficient interest to swing into line the spot spenders at roughly \$5,500 per (not \$3,500 as typographically erartumed), with the 20-second shares going at around \$2,000. Show's latest acquisition is a director, with Garth Dietrich tapper for the post. Soap opera writer Many Starr is set on script integration.

Sunbeam's 300 G Buy-In

Chicago, Feb. 2. Honors for signaturing the first charter client on NBC-TV's "Homo" show goes to Ed Hitz's Chi sales crew who last week closed with Sunbeam Corp. for a participation ride on the femme-angled daytime. Under the charter plan bought by Sunbeam, the advertiser, for an expenditure of some \$300,000, stakes out product exclusively on the hour-long show which starts March 1. Participation identities include 60 one-minute "insertions" plus a special bonus merchandising day.

Also wrapped up by the Chi sales section last week was the network tv debut of the Maytag wash machine firm out in Iowa which ordered 52 participations on the web's crossboard "Today" to start some time after Feb. 15. (Other "Today" clients wrapped up in N.Y. last week were Mutual of Omaha, for 39 plugs; Bissell Carpet Sweeper, for 11; C. F. Church plastic wall tile, for four, and Brown & Haley Candy, for a single.)

The Sunbeam wrapup is part of an \$800,000 pre-prem windfall, with a couple of other sponsors on the verge of hopping the bandwagon. They are Lees Carpets and Alcoa, the former for 13 weeks with "rights" to become a charter client, and the aluminum outfit for a shorter term. Two other spenders are about to be pacted.

Prockter Soapers

Continued from page 22

syndicate, is taking an active interest in the telefilm company, and currently is negotiating production and distribution deals. There will be no exclusive distribution deal. The company is now talking distrib deals with MCA-TV, Ltd., ABC-TV, Television Programs of America, National Television and Associates, and Motion Pictures for Television, and it's likely all five firms will wind up handling various American National properties, Prockter said.

Soap opera series fits into the previously announced policy of producing vidpils of "A" and "B" categories. Prockter feels there is a definite need in daytime programming for Class B telefilms of the soap opera type.

Other series are now being negotiated. "Reader's Digest," produced by Chester Erskine, is up for national sale, while a deal is pending for sponsorship of "International Police," a Prockter series. Prockter live shows which will eventually be converted to film include "Big Story," "Man Behind the Badge," and "Quick as a Flash."

Schenectady — WTRI-TV, Schenectady UHFer on Channel 35, will commence operations about Feb. 15, following an FCC okay to use its transmitter site as a temporary studio location.

Win, Place & Show

Continued from page 1

when the final coin returns are in, even in maintaining its SRO status.

\$100,000 A Week

As a 90-minute attraction with all its plushy elements, "Show of Shows" is now costing from \$100,000 to \$120,000 a week to bring in. Sid Caesar gets \$25,000 a week. Imogene Coca gets \$10,000. That's \$35,000 (comparable to the highest priced half-hour tv show) even before any of the other costly components are blueprinted. Over a full season's span it represents a \$4,000,000 production-salary nut for all concerned. Not to mention the multiple headaches and the hazards attending such multiple sponsorship. For even a single cancellation, where such kind of coin is involved, can throw the show into the red. While the show's been a bonanza for Liebman, Caesar, Coca & Co., in terms of the network it's something-else again.

Also, the "law of diminishing returns" factor has provoked a rating situation that's causing some NBC anxieties—as witness the fact that even the modestly budgeted Herb Shriner "Two for the Money" CBS-TV show in the opposition 9 to 9:30 slot has been running ahead of "Show of Shows" on the Trendex returns.

Apparently tampering with the format to get off the season-after-season "sameness" hook isn't the answer. A year ago, it's recalled, there were some grave misgivings as to perpetuating "Show of Shows" within its established framework (even then there was talk that both Caesar and Miss Coca would go their own separate ways), but after a single week's fling with a revised format with which he opened the present season, Liebman reverted back to the usual format.

Star Alone: \$25,000

Miss Coca is already giving serious consideration to starring on her own next season. Obviously, as one of the more talented comedienne in tv, she could probably command better than her present 10G on a weekly basis. Caesar's situation is something else again. It'll take a lot of sponsorship coin to meet a star's \$25,000 salary for a half-hour show. It's known that Ed Belvin is currently prepping a half-hour audition script for her.

No decision on the Colgate show will be forthcoming for some time but already they're laying odds that "Comedy Hour" won't be checking in for the '54-'55 ride. The full hour display is costing Colgate \$6,000,000 a year (despite the fact that NBC is still picking up some of the talent-production nut). That's unprecedented coin in terms of a single show, and the fact that Ed Sullivan's far more moderately-priced "Toast of the Town" has consistently been outpulling "Comedy Hour" on the Trendex ratings has sparked more than one council of war at Colgate's Jersey City hqs.

Columbus — Jim Hubert has taken over the late evening disk jockey spot on WHKC. Hubert formerly worked at WATH, Athens; WKOV, Wellston, and WEOL, Elyria, O.

Facilities Charges For ABC-TV's Five Web

Originations Equalized

ABC-TV this week instituted a new rate card for facilities, personnel and production services for network shows, standardizing rates for all originations from New York, Chicago, Los Angeles, Detroit and San Francisco. New card, titled Manual No. 3, doesn't differentiate in charges from each of its o&o's—all are the same. Card went into effect Monday (1), with six months protection to existing sponsors.

Under the new card, camera rehearsal charges vary with number of cameras used, with \$270 rate per hour for one-camera up to \$420 for four. Minimum charge is for one hour. Dry rehearsal on set, provided it's scheduled immediately prior to camera rehearsal, is \$100 an hour for a one-hour minimum. Additionally, web is charging over and above normal rehearsal charges, \$450 gross per day for use of ABC-TV theatre studios and \$400 for its N. Y. studio tv-1.

Also set was a remote charge schedule, with a \$1,250 gross per day for up to an eight-hour day. Eleven-page manual lists charges for all other personnel and services, including scene design, art work, makeup, balops and telops, etc.

Omaha—Manager Owen Saddler of KMTV last week announced the appointments of Eugene Kingman and Kendrick Wilson as color consultants. Local color production isn't expected until latter part of 1955.



Eileen BARTON

February 8th

"Red Buttons Show"

CBS-TV

Coral Records

Dir.: William Morris Agency



COLGATE COMEDY HOUR

Sundays

Mgt.: William Morris Agency



BOB CARROLL

Currently

Fred Allen Show

NBC-TV, Tuesdays, 10 P.M.

• DERBY RECORDS •

Management: VAL IRVING

Direction: WILLIAM MORRIS AGENCY

at the
PIANO • ORGAN • CELESTE

Currently
"SUSPENSE"
"MAMA"
"WINKY DINK
AND YOU"

BILLY NALLE

Radio Registry

the people SEE

WDEL-TV

Wilmington, Delaware • Channel 12

the people BUY

WDEL-TV advertised products

Write for information about your profit opportunity in WDEL-TV's large, rich market.

WDEL AM TV FM

A Steinman Station

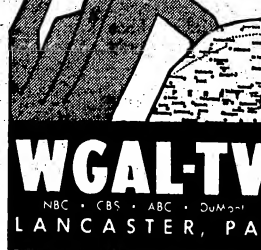
Sales Representative

MEEKER

New York • Chicago • Los Angeles • San Francisco



to increase sales
profitably...economically reach
Channel 8-land



WGAL-TV
NBC • CBS • ABC • DuMont
LANCASTER, PA.

Represented by

MEEKER TV, Inc.
NEW YORK
CHICAGO
LOS ANGELES
SAN FRANCISCO

Steinman Station
Clair McCollough
President

My warmest thanks to the ladies and gentlemen of the press for their friendly interest, their many stories and especially for these very kind words on my network television debut.*

***HARRIET VAN HORNE**

New York World-Telegram & Sun

"Miss Godfrey could become a TV personality of no small magnitude. She has good features, a nice smile and glossy dark hair worn in loose bangs. Like her celebrated brother, Miss Godfrey's best asset is her voice. It is low, husky and unaffected. Listening to her, you're reminded of Jean Arthur, Margaret Sullivan, with just a hint of Loretta Young. That's quite a trio, I realize, and the plain truth is that Miss Godfrey lacks the professional finish of an actress. But she has a candor, a soft charm uniquely her own."

JACK O'BRIAN

New York Journal-American

"Kathy Godfrey in her Channel 7 network debut Saturday quite plainly was a nice, easy, sympathetic and attractive personality, better than conventional lady chatter-boxes . . . she has a cheerful, onstage naturalness."

JOHN CROSBY

New York Herald Tribune

"She has warmth and an air of intelligence."

DANTON WALKER

New York Daily News

"Kathy has the family charm . . ."

JAY NELSON TUCK

New York Post

"Kathy Godfrey, the 'little sister' of you know who, made her network TV debut Saturday night in 'ON YOUR WAY' (Channel 7, 7 P.M.). She showed a strong facial resemblance to her brother and a pleasant personality."

JOHN LESTER

The Newhouse Chain

"Miss Godfrey has a lot of the Godfrey charm. She also has an easy, disarming, relaxed style. I think you will like her."

VARIETY

"Miss Godfrey impresses as a potentially strong video personality.—She's a pleasant looking girl with an appealing voice and an ingratiating personality." *Chan.*

BILLBOARD

"Kathy Godfrey handled her first network TV assignment with an aplomb worthy of her famous kinsman." *June Bundy.*

TV STAR PARADE

"Sister Kathy is winning 'em over with a style that's all her own."



My deepest gratitude to Mr. Morton Edell, president of the Vitamin Corporation of America, his executives and staff for presenting me on the American Broadcasting Company television network. And my sincerest appreciation to all the nice people at Batten, Barton, Durstine and Osborne, ABC, Lawrence White Productions and my managers for their confidence in, and their patience with me.

Effective with this Saturday's show, "ON YOUR WAY" will be a talent program.

KATHY GODFREY

ABC-TV Saturdays, 7-7:30 P. M.

Personal Management

PREFERRED REPRESENTATIVES, INC.

EDWARD JOY, Pres.

1619 Broadway, New York 19, N. Y.

Circle 7-4860

Supreme Court on Giveaways

Continued from page 25

ple listen or why they put on programs. The question is the interpretation of the word 'lottery.' "Would you call it a lottery if an automobile show gives you a chance for a prize with your admission ticket?"

"Yes," said Wollenberg. When Wollenberg referred to the telephone giveaways as "the worst type of lottery lure," Justice Douglas asked why it is less a lottery "when Dr. I. Q. picks another lady in the balcony."

"Question of Degree" Wollenberg replied that studio audience shows are exempt from the Commission's ban but they also could be regarded as lotteries. "It's a question of degree of evil," he said.

What about programs like "Quiz Kids?" asked Justice Frankfurter. Wollenberg said "skill" is involved rather than chance.

Alfred McCormack, counsel for ABC, said the Justice Department has refused to recommend that the lottery laws be amended to cover giveaways.

Paul Williams, counsel for NBC, said that former FCC Chairman James L. Fly refused to prosecute licensees in 1943 for conducting giveaway shows and recommended that the lottery laws be broadened. "The Commission," he said, "is walking in the shadowland of personal judgment" in its interpretation of the law.

Max Freund, counsel for CBS, told the court that some giveaway shows were dropped after the ban was imposed because sponsors were unwilling to risk investments.

Although the ban was stayed five years ago pending the determination of the courts, networks and stations have drastically revised their giveaway formats to conform.

The type of shows outlawed by the ban has largely disappeared.

It is understood, however, that NBC has a mass-audience type giveaway ready for the air in the event of a favorable Supreme Court ruling. Other nets are expected to follow.

Bill Stern

Continued from page 25

continued when the tele series starts. When Anheuser decided on taking the radio segment (which has the largest station lineup, \$10, of any web sports strip), Stern moved over with the show to ABC, sitting out the contract negotiations till now.

Under his new pact with the web, Stern will continue to do outside projects, such as personal appearances and filmed shorts, but with ABC getting all the coin less 10% until its guaranteed yearly payment to Stern is covered. He then gets the overflow. His staff is paid by the brewery. Besides his current radio segment, the upcoming t'v'er, his local (WABC-TV) late night capsule strip and his panel show appearances, he'll also do sports specials for the web, such as bowl games, etc. Deal was negotiated by the William Morris office's Wally Jordan and John Moses, Stern's manager.

Cyanamide

Continued from page 28

Pulp Assn. and the Technical Assn. of the Paper & Pulp Industries. Meetings will be piped into and between the Commodore and Waldorf hotels, using ABC-TV facilities.

Entire program, for which Cyanamide is picking up the tab, is the first time video has been used in such a manner. Cyanamide is currently manufacturing water-proofing coatings for paper, and one feature of the show will be demonstration of a new bathing suit made of paper. Cyanamide has also built a miniature model of a complex paper machine for demonstration purposes during the show. While the program will be pitched at the consumer and will be strictly documentary in approach, it takes the form of a goodwill message from Cyanamide to the paper outfit.

Nielsen

Continued from page 29

in these areas from his present audimeters (completely automatic measuring devices) and employ the diary method ("audilogs"), plus the addition of a "recorderimeter" which is to provide sight and sound reminders to individual members of the family to write in the periodic entries. As usual, the home participants will receive some kind of a premium for their efforts.

The new proposition that was pitched publicly for the first time

yesterday (Tues.) is multi-faceted. Not only does Nielsen intend to measure the secondary coverage areas of the stations involved, but he, as ARB has already done with tv, expects to offer a breakdown of "audience composition" (sex of listener or viewer and age). Furthermore, intention is to supply every radio set in each home (no matter what the number of where) with one of the new gadgets. Attitude in this matter is that stations and webs alike have been "shortchanged" in failing to receive information concerning the out-of-living room, out-of-kitchen audience.

Before the new plan was disclosed, Nielsen had only done local ratings in five radio towns and the mixed-set New York market.

Spot 'Crusaders'

Continued from page 29

audience building program (15-min. daytime) produced by the station and charged to the advertiser, or furnished by the advertiser.

Speaking of Mogul's cut-rates and cut-out-the-middle-man, attitude, Rollinson said, "It seems to us it is highly desirable that time buyers and representatives of the advertising agencies visit local markets, visit the stations, learn about the United States by traveling through the States. But not for the purpose of pressuring stations into rate cuts, and not for the purpose of avoiding the regular practices of the advertising business, including the practice of placing their national spot business through station representatives.

"The advertiser and the agency too brass should be alerted to the fact that the representative serves them, reduces the cost of handling national spot advertising, and makes available to agency and advertiser information which enhances the probability of the advertising campaign becoming successful."

No Life of Riley

Continued from page 28

Life Dull Without His Writers" and described Bendix in part as a close approximation of the character he plays on television. Remington intimated it was one of the dullest press interviews that he had ever sat in on, saying that Bendix had absolutely nothing to contribute except a few scattered irrelevancies. At one point in the story, Remington referred to himself as "this once-admiring viewer (of Riley)."

Wilbur Clark in the Sun-Telegraph apparently found Bendix almost as hard to talk to as Remington, but didn't make so much of an issue of it. Clark turned to Mrs. Bendix, who was present, and got material for his column from her.

On the other hand, Win Fanning, of the Post-Gazette came away with an altogether favorable impression of Bendix and gave the actor a first-class sendoff, both as an actor and as a personality, in his pillar. The fact that Fanning saw him alone may have had something to do with this. Inasmuch as he's on an a.m. paper and has to get in early, it was arranged for Fanning to see Bendix in his hotel suite almost the first thing after latter had arrived in town from Indianapolis. Remington and Clark were in on a regular press conference later in the afternoon after the "Riley" actor had put in a pretty busy day.

Both Clark and Fanning used the Bendix piece as part of their columns while Remington carried the interview as a separate news section story away from his daily pillar.

Longhair on TV

Continued from page 27

"Toast" the week before. Both Sol Hurok, who booked the troupe's recent U. S. tour, and Covent Garden, which manages the company, waived their video fees, so that the full sum went to the dancers, not only those who appeared on "Toast" but to every member of Sadler's. Margot Fonteyn and Michael Somes, who did a separate pas de deux, received \$2,500 and \$1,000, respectively, for their stint. About \$5,000 was divided among other dancers, in connection with the 12-minute "Skaters" ballet presentation.

Ike Newsreel

Continued from page 1

Stage Employees (A.F. of L.). As a result, IA is refusing to handle the film, or any part of it, for insertion in upcoming issues of the reels.

The pic was done in 35m (so the reels could use it) and 16m prints are being supplied the Republican get-togethers around the country. It presents Eisenhower delivering a special Lincoln Day message. Each Rep unit will pay for its print, to cover costs.

Unless the differences with IA are resolved, it appears that the union will be barring the President from theatre screens. A solution is being sought, though, with a N. Y. IA rep to call on Montgomery at his office in the executive wing of the White House today (Wed.). The producer-director-star, incidentally, seems to spend more time at the Presidential residence than in N. Y. where he produces his weekly program for NBC-TV.

FCC Fee Formula

Continued from page 27

bring in about \$3,000,000 or approximately 45% of the Commission's current budget.

The proposed schedule will probably be opposed by small stations on grounds they should not be required to pay the same fees as large metropolitan outlets. Some may also claim it will prove a hardship. Interested parties have until April 1 to file comments.

Comr. Frieda Hennock objected to the uniform fee formula, declaring it applies equally to "a struggling FM operator" and a "prosperous" tv licensee.

Comr. Robert Bartley concurred in proposing "some system of fees" but thought that charges based on station card rates would be more in line with the Budget Bureau's directive.

Under the proposed system, the Commission would establish a cashier's office to accept application fees submitted in person or through the mails. Fees collected would be turned over to the U. S. Treasury.

NYU

Continued from page 29

like (already heard on BBC) will now go to local stations. WNYC, N. Y. educational outlet, will air one between Britisher Bertrand Russell and Dr. Sidney Hook, American philosopher, as well as two other programs.

Talent supplied by the school has appeared on approximately 50 commercial programs since June of '52. The range varies from a student editor on the Kate Smith video stanza and three coeds for a quiz show to a college dean on the "Johns Hopkins Science Review."

The radio-tele department at N.Y.U. also supplies program ideas and information to out-of-town schools which have been offered air time on local video outlets.

Detroit—Veterans of Foreign Wars have presented WXYZ disk jockey Ed McKenzie the Ernie Pyle award for outstanding public service in campaigns which have raised an annual \$30,000 for three consecutive years for Michigan's hospitalized war veterans.

NBC-TV on Coast to Hit Peak Output in March; 10 Hours of Feed a Week

Hollywood, Feb. 2.

Maximum capacity of NBC's television facilities will be reached by March 1 when 10 hours of programming weekly will be fed the network from Hollywood. Representing the heaviest production loan in the net's Coast history, the scheduling of nine shows in three studios will be accomplished through airtight timing by John K. West, division veepee.

On the network feed will be the Pinky Lee show, "One Man's Family," Betty White show, Ralph Edwards, Dinah Shore, Groucho Marx, Spike Jones, Hallmark Playhouse and Comedy Hour. Total does not include such "occasional" as "Mr. Peepers," "Howdy Doody," Bob Hope and All Star Revue. Also excluded are the filmed programs.

Mpls. Gets in Innings On Web Originations

Minneapolis, Feb. 2.

Two of the four local tv stations, WCCO and KSTP, are getting increasingly into the limelight as originating centers for network shows.

Although WCCO-TV is CBS, DuMont as well as CBS had shows originate through it last week. DuMont contribution was the Minneapolis Lakers-Milwaukee Saturday afternoon NBA basketball game of the week, played in the Auditorium here. Having no local station or affiliate, DuMont spots some of its network programs on all four stations here.

On Sunday (31), Ed Sullivan originated the St. Paul Winter Carnival portion of his "Toast of the Town," a direct pickup, through WCCO-TV. A month ago that station was the origin point for the Pabst Blue Ribbon Flanagan-Saxon fight on the CBS network. The bout was held in the Armory here.

Last November NBC's NCAA U. of Minnesota-Pittsburgh football tv "game of the week," played here, originated from KSTP-TV, local NBC affiliate.

Detroit—Donald W. Walton has been appointed supervisor of a new creative group in the Detroit office of Ross Roy, Inc., ad agency.



GARRY MOORE SHOW
THURSDAY
FEB. 4
CBS-TV

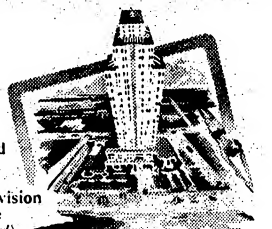
MILBOURNE CHRISTOPHER

Pers. Mgt.—DAVID L. SHAPIRO
1776 Broadway, New York CI 5-5368

57th Street, 118 West CI 7-1900

GREAT NORTHERN HOTEL

Room with Private Bath
from 95.00
2 Rooms and Kitchenette
from 160.00
Monthly on Lease
Full Hotel Service for One or Two
Persons Included
Also Moderate Monthly Arrangements



A NEWER

Lord Tarleton
...completely re-styled and
excitingly decorated with
extravagant simplicity.

Dancing, Entertainment, Television
...and a superlative cuisine
(modified American plan, if desired).

Your Hosts, The Family Jacobs

COMPLETELY
AIR-CONDITIONED

Lord Tarleton

MIAMI BEACH
Blackright Ocean Privacy
40th-41st Sts

For Reservations, Please... Walter Jacobs
N. Y. Office: TR 4-3193

"Summertime," SKY HIGH Lake Tarleton Club, Pike, New Hampshire

"IN THE MAILROOM EVERYTHING IS MAGICAL", says PANCAKE THE MAGICIAN

"The Adventures of Danny Dee"
(Ch. 5, 4:45-5:00, Mon.-Fri.)

RECEIVED 6,642 LETTERS

Last Week ON WABD ALONE!

Starring ROY DOTY

An Irwin N. Resse Production
510 Madison Avenue, New York 22, N. Y.
PLaza 3-4153

SPECIAL OPTICAL EFFECTS AND TITLES

On FIRESIDE THEATER
Television Show
by

RAY MERCER & COMPANY
4241 Normal Ave., H'wood 29, Cal.
Send for Free Optical Effects Chart

IN THE Upper Midwest...

KSTP AND KSTP-TV HAVE THE GREATEST AND FINEST FACILITIES OF ANY RADIO AND TELEVISION STATION IN THE NATION AT ITS EXPANDED TELEVISION CITY SITE WHERE THE TWIN CITIES MEET.

100,000 WATTS

REPRESENTED
BY
EDWARD PETRY
and COMPANY

KSTP-TV
NBC

MINNEAPOLIS • ST. PAUL

PRICE WAR SPINS DISK BIZ

First Survey of Sheet Music Market Puts Copy Sales at \$30,000,000 Yearly

The gross retail take from sheet music sales is currently set at \$30,000,000 annually, or about 15% of the disk industry's annual sales. The \$30,000,000 figure for sheets was derived from an extensive survey of dealers by the Music Publishers Assn. and represents the first time that an accurate estimate has been made of this end of the music business.

Of the total, popular sheet music accounts for about \$4,800,000 annually, or 16%. The remaining 84% is divided among longhair, educational and religious music. Of the sales in retail stores, pops show up with a 21% slice but in direct mail sales, the other music categories weigh down the pop total.

Although the precise figures were heretofore not available, the potential of the educational and religious market for copies has long been exploited by the major publishing firms. In recent years, an increasing number of music firms, heretofore predominantly in the pop field, have been moving into the other market with books and folios designed for school use.

Pop sheet music, meantime, has been holding its own. At the present time, pop copy sales are running ahead of last year due to the fact that four hits are running concurrently and all strongly. They are "Oh My Papa," "Changing Partners," "Stranger in Paradise" and "That's Amore."

MPA, an organization repping standard publishing firms, has compiled the sales figures on sheet music as part of a survey designed for submission to a Congressional committee studying the question of postal rates. The MPA and other organization want sheets to have the same mailing rates as books and other periodicals.

Chappell Switches Song Title After Rep Threat; Action Surprises Trade

Chappell Music was forced into a tune title switch last week under threatened suit by Republic Pictures. Title under fire was "Johnny Guitar," a Chappell copyright recently waxed by Patti Page for Mercury Records.

Republics' beef stemmed from the fact that it is releasing a Joan Crawford pic soon with the same tag. Rather than buck Republic's threat, Chappell changed the title to "My Restless Lover." Merc, too, will switch the monicker on future pressings. It's estimated, however, that about 100,000 disks with the "Guitar" tag already have been shipped.

Chappell picked up the tune last October from composer Pem Davenport. Davenport, at the time, showed the pubby letters from Miss Crawford giving him the go-ahead on the title. However, Republic contends that Miss Crawford has no interest in the motion picture other than as an actress, and claimed that use of the title violated the motion picture rights which it owned in the Roy Chanslor novel of the same title. The studio added that if the song were published and exploited under the "Johnny Guitar" tag, the value of its pic would be lessened.

Tradesters were surprised by Republic's action because, its been demonstrated in the past year that the tieup between pic and tunes has been a promotion hypo to both media. Republic has assigned Victor Young to pen a "Johnny Guitar" tune for the pic.

Coral's Weinstroer West

Norm Weinstroer, Coral Records sales chief, heads to the Coast this week for a looksee at the Jabel's distribution setup in Seattle and San Francisco.

He'll be on the road for two weeks.

Tubthumping Crosby

Hollywood, Feb. 2.

Now there's another Crosby in the music biz—this time behind the scenes.

Jack Crosby, son of Larry Crosby, has joined Eureka Records to handle publicity and art work. The Groaner's nephew has been handling public relations for Crosby Enterprises.

RCA Sets Three More European Disk Subsidiaries

Under its stepped-up European sales program, RCA Victor disks will be manufactured and distributed under the RCA label in Belgium, France and Holland by three companies set up for this purpose. The companies are being headed by E. W. Pelgrims de Bigard of Brussels, vet disk exec in Europe.

According to Meade Brunet, RCA vice-presy and managing director of the RCA International division, disks by the French, Belgian and Dutch artists will be handled in the U.S. and the other Americas by Victor. The three new companies are AREA (Les Applications et Realisations Electroniques et Acoustiques) in France; DIESEL (Disques et Electroniques) in Belgium; and DURECO (Dutch Record Co.) in Holland.

The three new companies will become part of RCA's rapidly-growing European network of companies. In recent months, RCA launched plants in Italy, under Joe Biondi; and in Spain, under Gabriel Soria. Meantime, affiliates of the Gramophone Co. in France, Belgium and Holland will continue to handle existing Victor platters in those countries.

MERC ACCENTS HI-FI PROGRAM WITH 10c DISK

Chicago, Feb. 2.

Mercury Records currently is laying out two unusual disk promotions for February, the most unusual of which these days is a 14-minute etching on 45 RPMs that retails at 10c. Cheapie disk, a potpourri of classical selections, is designed to accent Merc's hi-fi program.

Other bargain plan, which should go into effect by mid-month, is a half-price sale on the diskery's regular line of both pops and classics. With each record purchased at normal price, customer is permitted to make off with another Mercury etching at 50% rakeoff.

Sue Levant for \$9,700 On Canadian Concerts Vamp

Hollywood, Feb. 2.

Celebrity Concert Series, Ltd., Canadian promoters, filed suit in Superior Court yesterday (Mon.) for \$9,700, charging Oscar Levant failed to show for concerts north of the border last April. They ask \$9,600 they spent promoting the events, plus \$6,100 they figure would have been profit if he'd appeared. They said pact was inked last March with Columbia Artists Mgt., Levant's agents.

Levant had to apologize to the American Federation of Musicians at the time for the runout.

Mood Records, Boston indie label, has named Edward S. Barsky as its Philadelphia distrib.

COL'S PLAN CUES RCA LIST CUT

A major price war was touched off in the longplay disk market this week as RCA Victor slashed its list on classical disks by 30%. Victor move was cued by a nationwide promotion by Columbia Records to sell one longplay disk at half of list for every platter bought at full price.

Columbia, which devised its merchandise plan as a way of relieving dealer inventory problems, will run the two-for-one-and-a-half promotion throughout February. It was originally tested in Buffalo for the past two weeks with considerable success, and it was decided to extend the plan nationally. Col sales chief Paul Wexler stated that Columbia plans to hold the line on its \$6 list after the February "sale" is over.

Victor, on the other hand, has come out with a flat reduction "for an indefinite period" on its Red Seal catalog plus some showtune albums. Prices on its 12-inch LPs tumbled from \$5.72 to \$3.99 while the 10-inches fell from \$4.67 to \$3.25. It's understood that Victor's hand was forced by Col's merchandising scheme and there's a possibility that the price cut may be revoked when Col returns to a normal selling pattern.

Cut May Continue
Another likelihood is that Victor may continue with its new price structure permanently if retail sales show a sharp spurt in the next month. For the industry to make a profit at a \$4 price for classical wax, it's estimated that a 100% jump in sales is required. A small boost in turnover would throw the biz into the red.

Many retailers have felt that a lower price would be a great stimulant to bringing in a vast new audience for classical music. At this point, however, the discount stores (Continued on page 58)

Bell Enters LP Market

Bell Records, lowprice label launched about six months ago, is prepping a move on the longplay album field. Bell's LP set will be cut by the Dorsey Bros. orch. Band joined Bell last month.

Tunes to be waxed for the LP disk have not yet been selected, but it's understood it will not duplicate the Dorsey Bros.' repertoire on Bell's single releases. The 10-inch LPs will be peddled at \$2.90.

Meantime, Bell is planning extensive jukebox coverage on its single platters. Diskery has lined up 850 coinbox distributors around the country and is peddling its singles to them at 28c each. The Bell platters retail at 35c each. This marks Bell's initial entry into the juke fold. Diskery is a subsid of Pocket Books.

LARRY ELGART ORCH PACTED BY DECCA

Orchster Larry Elgart has been pacted by Decca Records. Diskery will wax the orch on instrumental albums and modern jazz ballet compositions. Elgart will head up a 15-piece string orch.

Orch already has etched an album for Decca and a single culled from the package will be released Feb. 15. Elgart's brother, Les, is being prepped for an orch buildup by Columbia Records.

Atlantic Ups Roster

Atlantic Records has added two singers and two gospel groups to its talent roster. Vocalists are Millie Bosman and Rose Marie McCoy, who's also a songwriter. Gospel groups are the Jackson Singers and the Booker Singers.

'Stalling' Charged in AFM-Networks Pact Talks, With Showdown Nearing

Bard's Pop Workover

Shakespeare has been discovered by the pop wax market. Two versions of the Bard's "Romeo and Juliet" yarn were distributed last week by Capitol and Jubilee Records.

Cap gave "R. & J." a hillbilly workover via an Andy Griffith narration and Jubilee gave the romance a Yiddish flavor via Happy Lewis-Lewis, incidentally, previously gave a similar treatment to "Drag-net."

Tim Pan Alley Now Cooking Like Pizzeria

After dusting the mayseed out of its hair following a binge of hillbilly songs, the pop music biz is reversing the field on the biggest pizza kick since "Funiculi Funicula." So many hits are turning up with Italo lyrics that the N. Y. Brill-Bldg. set is now stampeding the Berlitz School to get back in the swim.

Legitimate Italian melodies with a chorus in native tongue have always been in vogue, but now the trend is towards giving everything a ravioli flavor. Lou Monte's Italian version of "Darktown Strutters Ball" opened the way for more of the same on other pop standards. Buddy Greco has come up with an Italian fracture of "Sheik of Araby," while Alan Dale, also on Coral Records, is doing ditto on "Honey, Honey, Honey."

Meantime, "Darktown" is getting additional covering translations by Phil Brito for M-G-M Records and by Lawrence Welk for Coral. Even stranger than the Italo workover of the 1917 Shelton Brooks' standard is the foray of the Mediterranean idiom into the rhythm & blues field where Pat Terry for Jubilee Records has inserted an Italian chorus in her latest side, "I'll Always Remember."

Julius LaRosa's click with the novelty, "Eh, Campari," added steam to the cycle, as did Perry Como's Italo chorus to "You Alone," the first one he ever did on wax. "That's Amore," another Italo item, has in the last few weeks climbed to the top of the hit lists via Dean Martin's version for Capitol.

COL ON 'KISMET' KICK WITH PERCY FAITH SETS

Columbia Records is going all-out on the musical score of the legit musical, "Kismet," with several more albums based on the show in the works. Col already has released the original cast album and has a single bestseller in Tony Bennett's side, "Stranger in Paradise." New albums will feature Percy Faith's orch in a set of instrumentals on the Borodin-based tunes.

One Faith album will contain 12 showtunes and will be packaged on a 12-inch LP. Some of the same sides will be put on a 10-inch LP and a 45 rpm EP set. Albums will be released early in February.

Jubilee to Record Radio-TV Fluffs Book

Kernit Schafer's collection of radio and tv fluffs will be put on wax by Jubilee Records. Collection was recently put out in book form under the title "Your Slip Is Showing." Boners recorded off the air by Schafer will be issued on a series of 10-inch long playing disks. First of the series is skedded for release.

The American Federation of Musicians and the major radio-tv webs are girding for a showdown fight on Feb. 15 when the extension of the pact, which expired on Feb. 1, runs out. AFM leaders have already indicated that they will grant no more extensions, while the radio-tv webs are showing no inclination to yield to the union's proposals for live music for live shows, increases in scales and other improvements for themselves.

Local 802 prexy Al Manuti, who is active in the negotiations, is prepping the New York membership for any future battle at a meeting scheduled today (Wed.). Manuti plans to review the course of the negotiations to date and get a vote of confidence in the union's strategy. Three years ago, when the last pact was negotiated, a similar membership meeting authorized the local to walk out if necessary, but AFM prexy James C. Petrillo intervened and settled. At this time, it's understood that Petrillo feels he made a mistake in not blocking the use of canned music on radio-tv dramatic shows.

Minor Cleavage
On the industry side, a minor cleavage has developed between NBC and CBS, on one side, and the Mutual network and ABC on the other. NBC and CBS have offered to negotiate a new agreement with a clause that would set a minimum quota of staff musicians, while Mutual and ABC are adamantly nixing any such concession. The union has offered to negotiate separately with each group on the basis of these differences, but it's not likely that the AFM will crack the industry front. Although talks have been conducted up to now on a friendly basis, union leaders are beginning to grumble about alleged "stalling tactics" on the part of the webs. That may be an indication of the union's psychological preparation of the membership for drastic action.

No meeting between the industry and the webs has been fixed for this week, but both sides are expected to set a date shortly.

London Records Tapping German, French Platter Fields for U.S. Releases

London Records is tapping the French and German disk field as a source of new recording material for U.S. release. In the past couple of weeks diskery tied up L'Oiseau-lyre, French label, and Telefunken, German company, for representation in this country and England. The French disks, which will be pressed in England by London's parent company, English Decca, will be labeled Editions de L'Oiseau-lyre—London. The platters will be cut in Paris. Initial L'Oiseau-lyre releases will hit the U. S. market in about two weeks. The recordings will be in the off-beat classical groove.

London's Telefunken disks are being readied for release in early spring. The Telefunken schedule consists of new waxings which have never before been issued in the U.S. In the past couple of years Capitol Records had been releasing some Telefunken masters.

Garher Sets 6-Wk. O'Seas Loaf; Bandsmen Idling

Now Orleans, Feb. 2.
Jan Garher will take a six-week vacation to tour Europe with his wife Dorothy when he closes his current four-week engagement in Roosevelt's Blue Room. Sidemen will likewise take sabbatical with pay. Garher will reunite with crew in Texas on return from abroad.

Phil Wachua of Schuyler last week was named prexy of the Nebraska Ballroom Operators Assn. at the group's annual meeting in Omaha.

Jocks, Jukes and Disks

By MIKE GROSS

June Valli: "The Gypsy Was Wrong" (Victor). June Valli has a runaway slice in "The Gypsy Was Wrong." It's a strong tune and she delivers with more power and emotion than she's shown on wax previously. Joe Reisman's orch backing helps, too. Flip is a sentimental entry with plenty of appeal, but it'll have a tough fight getting the spins away from the top side.

Ella Fitzgerald: "Somebody Bad Stole De Wedding Bell" (Decca). This version of the calypso, "Somebody Bad Stole De Wedding Bell," makes it a tight threeways race (Georgia Gibbs-Mercury; Eartha Kitt, Victor, for top honors). Ella Fitzgerald has the performance edge and although she's a little late out on the market, she should win her share of spins. Platter has added insurance on the reverse in "Melancholy Me." A topdrawer tune, excellently handled.

The Ames Bros. "Man, Man Is For The Woman Made" (Victor). The Man With A Banjo (Victor). It's open season on calypso and the Ames Bros. are in the running with a standout cut that'll pick up spins

Desmond and The McGuire Sisters, are a happy blending but the end product is nothing more than just cute wax. Both sides are similarly styled. Jocks will probably spin 'em occasionally but they won't get far.

June Winters: "Seventeen" (Mercury). "Isn't It A Shame" (Mercury). June Winters makes an attractive impression on this pairing of pleasant ballads. She gives both sides a sensitive styling that's easy on the ear. "Seventeen" is the top slice here and the jocks are sure to be partial to it.

Dolores Hawkins: "Anything Can Happen, Mambo" (Epic). The spicy beat of the "Anything Can Happen, Mambo" should get Dolores Hawkins on the jock and juke parade. The neat Latino rhythm is plussed by a topdrawer rendition. Change of pace on the ballad on the bottom deck is okay.

Bob Carroll: "Be True To Me" (Derby). "There Is Danger" (Derby). Bob Carroll hits hard on the pulsating beat of "Be True To Me" and he'll attract spinning attention with it. It's not strong enough, however, to stand up for a long push. He han-



LAWRENCE WELK

and his
CHAMPAGNE MUSIC
127th Consecutive Week, Aragon Ballroom, Santa Monica, Calif.
Newest Coral Record Album
PICK A POLKA
Recently Released
NIMBLE FINGERS Album

Russ Morgan has a neat version of "Darktown Strutter's Ball" (Decca). Ben Light's waxing of "Ida, Sweet As Apple Cider" on Capitol rates spins. David Carroll orch will pick up jock and juke spins for "By Heck" (Mercury). Teddy Phillips orch has a sprightly workover of "Ridin' To Tennessee" (Derby). Loren Becker's "My Valentine" on the indie Prevue label could catch on. Edmundo Ros gets a catchy Latino beat into "Chivi-Rico" (London). Jack Piles orch has a socko arrangement of "St. Louis Blues" in "Frenchman In St. Louis" (Coral).

Best Bets

JUNE VALLI (Victor)	THE GYPSY WAS WRONG
ELLA FITZGERALD (Decca)	SOMEBODY STOLE DE WEDDING BELL
THE AMES BROS. (Victor)	MAN, MAN IS FOR THE WOMAN MADE
	The Man With a Banjo

all the way. It's a lively tune with a clever lyric and the boys send it off appropriately. "The Man With A Banjo," is a pleasant piece but it's going to get lost in the shuffle. Ginny Gibson: "Baton Rouge" (M-G-M). Ginny Gibson takes off on a hillbilly kick on this coupling but it's doubtful if either side will get far off the ground. "Baton Rouge," a twangy novelty item, could attract some attention. Reverse, however, is too reminiscent of last year's crop of corn to get anywhere.

The Charloeters: "Sleepy River Moon" (Victor). "Forget If You Can" (Tuxedo). The Charloeters' harmony perfection gets a topflight showcasing in "Sleepy River Moon." It's a lilting melody and they deliver with style. Rate spins. Bottom deck is a mild ballad entry given a fine reading.

The Johnston Bros.: "The Creep" (Crystal Ball) (London). The Johnston Bros. version of "The Creep" could be the money cut of the tune, despite the dozen others that preceded it to the wax market. It's a jaunty side rhythmically, lyrically and vocally. "Crystal Ball," another bouncy tune, has good takeoff chances, too.

Eileen Barton-Johnny Desmond-McGuire Sisters: "Pine Tree, Pine Over Me" (Cling To Me) (Coral). There's more talent on this coupling than material. Three Coral stalwarts, Eileen Barton, Johnny

dies "There Is Danger," a tango styled entry, but it, too, has slim chances.

Eileen Parker: "An Evening Prayer" (Epic). "God Understands" (Cadenec). The religious kick which dominated the pop market about six months ago shows up again in this Eileen Parker coupling. Neither side has much chance for commercial success but they pack lots of sincerity and warmth. Miss Parker delivers each with proper feeling and Archie Bleyer offers a fitting orch backing.

Bill Heyer: "Blue Horn" (The Girl) (Epic). "Blue Horn" gives Bill Heyer a chance to display his crooning and tooting virtuosity. He's good in both departments. Side, however, doesn't have enough to catch on. "The Girl," a moderate ballad entry, won't raise Heyer's stock.

Dennis Lotis: "Take A Little Walk Around The Block" ("I Was In The Mood") (London). Dennis Lotis will increase his U.S. fan following with "Walk Around The Block." It's a pleasant side that rates mid-hit chances because of his effective vocalling. "Mood," a tidy tune, also shows him off to advantage.

Platter Pointers

Wyoma Winters shapes up as an okay disk bet with her Victor coupling of "Where Can I Go Without You" and "Repeat Performance"

HIP NIP LAUNCHES 1ST DEEJAY STANZA

Tokyo, Jan. 26.

The first disk jockey of the airways in Japan is Ryuji Kohno who features swing tunes and has a weekly half hour over station JOAB under the moniker of "Swing Tune Club." His following is large and is equivalent to American platter spinners. With every platter he gives a running commentary as to its popularity in the States, the style of the vocalist, the background of the leader and his orchestra.

Kohno has been spinning platters since 1948, though he was in charge of the recording department of the Nippon Victor Co. Recently he left Victor and Dixieland music got into his veins. This was followed by western music. Consequently he organized a hillbilly band, called them the Western Ramblers, and made many recordings with them. At the same time they have been appearing on radio and tv. With the many Japanese hillbilly bands around, this one has the edge because of their recordings. However, salaries here are low.

Dean Martin	Capitol
Eddie Fisher	Victor
Tony Bennett	Columbia
Tony Martin	Victor
Four Knights	Capitol
Jo Stafford	Columbia
Patti Page	Mercury
Tony Bennett	Columbia
Teresa Brewer	Coral
Doris Day	Columbia

Second Group

Four Aces	Decca
Four Aces	Decca
Georgie Shaw	Decca
Kay Starr	Capitol
Mills Bros.	Decca
Eddie Calvert	Essex
Gaylords	Mercury
Frank Chacksfield	London
Four Tunes	Jubilee
Hilltoppers	Dot
Lou Monte	Victor
Eddie Fisher	Victor
Johnny Desmond	Coral
Teresa Brewer	Coral
Hilltoppers	Dot

Figures in parentheses indicate number of weeks song has been in the Top 101

Longhair Disk Reviews

Kapell In Memoriam (RCA-Victor, \$5.45). Here is a choice musical album as well as fine tribute to William Kapell, 31, killed last fall in a plane crash. Last recordings of the late, topflight pianist show his fiery temperament and impressive technique, in the cool, clean playing of a Bach partita, or the delicate, tasteful handling of the Schubert Landler group and A-Flat Impromptu. Liszt's Mephisto Waltz and a Hungarian Rhapsody get the virtuoso treatment.

Mendelssohn & Bruch Violin Concertos (Capitol, \$5.72). Expressive, warm readings of the two w.k. romantic warhorses of the fiddle by Nathan Milstein, who brings an authoritative presence and fine singing tone to the job. The Bruch is especially vibrant. Pitt Symphony under Steinberg gives top assist. Excellent coupling.

Strauss: Don Quixote (London, \$5.95). Strauss' satiric tonepoem on the screwball knight gets a rich, flavorsome reading by cellist Pierre Fournier, with violist Ernst Moraweg a good assist, and the Vi-

enna Philharmonic under Krauss adding fine support.

Jolivet: Concerto for Piano & Concerto for Piano, Trumpet (Westminster, \$5.95). Two interesting modern works for piano and orch in romantic vein, with dissonant orchestration for added flip. Lucette Descaves is an accomplished pianist in the first work. Trumpeter Roger del Motte and pianist Serge Baudo are a good team on the reverse. Champs Elysees orch backs both.

Tchaikovsky: Symphony No. 5 (RCA Victor, \$5.45). Richly-sounding, dramatic reading of the familiar work by Leopold Stokowski and his orch. Performance is forthright and clearly accented, with few of the frills or exaggerations Stokowski is frequently prone to. Result is a vivid disk, full of color and tonal splash.

Gilbert & Sullivan: Ruddiger & Yeoman of the Guard Highlights (London, \$5.95). Charming, authoritative renditions of the main parts of the two operettas by the D'Oyly Carte Opera Co. under Isidore Godfrey.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director, alphabetically listed.

Survey Week of January 21-27, 1954
(Listed Alphabetically)

Baubles Bangles And Beads—"Kismet"	Frank
Bimbo	Fairway
Changing Partners	Porgie
Creep	Miller
Don't Forget To Write	Advanced
Ebb Tide	Robbins
Face To Face	Witmark
From Here To Eternity—"From Here To Eternity"	Barton
Granada	Peer
Heart Of My Heart	Robbins
Hold Me	Robbins
Jones Boy	Pineus
I Love Paris—"Can-Can"	Chappell
Marie	Berlin
No Other Love—"Me And Juliet"	Williamson
Oh My Papa	Shapiro-B
Poppa Piccolino	Chappell
Rags To Riches	Saunders
Ricochet	Sheldon
Sadie Thompson's Song—"Miss Sadie Thompson"	Mills
Secret Love	Remick
Somebody Bad Stole The Wedding Bell	Morris
South Of The Border	Shapiro-B
Stranger In Paradise—"Kismet"	Frank
That's Amore—"The Caddy"	Paramount
That's What A Rainy Day Is For	Robbins
Woman (Man)	Studio
Y'all Come	Starrite
You Made Me Love You	Broadway
You're My Everything	Harms

Second Group

Answer Me My Love	Bourne
Baby Baby Baby	Famous
Breeze And I	Marks
Darktown Strutter's Ball	Feist
Down By The Riverside	Spiel
Hi-Lili Hi-Lo—"Lili"	Robbins
I Couldn't Stay Away From You	Johnstone-M
I See The Moon	Plymouth
Make Love To Me	Morris
Many Times	Broadcast
Our Heartbreaking Waltz	Village
Pa-Paya Mama	Sheldon
Tennessee Church Bells	Goday
Think	Joy
'Til We Two Are One	Shapiro-B
Till Then	Leeds
Vaya Con Dios	Ardmore
Why Does It Have To Be Me	Feist
You Alone	Boncom
You You You	Mellin
Young At Heart	Sunbeam

Top 20 Songs on TV

(More In Case of Ties)

A Letter And A Ring	Meridian
Baubles Bangles And Beads	Frank
Can Can	Chappell
C'est Magnifique	Chappell
C'est Si Bon	Leeds
Changing Partners	Porgie
Creep	Miller
Darktown Strutter's Ball	Feist
Ebb Tide	Robbins
Heart Of My Heart	Robbins
I Love Paris	Chappell
May I Sing To You	Blackstone
Oh My Papa	Shapiro-B
Rags To Riches	Saunders
Secret Love	Remick
Song From Moulin Rouge	Broadcast
Stranger In Paradise	Frank
That's Amore	Paramount
Woman (Man)	Studio
You You You	Mellin

† Filmusical. • Legit musical.

VARIETY 10 Best Sellers on Coin-Machines

1. THAT'S AMORE (10)
2. OH, MY PAPA (7)
3. RAGS TO RICHES (15)
4. STRANGER IN PARADISE (1)
5. I GET SO LONELY (1)
6. MAKE LOVE TO ME (1)
7. CHANGING PARTNERS (10)
8. STRANGER IN PARADISE (3)
9. RICOCHET (15)
10. SECRET LOVE (1)

HEART OF MY HEART
STRANGER IN PARADISE
TILL WE TWO ARE ONE
CHANGING PARTNERS
JONES BOY
OH, MEIN PAPA
FROM THE VINE CAME THE GRAPE
EBB TIDE
MARIE
FROM THE VINE CAME THE GRAPE
DARKTOWN STRUTTERS BALL
MANY TIMES
WOMAN
BELL BOTTOM BLUES
TILL THEN

Second Group

Four Aces	Decca
Four Aces	Decca
Georgie Shaw	Decca
Kay Starr	Capitol
Mills Bros.	Decca
Eddie Calvert	Essex
Gaylords	Mercury
Frank Chacksfield	London
Four Tunes	Jubilee
Hilltoppers	Dot
Lou Monte	Victor
Eddie Fisher	Victor
Johnny Desmond	Coral
Teresa Brewer	Coral
Hilltoppers	Dot

Hub Fans Come to Disk Mecca In 55¢ Pilgrimage to See Names

Lure of an in-person looksee at name recording artists drew about 2,000 Bostonians into New York last weekend (30-31) at a total coin investment of around \$55,000. Group, which shelled out \$27.50 per person to cover major expenses of the Gotham visit, were brought into town by Boston deejays Norm Prescott and Alan Dary.

Promoted by the platter spinners via their WORL, Boston, disk shows, jaunt was billed as a "Weekend in New York With the Stars." Package deal, which included sleeping quarters and three meals at the Hotel New Yorker, transportation, entertainment and a tour of Radio City, was handled by Prescott via his Jiminy Cricket Travel Agency.

Tourist contingent came into town Saturday afternoon via two special trains. Shortly after their arrival, the Grand Ballroom of the New Yorker was thrown open to them for a get-together with various diskers, who came on for short spells. Visitors were given an opportunity to get a closeup of such performers as Monica Lewis, Jerry Vale, Jaye P. Morgan, Bob Carroll, Bobby Wayne, Four Lads, Fred Lowery, Dolores Hawkins, Jill Corey, Beachcombers, Jill Whitney, Eddie Gorme, Steve Lawrence and Wendy Way.

Two Highspots

Afternoon had two highspots as far as the crowd was concerned. Appearance of Mark Stevens of the "Martin Kane" video series caused an unexpected commotion, which was followed by a near riot when Eddie Fisher took over the stage. Although most of the visitors were teenage girls, there was a fair turnout of elderly women, some of whom were serving as chaperones.

After a break of several hours, the entertainment segment of the package got underway at the Grand Ballroom of the Hotel Roosevelt at about 9 p.m. and ran for approximately three hours. Staging of the program, which spotlighted around 15 pop recording artists, was handled by Buddy Basch.

Performing to an overflow crowd, some sitting on chairs and others parked on the floor, were Vale, Miss Whitney, Rusty Draper, Janet Brice, Pat Terry, Miss Corey, Sandy Solo, Miss Hawkins, Bob Manning, Eileen Barton, Richard Haymen, the Four Lads, Charlie Applewhite, Ruth Casey and Lou Monte. Practically all the performers delivered a minimum of two tunes each. Only switch from vocalling was Norm Crosby's comedies.

Singers were backed by a small combo. All the artists drew solid mitting, with top reception going to Miss Barton for a takeoff on Johnnie Ray, and the Four Lads, who had the audience join in on some of their renditions. Seat-holders were exceptionally orderly.

ALLEN SUED FOR 40¢ BY BERGMAN IN PACT CLAIM

Jack H. Bergman filed a suit for \$40,000 against Allen Records in N. Y. Supreme Court last week. Bergman claims to have represented Allen in a sales and promotion capacity for one year from Dec. 16, 1952, but was fired in November of the following year.

Bergman alleges that Allen shipped more than 1,000,000 records, for which he was to receive 4¢ a disk as per his deal with the diskery. He charges that the defendant wrongfully breached the contract, failing to pay for services rendered.

Justice Henry Clay Greenberg granted examination of the defendant and production of books and records.

MCA Shifts Richards To Chi to Aid 1-Niter Dept.

Bill Richards, for many years head of the Music Corp. of America one-nighter department in New York, has been shifted to Chicago in a move designed to strengthen that division. Move necessitated a shift which brought Alan Bergman in from Cleveland to head the N.Y. one-nighter department.

Robert Coburn was hired to succeed Bergman in Cleveland.

Ellington Changes Mind; Due Back in San Anton

San Antonio, Feb. 2.

Duke Ellington and his band will be here for a concert at the Municipal Auditorium some time in April.

When Ellington was here several years ago he was embarrassed in some sort of an after-hours raid and, at that time, vowed he'd never play in the city again.

GLEASON WAX MOVEIN PAYS OFF; 3 HOT SETS

Tele comedian Jackie Gleason's movein on the wax market is paying off. Gleason, who conducts his own orch for Capitol Records, has topped the 400,000 sales mark in three album releases.

The Gleason sets, which are selling at a hot pace, are "Music for Lovers Only," "Lover's Rhapsody" and "Music to Make You Misty." Latest Gleason album release, which hit the market last week, is his own ballet composition, "Tawny."

Atlantic Pacts Sims To Etch Pop Singles

Nitery warbler Sylvia Sims has been pacted to etch pop singles for the indie Atlantic label. Thrush previously waxed a special longplay album for the diskery.

Miss Sims' initial single slicing will be a coupling of "Imagination" and "Don't Wait Up For Me." "Imagination" was culled from her LP set. It'll be released in about 10 days.

Eckstine In for 1st Brit. Vauder, at Palladium; To Do Nine-Week Tour

London, Feb. 2.

Singer Billy Eckstine, almost the only U. S. name recording singer who has not so far played variety in England, is reparing the omission on April 19, when he is scheduled to play two weeks at the London Palladium.

Posters Agency, bringing him over, intends to keep him here for nine weeks, during which time he will carry out provincial dates in variety, as well as Sunday concerts. Towns tentatively scheduled includes Newcastle, Birmingham, Liverpool, Manchester, Glasgow, etc.

Low and Leslie Grade are also expecting this week to okay Johnnie Ray's stint at the London Palladium. (Continued on page 58)

Teenager Spends \$15 Monthly on Disks; Pop Platters Draw 85% of Sales

Herth Holds at Roney; Then Touring Till June

Milt Herth Trio, which has been at the Roney Plaza, Miami Beach, for the past six weeks, has now been held over for the rest of the season, ending March 15.

Following this stand, Herth will take his combo to New Orleans, Houston and Las Vegas. He will return to the Park Sheraton Hotel, N. Y., around the middle of June.

LOESSER GRABS 3D LEGIT SCORE FOR MUSIC FIRM

Frank Loesser has picked up his third legituner score of the season for his Frank Music firm with the acquisition of "Pajama Game." Score for the show, which is slated for a Broadway opening in May, is being penned by Dick Adler and Jerry Ross.

Loesser's firm also is publishing the score from "Kismet" and the majority of the tunes in "John Murray Anderson's Almanac." Adler and Ross, incidentally, wrote most of the "Almanac" score.

Teenage record buyers spend as much as \$15 a month on platter purchases. Of approximately 200 fan club prexies polled at a recent convention held in New York, 20% claimed their monthly coin layout for records ran from \$10 to \$15. Remaining 80% put their monthly disk buying tab at \$5 and under.

Kids were surveyed at a get-together held by disk jockey Art Ford at Carnegie Recital Hall, Jan. 23. Quiz sheets distributed at the meet by a trio of diskeries, Audivox, Epic and Trend, resulted in a number of percentage breakdowns relating to various aspects of the record business.

Of the attendees at the gathering, all claimed to be members of two or three fan clubs, while some belonged to as many as 12 and 15. Youths, who, incidentally, were practically all girls, were unanimous in noting that they buy records of the artists represented by their fan clubs, with 67% claiming they automatically buy all new releases by their favorite diskers. A rundown of taste in records resulted in an 85% vote for pop platters, while jazz, rhythm & blues, folk & western and classical drew a combined total of 15%. An additional breakdown in this vein showed 80% of the kids preferring ballads, 13% in favor of novelties and 7% going for both types of disks.

Dance Disks High

Dance band recordings drew a 53% nod over 33% for full orchestra and 5% for small groups in the instrumental category. Of the remaining 9%, instrumentals were out of the picture with 6%, while 3% dug the terp dispensers, full orchs and small combos. Dance records also rated third in the type of record preferred, with male vocalists and chirps holding down the one and two positions in that order. Vocal groups garnered fourth place with jazz combos following.

Information requested on the type of record player owned showed the standard speed player still being used by 60%. Second biggest percentage went to 45 rpm machines, with 25% of the group claiming ownership of that speed machine.

Radio and tv, in some instances, kept 90% of the kids up-to-date on the latest releases, while 70% noted that radio and tv affected their record purchases. The foxtrox came out on top as the dance music fave with 51% of the votes. Rumba addicts numbered 18%, while other types of terp tunes drew 31% of the balloting.

Promotional gimmicks such as advertising material in record booths and floor displays in stores failed to influence the buying of 60% of those quizzed. Almost all of the kids claimed they knew the label for which a specific artist they were interested in recorded. Also, half the crew noted that the artist was the important factor in prompting a record purchase. Hearing the record was responsible for the purchases of another 25% of the turnout, while the remaining 25% cited both the artist and hearing the tune as important factors behind their buying.

EPIC NAMES SCHICKE - GEN'L SALES MANAGER

Charles A. Schicke has been named general sales manager for Epic Records. He'll report to William S. Nielsen, diskery's general sales manager.

Schicke, who'll headquarter in Bridgeport, formerly was general sales manager for Urania Records. The Epic label, is a Columbia Records subsid.

Col Couples Stafford With British Crooner

Hollywood, Feb. 2. Columbia will introduce its British warbler, David Hughes, in a special platter pairing with Jo Stafford. Disk probably will be cut next week.

Reaction to the introductory record probably will determine label's U. S. plans for Hughes, who has been recording on British Columbia. If he looks like a possibility, he'll cut four solo sides before returning to England.

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

TALENT

POSITIONS		ARTIST AND LABEL	TUNE
This Week	Last Week		
1	1	EDDIE FISHER (Victor)	(Oh, My Papa Many Times
2	2	DEAN MARTIN (Capitol)	That's Amore
3	3	TONY BENNETT (Columbia)	(Rags To Riches Stranger In Paradise
4	4	FOUR ACES (Decca)	(Stranger In Paradise Heart Of My Heart
5	5	PATTI PAGE (Mercury)	Changing Partners
6	9	DORIS DAY (Columbia)	Secret Love
7		FOUR KNIGHTS (Capitol)	I Get So Lonely
8	6	TERESA BREWER (Coral)	(Ricochet Bell Bottom Blues
9		TONY MARTIN (Victor)	Stranger in Paradise
10	10	GEORGIE SHAW (Decca)	Till We Two Are One

TUNES (*ASCAP. †BMI)

POSITIONS		TUNE	PUBLISHER
This Week	Last Week		
1	1	*OH, MY PAPA	Shapiro-B
2	2	*STRANGER IN PARADISE	Frank
3	3	*THAT'S AMORE	Paramount
4	4	†CHANGING PARTNERS	Porgie
5	9	*SECRET LOVE	Remick
6	5	*RAGS TO RICHES	Saunders
7	8	*HEART OF MY HEART	Robbins
8	6	*EBB TIDE	Robbins
9	10	*TILL WE TWO ARE ONE	Shapiro-B
10	7	†RICOCHET	Sheldon

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

t. BMI.[illegible]

Here's the
one you've
been waiting for!



Joe



Ed



Gene



Vic

THE AMES BROS.

THE MAN WITH THE BANJO
MAN, MAN IS FOR THE WOMAN MADE

with Hugo Winterhalter's Orchestra and Chorus

*By the writer of
"Come On 'A My House"*

**DENNIS
DAY**

**HEY BROTHER,
POUR THE WINE**
and

TULAROSA

*Orchestra and Chorus
directed by Bud Dant*

A new artist to watch!

**LUCILLE
DANE**

PUT YOUR HAND IN MINE
and
TEARDROP AVENUE

*with Henri René
and his Orchestra*

*Tops for listening
and dancing*

**FREDDY
MARTIN**

and his Orchestra
996

and

TIME ALONE

*Harpsichord solo
by Dave Leonard*

RCA VICTOR
FIRST IN RECORDED MUSIC



Inside Stuff—Music

Latest of unusual requests sent to Jim Walsh, VARIETY musicologist of WLSL, Roanoke, Va., as a sort of clearing house for info about old records, came from Elliott Shapiro of Shapiro-Bernstein Music. Shapiro was looking for copy of 1908 Nat Willis record whose title he believed was "What's New?" at the request of May Singhi Breen, who wanted to present it to an 85-year-old man. Octogenarian had heard Willis' comic monologue many years ago and wanted to hear it again before he died. Walsh recognized platter as "No News; or What Killed the Dog" and sent a spare copy to Shapiro.

Incidentally, musicologist's story on automobile songs (Jan. 20 VARIETY) has brought shower of fan mail mentioning numbers not included in write-up. Sophie Salpeter of Harry Von Tilzer firm instanced two 1921 Von Tilzer numbers, "The Scandal of Little Lizzie Ford," written with Billy Curtis, and "You've Been a Good Old Car (But You Can't Take Those Hills)," with Ed P. Moran. James Melton planned to use "Lizzie Ford" number on his program last year but was given pause by "spicy" nature of lyrics. Because of space limitations, many auto songs of the "New Ford" era, around 1927, were deleted from story.

Mrs. Joseph Schillinger, widow of the music teacher who devised a mathematical approach to composition and arranging, was granted an injunction in Boston Federal Court blocking a Boston music school from using the name of "Schillinger House." The plaintiff contended that the school was benefiting from the use of the Schillinger name while engaging in injurious commercial activities. Mrs. Schillinger (now married to Arnold Shaw, vice-presy of Hill & Range Music) is currently licensing schools for the use of her late husband's name. The first licensee now operates in Cleveland and another school is expected to be named shortly for the Boston area.

Present-day dance orchestras are "far ahead" of those in the 1930's. Art Landy said in an interview Friday (29) on "Celebrity Comment" via WABY, Albany. The retired maestro, who reported that his band made 2,000 records, "under every conceivable name," said: "You have only to listen to current recordings. Today's bands have class, they are sharp, they are cool." Landy, now living with his wife, Ann Butler (former Ziegfeld Follies performer), in Ticonderoga, N.Y., and doing a daily man-and-frau remote broadcast over a Rutland, Vt., station, pointed out that one of his platters, a dream number, "sold 1,500,000, although you seldom hear it mentioned now."

The Freed family is now rivaling the Tobias family as the most numerous clefting clan in ASCAP's ranks. Arthur, Ralph and Walter Freed have now been joined in the ASCAP roster by their sister, Ruth, who is one of the writers of "Rendezvous," latest for Billy Eckstine on M-G-M Records. Incidentally, Harry Akst, another vet ASCAPer and currently Eddie Fisher's accompanist, is Miss Freed's brother-in-law. Publishers of "Rendezvous" are Ben Blue and Sid Fields through their firm, Dorchester Music.

The Tobias family numbers Henry, Harry and Charles in addition to a couple of the latter's sons.

Following a tour of the Pacific Northwest, which included a sell-out concert at the University of Washington in Seattle, Woody Herman and the Third Herd rang up attendance figures of 1,200 and 1,100 in a pair of one-nighters in the San Francisco Bay area at the end of January. They drew 1,200 to Sweet's Ballroom in Oakland on a Tuesday night, Jan. 26, and on the next eve drew 1,100 to El Patio Ballroom in San Francisco. This was considered strong in view of the recent successful 10-day stand of the Herd at the Diamond Knee in San Francisco only two weeks prior to the one-nighters.

Vet Clef Henry I. Marshall of Scotch Plains, N.J., believes "Be My Little Baby Bumble Bee," tune written in 1912 by Henry I. Marshall to words of late Stanley Murphy, has established some kind of a record for the number of sound movies it has been used in.

Introduction of "Bumble Bee" song in "The Eddie Cantor Story" brings the total to eight. Others are "Mr. Bug Goes to Town," "Shine On, Harvest Moon," "When Irish Eyes Are Smiling," "Sunset on the Eldorado," "Curtain Call at Cactus Creek," "Big Trees" and "By the Light of the Silvery Moon."

In a promotional push for its recently-released longplay package of Kurt Weill's "Three-Penny Opera Suite," M-G-M Records is tying in with the upcoming production of the German musical at the Theatre De Lys, N.Y. Diskery is setting up a display in the lobby and making arrangements with local dealers to sell albums at the theatre. Production, which was adapted by Marc Blitzstein, bows next month.

A new tone-processing instrument called the "Tonal Deliberator" may revolutionize presentation of musical sound on film, according to

Best British Sheet Sellers

(Week ending Jan. 23)

London, Jan. 26.

Oh My Papa Maurice
Answer Me Bourne
Swedish Rhapsody Connelly
Rags to Riches Chappell
If You Love Me World Wide
Ricochet Victoria
Cloud Lucky Seven Robbins
Poppa Piccolino Sterling
Istanbul Aberbach
Big Ben Box & Cox
Chicka Boom Dash
Golden Tango Wright

Second 12

Blowing Wild Harms-Connelly
That's Amore Victoria
Vaya Con Dios Maddox
Tennessee Walk F. D. & H.
Ebb Tide Robbins
You You You Mellin
The Creep Robbins
Wish You Were Here Chappell
Here to Eternity Dash
Moulin Rouge Connelly
Limeight Bourne
Don't Ever Leave Me Bluebird

CAP COAST BRASS IN N.Y. ON EXEC STAFF HUDDLES

Capitol Records' Coast brass is in New York this week, huddling with Gotham execs on upcoming sales, promotion and release plans.

In from the Coast are Alan Livingston, v.p. and artists & repertoire topper; Lloyd Dunn, sales veepee, and promotion chief Bud Frazier. They're meeting with Bill Fowler and Hal Cook of the N. Y. office.

EPIC INKS DE JOHN SISTERS

Epic Records, Columbia subside, has tagged a new vocal combo, The De John Sisters, to a long-term pact.

Group is managed by Michael Stewart, who also handles The Four Lads, Columbia pactees.

its inventor, composer Raoul Kraushaar, who recently completed composing and scoring the CinemaScope version of the legit revue, "New Faces." Kraushaar contends the instrument's value lies in its pre-fixed ability to increase, diminish and rotate desired effects in a musical composition on an action-synchronized basis. Invention, he declares, will enable conductors to get a foolproof rendition from their musicians.

A trio of Raymond Scott compositions were picked up during recent weeks as theme songs for three disk jockey airers. Numbers are "Huckleberry Duck," "Honest Injun" and "Bird Life in the Bronx." Don Tibbets, WKBR, Manchester, N.H., is using "Duck," while the team of Bob Snyder and Marty Ross, WABY, Albany, have latched on to "Injun." Remaining number is spotted on Gene Rayburn's show, WNBT, N.Y. Both "Injun" and "Bird Life" were recorded by Scott for his Audivox label, while "Duck" is a Columbia etching.

Liberace has become such a hot property in the last year on the concert and tv circuit that Decca has dusted off a couple of sides made by the pianist a couple of years ago for redistribution. One of the sides, "Velvet Moon," has already shown strong sales reaction. Liberace now cuts for Columbia Records where his album sales have been consistently in the bestseller bracket.

General Artists Corp. is getting behind its talent on wax via the reestablishment of a monthly fact bulletin targeted at about 1,000 disk jockeys throughout the country. Sheet, being edited by GAC flack Ira Okun, will contain items relating to performers on agency's roster.

On The Upbeat

New York

The Four Tunes, Jubilee Records combo, into Cafe Society, N.Y., Feb. 15. Pee Wee Hunt will be on March 12. Colony Club gets a two-week stand at the Latin Casino, Philadelphia, Thursday (28). Eileen Colson, secretary at Chappell Music, to wed Victor Juliano. The Crew Cuts, vocal combo, pacted by Mercury Records. Henry Okun handling sales and disk promotion for Original Records. Johnny Brown's Spotlight Attractions inked Lou Monte to a personal management deal. Disk jockey Ed McKenzie (WXYZ, Detroit) will demonstrate and explain Columbia's 360 phonograph player on a series of films over station's tv outlet.

Crooner Eddie Wright pacted to the indie Accent Records. Bill Hewey and Hal Stanton, Jacksonville record dealer and pic exhibitor, respectively, split the \$200 first prize in M-G-M Records' "Band Wagon" contest.

London

Jill Allan, 25-year-old chirp, is fronting her own band at the Don Juan niter. She was singing with the Frank Weir combo there, who are leaving to open at the Copacabana, succeeding Harry Roy. Cyril Stapleton, maestro of the BBC's Show Band, was presented with boy twins by his wife. Ted Heath has signed 21-year-old Berkshire painter and decorator, Bobbie Britton, to sing with his orch when Dickie Valentine leaves in March to go solo. Drummer Harry Lewis booked in at Churchill's niter. Leading five-piece combo. Vogue Records here has tied up with the U. S. Pacific Jazz label, and will swap disks of British jazz stars for Gerry Mulligan and Chet Baker platters. Tanner Sisters, vocal duo, currently in cabaret at the Colony Restaurant, play a fortnight in Iceland commencing March 3. DeeJay Neal

Arden going out in variety. Maxine Sullivan arrived here Friday (29) for tour. RCA-Victor invited HMV singer Frankie Vaughan for a 12-day goodwill trip to the States in April.

Hollywood

Sauter-Finegan orch plays two Southern California one-nighters this week before trekking back to Chicago; the Rendezvous Ballroom, Balboa, Thursday (4) and a concert at the Embassy Auditorium, Los Angeles, Friday (5), latter with the George Shearing Quintet as a featured attraction. Gene Norman promotes both. David Forester set as conductor of the Hollywood "Pops" Symphony, which debuts March 25 in Las Vegas with an all-Gershwin program and Amparo Iturbi as guest soloist. Jimmie Maddin combo opened at the Mural room. Frank DeVol returned from N.Y. after huddles with Derby Record execs to set up a 1954 program for the label for which he is Coast recording director. Lawrence Welk received more than 42,000 Christmas cards from televiewers in this area. June Christie rejoined Stan Kenton for a four-week tour. April Ames joined the Billy May band led by Sam Donahue, as vocalist. Laurindo Almeida, former Stan Kenton guitarist, makes his film bow in "A Star is Born" at Warners, where his work previously was heard, though he wasn't seen, as part of the score of "Blowing Wild."

Chicago

Mutual Artists Corp. pacted new Barrett Deems Trio, formed since the drummer ankle Mugsy Spanier unit. Vic Damone in town last weekend for Mercury recording sessions. RCA's new Label X inked Al Morgan, Dinah Kaye and Bea Gurdy in Chi last week. Al Morgan opens Preview Lounge for 12 weeks beginning Feb. 3. Ted Lewis set for Lake Club, Springfield, March 12 for 10 days. Harmonicats headed for Detroit Auto Show Feb. 19 for a 10-day stint.

Pittsburgh

Baron Elliott band signed for a series of 12 Saturday night dances at the Pittsburgh Athletic Assn. Jack Purcell, bandleader, and Betty Langfitt have opened a booking agency here in the Werner Bldg. and will be the Pittsburgh reps of George A. Hamid & Son. Claire McClintock, drummer with Herman Middleman orch at Carousel, broke his arm in a fall in his home. Tommy Carlyn plays for Westmoreland County's annual March of Dimes Ball in Greensburg on Sunday (7). Del Monaco Quartet into Blue Moon for an indefinite run. A substitute combo fills in for them every Thursday night when the foursome is featured on Thrift Drug Co.'s television show, Rhythm Rendezvous, over WDTV. Bernie Cummins and Tony Pastor bands set for week engage. (Continued on page 58)

INDISCRETION

Both from the
Vittorio DeSica Film,
"Indiscretion of an American Wife"
starring
Jennifer Jones and Montgomery Clift
Released by Columbia Pictures

AUTUMN IN ROME

PAUL WESTON

and his
orchestra



COLUMBIA RECORDS

LEGAL NOTICE

PLEASE TAKE NOTICE THAT THE TITLE OF OUR CURRENT COMPOSITION

RECORDED BY

PATTI PAGE

FOR

MERCURY RECORD CORP.

HAS BEEN CHANGED FROM

"JOHNNY GUITAR"

TO

"MY RESTLESS LOVER"

(MERCURY RECORD No. 70302)

**NO CHANGE OF ANY KIND HAS BEEN MADE IN THE WORDS
OR MUSIC--ONLY THE TITLE HAS BEEN CHANGED**

CHAPPELL & CO., INC.

COHAN MUSIC PREPS PUSH WITH GATELY

With the slotting of Bud Gately in the general manager's post at George M. Cohan Music last week, publicity is prepping a push in the pop and educational field. Firm had been inactive until the takeover of the Cohan copyrights from Jerry Vogel a couple of months ago.

Pubbery plans to concentrate on the Cohan material for the time being and will not acquire any new tunes. According to Gately, there are about 200 unknown Cohan compositions on which he is prepping a pop campaign. George M. Cohan Jr. will take an active part in the firm's operation. George Ronkin will head up the educational department.

Gately previously had been associated with Bourne Music and Frank Loesser.

Bourne Files Infringe Suit Vs. Missouri Tavern

Bourne Music has filed suit for copyright infringement against Mack's Tavern, Hannibal, Mo. Bourne alleged that "Steel Guitar Rag" was performed without authorization.

Action asks that the court restrain defendant from publicly performing the song in the future and to award statutory damages of not less than \$50. Suit was filed in U. S. District Court for the District of Missouri, Northern Division.

Stan Kenton band into the Westchester County Auditorium, N. Y., for a one-niter Feb. 10.

WILL OSBORNE

And His Orchestra

Booked Solid 1954

Thanks To:

H. H. "ANDY" ANDERSON
MILTON DEUTSCH
BILL GRAHAM

Available Jan. 15th, 1955

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 11 cities and showing comparative sales rating for this and last week.

National
Rating
This Last
wk. wk.

Artist, Label, Title

			New York—(Davega Stores)	Philadelphia—(Williams Co.)	Chicago—(Hudson Ross)	St. Louis—(Ludwig Music House)	San Antonio—(Alamo Piano)	Seattle—(Sherman & Clay)	Minneapolis—(Don Leary)	Kansas City—(Jenkins Music)	Los Angeles—(Denel's Music Co.)	Detroit—(Grinnell Bros.)	Cleveland—(Record Mart)	TOTAL POINTS
1	1	EDDIE FISHER (Victor)	1	1	2	1	1	1	3	1	1	1	5	103
		"Oh, My Papa"												
2	2	DEAN MARTIN (Capitol)												
		"That's Amore"	5	3		3	2	8	5	3	3	10	4	64
3	3	PATTI PAGE (Mercury)												
		"Changing Partners"	3	6			3	2	2	4	5		6	57
4	5	FOUR ACES (Decca)												
		"Stranger in Paradise"	2	2				3	4			2		42
5	8	DORIS DAY (Columbia)												
		"Secret Love"	6	8	1	5	5	7			9		9	38
6	7	TONY BENNETT (Columbia)												
		"Rags to Riches"	10		6	6	6			5	4			29
7	11	GEORGIE SHAW (Decca)												
		"Till We Two Are One"	7	4	5	9						6	7	28
8	4	TONY BENNETT												
		"Stranger in Paradise"	9		2	4			2					27
9	14	FOUR KNIGHTS (Capitol)												
		"I Get So Lonely"						6	1				2	24
10	6	TERESA BREWER												
		"Ricochet"				7	7	4	8	10	7			23
11	13	FOUR ACES (Decca)												
		"Heart of My Heart"		9		4	10			6	6		10	21
12		GAYLORDS (Mercury)												
		"From the Vine Came the Grape"		7	10							4	3	20
13	10	FOUR TUNES (Jubilee)												
		"Marie"		8		4			5	9				18
14	16	TONY MARTIN (Victor)												
		"Stranger in Paradise"			3						2			17
15	15	MILLS BROS. (Decca)												
		"Jones Boy"		4	5		8							16
16		JO STAFFORD (Columbia)												
		"Make Love to Me"			8						5	8		12
17		RONNIE GAYLORD (Mercury)												
		"Cuddle Me"											1	10
18		THREE SUNS (Victor)												
		"The Creep"										3		8
19A	12	FRANK CHACKSFIELD (London)												
		"Ebb Tide"					9				8			5
19B		PERRY COMO (Victor)												
		"You Alone"						10		7				5

FIVE TOP ALBUMS

1	2	3	4	5
KISMET	THAT BAD EARTHA	SHOW BIZ	CONCERTOS FOR YOU	CALAMITY JANE
Broadway Cast Columbia ML 4850	Eartha Kitt Victor LPM 3187	All Star Cast Victor LOC 1011	Liberace-Weston Columbia ML 4764	Doris Day Columbia C 347

DICK COLLINS WITH HERMAN

Cuts 8 Sides in Frisco For Sol Weiss of Fantasy

San Francisco, Feb. 2.

Eight members of the Woody Herman orchestra recorded an LP for Fantasy records here on Jan. 27 featuring Dick Collins, young local trumpeter who joined the band that day. He replaced Normie Faye in the brass section, coming in from Dave Brubeck Octet.

Nat Pierce, Herman's pianist, conducted the Herdsmen on the date and eight sides were cut including an original, "Honey Baby," by Pierce. Other Herman Herdsmen on the date included trumpeter Johnny Howell, tenor sax man Dick Hafer and Jerry Coker, bass trumpeter Cy Touff, bassist Red Kelley and baritone sax Jack

Nimitz. Drummer was a local man, Gus Gustafson.

Fantasy a&r chief Sol Weiss plans released in early spring before Herd takes off for Europe.

Elliot Lawrence orch will play for the New York Publicists Guild's second annual Ballyhoo Ball at the Hotel Astor, N. Y., March 30.

CORAL TO HYPO DISTRIB VIA ITS DECCA OUTLETS

Coral Records will expand its distribution coverage via Decca outlets in Birmingham, Miami, Memphis and Oklahoma City. Coral, a Decca subsid, has been operating via separate distrib branches. In addition to the Decca line, these distrib will now handle Coral and Brunswick releases.

The territory now being served by the Coral Atlanta branch will be covered by three offices—Atlanta, Birmingham and Miami. The new arrangement will give Coral a total of 36 outlets around the country. Decca factory branches in Atlanta, New Orleans and Richmond will also handle the Coral line. The distrib reshuffling went into effect Feb. 1.

Coast DeeJays Yen Pseudo-Jap Numbers

Hollywood, Feb. 2.

It begins to appear that Coast disk jockeys are the people to talk to if you want to hit with a Japanese tune. Several months ago it was "Gomen Nasai," which broke here after a platter was spun by Ralph Story on CBS.

Now it's "Sayonara," introed by Ira Cdok on KMPC. Tune was written in Japan by Tom Oliver, son of local batoneer Eddie Oliver, and his Air Corps buddy Stan Saget. While overseas they had it waxed on RCA Victor by Nancy Umeki, the "Doris Day of Japan."

Oliver was discharged last week and promptly gave the only available platter to Cook who has been spinning it several times a day. After the initial spinning on the station, tune was grabbed by Paul Mills for Mills Music.

DORAINE EXITS ALLEN

Peter Doraine resigned last week as general manager of Allen Records, a N.Y. indie label.

Doraine formerly headed the Abbey diskery.

The New
Dance Sensation!

THE CREEP

MILLER MUSIC CORPORATION

MUSICAL DIRECTOR

Now employed, wishes to secure another position. Has large experience in all fields of music business. Best references.

Box V-4928, Variety, 154 W. 46th St., New York 36, N. Y.

DECCA
RECORDS

America's Fastest
Selling Records!

THE CREEP

(vocal)

A TWO SIDED SMASH

BY THE

JOHNSTON BROTHERS

Backed
by

CRYSTAL BALL

1423 and 45-1423

LONDON
RECORDS

Chi Disk Jockey Jamboree Scores

Chicago, Feb. 2. That well-directed personal appearances pay off juicily proved itself again last week when 2,500 highschool girls went on a record-buying spree, following their introduction to 10 new disk personalities at the Fair, Loop department store. Gals comprise the Fair Teen Club, a coke set organization whose prime concern is popular music and whose enrollment tops 7,000. Program, called Disk Jockey Jamboree, had the tyro diskers executing lip synch while their waxings were played by local deejay Jay Trompeter, who emceed.

New vocalists who received a promotional hypo were Georgie Shaw, Bill Darnel, Tommy Leonetti, Buddy De Vito, David Carroll, Pearl Eddy, Rocco Greco; Lou Douglas, Dan Belloc, Jane Kelly and Bill Bailey. Fair Teen director Jan Aaron said she would follow this session with a regular series of smaller programs spotlighting one or two artists at a time.

MIDWEST ORCH-NITERY AGENCIES IN MERGER

Omaha, Feb. 2. National Orchestra Service and Music Management Service, agents for orches and niteries, have merged under the National name. Local office for firm, which operates in 20 states, is in City National Bank Bldg.

President of National, a 24-year-old org, is Serl Hutton. Royce Stoenner and David Wenrich, who formed Music Management, are now in the National office.

May Orch Signs Ames

April Ames has been signed as band thrush for the Billy May orch, which is being fronted by Sam Donahue.

Songstress made her bow several months ago with the Harry James orch.

RETAIL SHEET BEST SELLERS

VARIETY
Survey of retail sheet music sales based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.
*ASCAP *BMI

National
Rating

This Last
wk. wk.

Title and Publisher

			New York, MDS	Philadelphia, Charles DuMont	Boston, Mosher Music Co.	Chicago, Carl Fischer	St. Louis, St. Louis Music Supply	Seattle, Capitol Music Co.	Indianapolis, Pearson's	Kansas City, Jenkins Music Co.	Minneapolis, Schmitt Mus. Co.	Los Angeles, Freeman Music Co.	San Antonio, Alamo Piano Co.	Rochester, Neisner Bros.	TOTAL
1	1	*Stranger In Paradise (Frank)....	1	1	1	3	2	1	1	2	1	2	2	6	109
2	2	*Oh, My Papa (Shapiro-B).....	2	2	2	1	1	2	3	1	10	3	1	2	102
3	3	†Changing Partners (Porgie).....	3	5	7	5	4	3	5	3	4	4	5	80	
4	4	*That's Amore (Paramount).....	4	9	5	4	3	4	10	4	2	1	3	4	79
5	8	*Secret Love (Remick).....	5	7	3	2	6	8	8	3	6	8	1	61	
6	5	*Ebb Tide (Robbins).....	7	8	4	7	5	10	2	5	5	8	6	54	
7	6	*Heart of My Heart (Robbins)....	6	4	6	7	5	6	6	7	9	8	41		
8	9	†Ricochet (Sheldon).....	9	6	6	8	6	6	8	5	7	33			
9	7	*Rags to Riches (Saunders).....	10	6	7	7	7	7	9	5	7	9	32		
10	11	*Till We Two Are One (Shapiro-B)...	3	10	9	4	4	4	10	10	12				
11	10	*I Love Paris (Chappell).....	10	8	9	10	7	7	9	5	7	9	32		
12A	11	†Woman (Studio).....	9	10	7	7	9	5	7	9	32				
12B		*To Be Alone (Randy Smith).....	9	6	7	7	9	5	7	9	32				
14	14	*Jones Boy (Pincus).....	8	8	9	9	9	9	9	9	9	9	9	9	4
15	13	†You, You, You (Mellin).....	8	8	9	9	9	9	9	9	9	9	9	9	4

Centralia Gets \$128,510 Bandshell Via Bequest

St. Louis, Feb. 2. Through a bequest by George W. Pittengeer, wealthy hotel owner in Centralia, Ill., 68 miles from here, that city will have a bandshell that will cost \$128,510. Pittengeer, who died Jan. 5, 1952, left \$45,000 to the city for the construction of the bandshell in Library Park, across the street from his home in center of town.

However, the \$45,000 bequest grew to about \$150,000 because of a residuary clause in the will. The

bandshell, on which work began last week, will be of concrete with a 70-foot stage, plus dressing rooms, etc. About 1,700 persons can be seated. Pittengeer's estate amounted to \$750,000 and he made bequests totaling less than \$200,000.

Reading Joins Hampton

Bertice Reading, RCA Victor songstress, has taken over the chirping assignment with Lionel Hampton's band.

Hampton crew, currently on tour, begins a one-week engagement at the Seville Theatre, Montreal, tomorrow (Thurs.).

Mass. Eatery Sued On Copyright Infringe

Four ASCAP members have slapped a copyright infringement suit against Carl's Duck Farm, Saugus, Mass., alleging that their copyrighted songs were performed without authorization. Members filing were Richard Rodgers, Oscar Hammerstein 2d, Cole Porter and Bourne, Inc.

The tunes involved are "No Other Love" (Rodgers-Hammerstein); "Wunderbar" (Porter) and "All of Me" (Bourne). Suit asks for a minimum \$250 rap for each infringement.

Kapp Disk Indie Gets Under Way

Dave Kapp is getting his indie record company operation under way this week. Diskery, tagged Fapp Records, will preem with a longplay album in about a month.

Kapp's plans for the label include release of 12 special LP platters a year. Single disks will be culled from the album packages occasionally for deejay and other promotional purposes.

Initial Kapp album will be an adaptation of the tone "One God (The Ways We Worship Him)" by Florence May Fitch. Book was published by Lothrop in 1944 and has passed the 300,000 sales mark. Kapp owns exclusive world rights to the book.

Adaptation for the waxing was penned by Jerry Lawrence and Bob Lee. Eddie Albert has been set for the key narrator's spot. He'll be supported by a choir. Kapp's future releases will be geared along similar offbeat and original waxing lines.

Meantime, Kapp's publishing firm, Garland Music, was launched last week with "Man, Man Is For The Woman Made," which RCA Victor cut with The Ames Bros.

OCEANIC INTO POP LINE WITH NINE FIELDS' LP'S

The indie Oceanic Records label is expanding into the pop field. Diskery, heretofore, had confined its releases to longplay classical platters. First in its pop series will be nine LPs by Irving Fields.

Fields, meantime, wound up a five-month engagement at the Park Sheraton Hotel, N. Y., Saturday (30). He moves into the Thunderbird, Las Vegas, for five weeks beginning Feb. 4. A sixmonth stand at the Sahara Hotel, Las Vegas, beginning March 16, follows. He's slated to return to the Park Sheraton Sept. 7 for a run until January, 1955.

"SEE YOU IN MIAMI,
LOS ANGELES AND SAN FRANCISCO..."

I'M 'GOING PLACES' WITH
THE GM MOTORAMA OF 1954"
VINCENT TRAVERS

VARIETY
January 27, 1954
GM LOOMS AS INDUSTRIAL ZIEGFELD;
LATEST 'MOTORAMA' PROVES HOT ROD
"A sprightly set of tunes, penned by Vincent Travers. Some of the numbers, particularly 'Mardi Gras,' 'Sands of Time' and 'Serenade to the Future,' have Hit Parade flavor."

Thanks

MYRON KIRK

GM Motorama "Going Places,"
choreographed, produced and directed by
Richard Barstow.

Music Composed and Conducted by VINCENT TRAVERS.

On The Upbeat

Continued from page 54

ments each at Vogue Terrace in May. . . . Leona Cuban Boys had option picked up at Horizon Room through Feb. 13. . . . Morry Allen's band, with Rosemary Belan on vocals, has two new sides out on the Belle label. . . . Joanne Lippert, Steubenville girl who was picked as Football Queen from contestants in 20 Ohio Valley high schools last fall, has joined Russ Carlyle band at Peabody Hotel in Memphis as vocalist. She's the fourth person from Steubenville to go with Carlyle. . . . Harry Bush, combo at Point View Hotel includes Bush, Bobby Negri, Jimmy Morgan and Dick Brosky.

Omaha

Charles A. Hayden, director of the Creston, Ia., Municipal Band since it was formed in 1921, retired last week. . . . Organist Lou Holtz in at the Mallard Club, Terrytown, Neb. . . . Henry Busse orch booked for Terrytown Arena in Scottsbluff tonight (3). . . . Skippy Anderson one-nighted at Lincoln's Pla-Mor last Wednesday (27). . . . Bobby Layne opened at Lincoln's Sun-Set Saturday (30) while Dick Brown was playing Turnpike in same city.

Kansas City

Mae Williams opens at the Westward Ho, Phoenix, Feb. 16, after a stopover in L.A., with dates later to follow in Cincinnati, Denver, Dallas and Houston. . . . Happy Jesters (3) and McQuaig Twins follow Bobby Winters and Felicia

Sanders into Eddys' here, opening Feb. 5. . . . Eddie Clark rounding up bands for the Jazzocracy concerts in Town Hall Ballroom, with Bob Wilson sextet playing Feb. 7 and 14, and Archie Martin Quintet Feb. 21. . . . McConkey Orchestra Service has set Don Roth Trio to return to the Kansas City Club March 1 after three weeks at Silver Congo Room, LaSalle, Ill. . . . Yma Sumac date was a sellout Feb. 1 in the Music Hall on the Ruth Seufert series. . . . Henry Busse and orch in a one-nighter Jan. 30 at Pla-Mor Ballroom.

Dallas

Mary Meade and Joseph Sudy orch open Monday (8) in the Baker Hotel's Mural Room, where Dorothy Shay has a fortnight Feb. 27-the same bill. . . . Johnnie Ray began Billy Gilbert for two weeks, Feb. 12, with Betty Clooney dated for March 19. . . . Nat (King) Cole and acts spend one night, Feb. 15, at the Plantation. . . . Dot Franey's new icer, "Name the Show," bows Feb. 18 in Century Room of Hotel Adolphus, where Valerie Bettis brings her dancing act March 12. . . . Jose Greco and troupe dance April 2 at State Fair Auditorium, with Artie Shaw's Gramercy Five, the George Shearing Quintet and other acts set for an April one-nighter also. . . . Stan Kenton rehearsed here for his one-nighter tour, with June Christy, Dizzy Gillespie, Charlie Parker, Lee Konitz and the Earl Garner Trio on hand for junket of "Jazz Festival of Modern American Music."

Weiss, Cap European Rep, Resumes at Paris Post

Bobby Weiss, Capitol Records European rep, planned back to Paris the past weekend to resume overseas coverage for the diskery. Weiss, who was injured in a freak fall in Germany, was on a convalescent leave in the U.S. and shuttled between N.Y. and L.A. huddling with Cap execs.

DON'T ASK ME WHY

recorded by
EILEEN BARTON
CORAL #61109

HARMS, Inc.



LEW DOUGLAS AND HIS ORCHESTRA

play

Turn Around
Boy

Caesar's
Boogie

MGM 11654 78 RPM
K 11654 45 RPM

M-G-M RECORDS

THE GREATEST NAME IN ENTERTAINMENT

701 SEVENTH AVE. NEW YORK 36 N.Y.

Disk Companies' Best Sellers

CAPITOL

- ARTIST
1. THAT'S AMORE Dean Martin
2. I GET SO LONELY Four Knights
3. I COULDN'T STAY AWAY FROM YOU Nat (King) Cole
4. ANSWER ME, MY LOVE Andy Griffith
5. WHAT IT WAS, WAS FOOTBALL (PART I) Frank Sinatra
6. WHAT IT WAS, WAS FOOTBALL (PART II) Frank Sinatra
7. YOUNG AT HEART Frank Sinatra
8. TAKE A CHANCE Frank Sinatra

COLUMBIA

1. STRANGER IN PARADISE Tony Bennett
2. WHY DOES IT HAVE TO BE ME? Jo Stafford
3. MAKE LOVE TO ME Jo Stafford
4. ADI, ADIOS AMIGO Doris Day
5. SECRET LOVE Doris Day
6. DEADWOOD STAGE Doris Day
7. MAN Rosemary Clooney
8. WOMAN Jose Ferrer
9. BELLA, BELLA, DONNA MIA Sammy Kaye
10. Y (THAT'S WHY) Sammy Kaye

CORAL

1. BELL BOTTOM BLUES Teresa Brewer
2. OUR HEARTBREAKING WALTZ Modernaires
3. A SALUTE TO GLENN MILLER (PART I) Modernaires
4. A SALUTE TO GLENN MILLER (PART II) Modernaires
5. WOMAN Johnny Desmond
6. THE RIVER SEINE Johnny Desmond
7. HEART OF MY HEART Cornell, Dale, Desmond
8. I THINK I'LL FALL IN LOVE TODAY Cornell, Dale, Desmond
9. JOYFUL NOIES UNTO LORD (PART I) All Star Cast
10. JOYFUL NOIES UNTO LORD (PART II) All Star Cast

DECCA

1. STRANGER IN PARADISE Four Aces
2. HEART OF MY HEART Georgeie Shaw
3. TILL WE TWO ARE ONE Georgeie Shaw
4. HONEYCOMB Bing Crosby
5. Y'ALL COME Bing Crosby
6. CHANGING PARTNERS Mills Bros.
7. THE JONES BOY Mills Bros.
8. SHE WAS FIVE AND HE WAS TEN Mills Bros.
9. ARE YOU LOOKING FOR A SWEETHEART Kitty Kallen
10. A LITTLE LIE Kitty Kallen

LONDON

1. THE CREEP Johnston Bros.
2. CRYSTAL BALL Johnston Bros.
3. EBB TIDE Frank Chacksfield
4. WALTZING BUGLE BOY Frank Chacksfield
5. GOLDEN TANGO Frank Chacksfield
6. DANCING PRINCESS Frank Chacksfield
7. SUDDENLY Mantovani
8. BEAUTIFUL DREAMER Mantovani
9. STARLIGHT SERENADE Stanley Black
10. FROM HERE TO ETERNITY Stanley Black

MERCURY

1. FROM THE VINE CAME THE GRAPE Gaylords
2. STOLEN MOMENTS Gaylords
3. SOMEBODY STOLE DE WEDDING BELL Georgia Gibbs
4. BAUBLES, BANGLES AND BEADS Georgia Gibbs
5. CUDDLE ME Ronnie Gaylord
6. OH AM I LONELY Ronnie Gaylord
7. CHANGING PARTNERS Patti Page
8. WHERE DID THE SNOWMAN GO? Patti Page
9. THE CREEP Ralph Marterie
10. LOVE THEME FROM "THE GLENN MILLER STORY" Ralph Marterie

M-G-M

1. TURN AROUND BOY Lew Douglas
2. CAESAR'S BOOGIE Lew Douglas
3. YOU'RE MY EVERYTHING Joni James
4. YOU'RE NEARER Joni James
5. RENDEZVOUS Billy Eckstine
6. I'M IN A MOOD Billy Eckstine
7. POPPA PICCOLINO Nocturnes
8. FOR THE FIRST TIME IN A LONG TIME Nocturnes
9. SOLFEGGIO Robert Maxwell
10. THE DOLL DANCE Robert Maxwell

RCA VICTOR

1. DARTTOWN STRUTTERS BALL Lou Monte
2. I KNOW HOW YOU FEEL Lou Monte
3. SOMEBODY STOLE DE WEDDING BELL Eartha Kitt
4. LOVIN' SPREE Eartha Kitt
5. OH, MY PAPA Eddie Fisher
6. UNTIL YOU'VE SAID GOODBYE Eddie Fisher
7. THE CREEP Three Suns
8. JUST ONE MORE CHANCE Three Suns
9. YOU ALONE Perry Como
10. PA-PAYA MAMA Perry Como

Eckstine

Continued from page 51

adium. April 5 is the reported date.

The Palladium's announcement that they would be staging a summer revue starring comedian Norman Wisdom for a five months' season from May 3, has squashed the idea of another top-of-the-hill "invasion" by U. S. recording stars, as has been the case there for the past couple of years, during the summer and autumn. Nat (King) Cole is already skedded for March there so, what with Eckstine and Ray, it looks as if the spring is going to be the fans' paradise this year.

Hansen Sets Educ'l Field Entry With Sales Talks

Mike Cimino, ex-Edwin H. Morris Music sales topper, joined the Hansen Publications' sales and educational staff.

Firm's entry into the educational field will be sparked by a series of sales confabs this week, with the

national staff converging on the New York homeoffice. Production, sales plans and schedule of educational exhibits and meets will be discussed.

Price War

Continued from page 49

are unclear on their future policy. One big N. Y. discountor said that he could not afford to give his regular 30% cut on the cheaper price, since he must work on a given markup per disk. In that event the discount on the low-priced disks would have to be reduced or eliminated altogether.

Meantime, other small companies, headed by Westminster, are offering fat deals to retailers via heavy discounts. The list prices, therefore, are being used as a peg for big retail sales. For every Westminster bought at list, the customer can buy any other disk for \$1. Capitol and London announce that they're holding their price line for the present.

The developing price war is symptomatic of an unhealthy situation on the retail level. Many stores are stocked up to the limit on merchandise that isn't moving and their credit is extended to the breaking point. Columbia, for instance, is hoping that its plan creates enough store traffic to get the retailers off the hook.

At this point the price cuts and promotion schemes are limited to the LP field. There's no sign of any cuts on the 45 rpm disks or EPs or the single pops.

Jubilee Repacts Orioles

The indie Jubilee label has repacted The Orioles to a new five-year pact.

Combo has been with the label for the past six years.

GOING STRAIGHT to the TOP!

"Our Heartbreaking Waltz"

Recorded by

TERESA BREWER Coral
GUY LOMBARDO Decca
PINETOPERS Coral
CLYDE MOODY Decca

VILLAGE MUSIC CO.



PROGRAM:

The
JIMMY McHUGH
Standard
"YOU'RE A SWEETHEART"
ROBBINS

GENE KRUPA TRIO

Currently RENDEZVOUS ROOM, Phila.

Starting Feb. 5
GAY HAVEN, DEARBORN, MICH.
Feb. 20—RUSTIC CABIN, N. J.
Feb. 21—GEORGE JESSEL TV Show
Opening Feb. 22—HI HAT, BOSTON

Exclusive Management

ASSOCIATED BOOKING CORPORATION

JOE GLASER, Pres.

New York 745 3rd Ave. PL 9-4600 Chicago 203 No. Wabash Hollywood 8619 Sunset Blvd

Liquor Violations Draw Suspensions For Three Major Florida Niteries

Miami, Feb. 2.

Fla. State Beverage Dept., Friday (29) suspended licenses of Five O'Clock Club and Clover Club for 10 days after finding them guilty of selling liquor to minors. Vagabonds Club received same penalty, but was put on probation with sentence suspended.

Clover Club is appealing the ruling and remains in operation; Five O'Clock Club has been closed for some time. Violation charges were brought after a teenager's spending spree last summer which saw frontpage stories played by local press after it was learned he had forged his mother's name to checks in amount of \$525.

Other minors involved are being prosecuted under an ordinance which calls for their arrest if found in a bar or night club dispensing liquors. Although club reps testified that the juves were asked to, and produced identification showing them to be of age, they denied this.

Hearing brought out difficulties faced by niteries in this area in weeding out minors who come into their places. Many produce phony licenses or other papers showing them to be of age. In recent months signs have been posted by members of the Florida Supper Club Assn. warning of prosecution under the law for teenagers wanting in.

With small lobby entrances in most spots and the milling about that comes on crowded nights, it's a headache for the maitre d's and others at the door.

Beverage Dept. agents in recent months have been casing small and large bistros in a drive to force all clubs to comply with the law, by any means.

BIZ OFF IN OMAHA; NITERY PREPS REPEATS

Omaha, Feb. 2.

Biz is offish at the Seven Seas, Omaha's top downtown nitery, thus far this year and Owner Don Hammond can offer no explanation. "We had our expected capacity houses over New Year's with the Polly Possum hillbilly group in, but since then takes have dropped off alarmingly," Hammond reported last week.

Hammond hopes repeat engagements on acts that have gone over big here will prove the needed medicine, and has Paul Gilbert booked for three weeks starting Feb. 19 and Shecky Greene coming in April 2. Greene proved one of the top "sleepers" Hammond has had at the Seven Seas, playing to SRO crowds for his entire two-week stint last April.

Hammond is mulling a cover for the Gilbert show, which will cost \$1,250 per week. Seven Seas can only accommodate 150. Other Seven Seas dates upcoming are the Vicki Leigh Trio Friday (5) and Joe Maize Trio March 12.

Palace's Lombardi Set To Baton Kaye's Philly Date

Jo Lombardi, who batons the Palace Theatre, N. Y., house band, will conduct for Danny Kaye when the comic starts an engagement at the Shubert Theatre, Philadelphia, Feb. 22. Association started during Kaye's engagement at the Palace, and continued with Lombardi going to Washington last year to maestro the orch for Kaye. Myron Roman, who conducted several RKO vaude units on the road, will take over during Lombardi's leave. RKO Theatres prexy Sol A. Schwartz and house booker Danny Friendly okayed Lombardi's sabbatical from the Palace.

Ink Spots' Tokyo Date

Tokyo, Jan. 26.

The Ink Spots arrived here over the weekend from Hong Kong for a two-week date at the Latin Quarter, opening tomorrow (Wed.). The quartet will also go to Korea for a week of shows for United Nations troops.

Current personnel of the group are Charlie Fuqua, Jimmie Holmes, Harold Jackson and Antoine Leon.

Myron Cohen set for the Latin Casino, Philadelphia, April 23.

Wm. Morris-Getting L.A. Cop Show Away From MCA

Los Angeles, Feb. 2.

William Morris office will handle the L. A. Police Show this year, on a switch from MCA, which has been running it for a number of years. Shift was engineered by Hershey Martin, who handled the show for MCA years ago, but is now associated with the Morris agency.

Martin starts rounding up talent this week for the two-week program, starting early in May.

Pitt Cafe Scores With TV Winners

Pittsburgh, Feb. 2.

Winners on the Dennis James teeveer, "Chance of a Lifetime," are finding a very happy and profitable time here at Lenny Litman's downtown nitery, the Copa. On the other hand, Litman is turning up a bonanza in the "Chance" personalities and doing much to solve his increasingly difficult booking problems.

Right after Andre Philippe had copped the \$1,000 award five weeks running, Copa signed him for a fortnight and it paid off in spades last week, the first of the two, when Philippe gave the club its biggest trade since Christine Jorgensen last summer. Second "Chance" winner for Copa will be Diahann Carroll, who comes in Feb. 22, followed a week later, March 1, by Leonard Sues, like Philippe another five-time winner.

Popularity of the "Chance" people can be traced to the fact that the Dennis James teeveer is one of the highest-rated shows here on WDTV, the town's only VHF channel. Whether Litman will be able to run out the string, however, is problematical since it's understood that Jackie Heller, who operates the Carousel across the street, is negotiating for a run-of-the-winner deal with "Chance of a Lifetime" and there may be a local race for these personalities.

PHILLY OP SUES MAG ON BYLINE; SEZ BIZ HURT

Philadelphia, Feb. 2.

Manuel S. Jenkins, owner of the Black Cat cafe, has filed suit in U. S. District Court against Male magazine (Male Publishing Corp.) for \$150,000, through his attorneys, the Jerome J. Katz office in this city.

Jenkins alleges Male magazine printed the story "If He Hollers, Let Him Have It," under his signature and that he knew nothing about it. The article, which appeared in the September issue, was harmful to his business due to misleading captions, pictures and statements and made his cafe seem like a "blood pit," Jenkins averred.

Nebraska State Fair In Top Shape; Hosses Help

Omaha, Feb. 2.

Nebraska's State Fair is in the best financial and physical condition in its history, it was revealed at the annual Board of Agriculture meeting in Lincoln last week.

Secretary Ed Schultz's report shows a sinking fund of more than \$40,000 and a bank balance of \$80,000, most of which is earmarked for grounds improvement and running expenses.

The expo's success is due to the hosses—and mutuels. Of the \$200,000 profit shown last year, \$142,000 came from the 17-day race meeting that is held prior to the Fair.

Henry F. Brandt Sr., Beatrice, was reelected prexy of the Fair Board, along with Schultz; Ed Baumann, West Point, first v.p.; Charles Warner, Waverly, second v.p.; E. S. Schiefelbein, Wahoo, treasurer, and Clare Clement, Ord; Fred Rehmeier, Weeping Water; Alvin Olson, York, and Irving McArdle, Elk City, board of managers.

'Follies' Husky \$352,500 In 15 Cleveland Shows

Cleveland, Feb. 2.

"Ice Follies" pulled a husky \$352,500 in 15 performances at the Arena during 10-day stay ending last week at a \$3.75 top.

Although there was no window sale to speak of, with \$2 seats moving slowly, gross came nearly within 4% of last year's figures for revue here.

Pitt Strippers Set Up Code To Police Acts

Pittsburgh, Feb. 2.

Alerted via underground sources to a contemplated series of raids on small local spots using peelers in their floorshows, strip acts decided to forestall police action by policing their own profession.

Most of the girls in town who make a living by disrobing met over the weekend in the office of Dixie Wong, agent who books a great many of them, with Nat Nazarro Jr., head of the Pittsburgh unit of AGVA, to set a code that would keep tavern owners out of the clutches of the law.

The meeting was admittedly partly inspired by knowledge of what happened in Calumet City, Ill., and New Orleans, where the bluecoats cracked down and drove disrobers out of town. Some 16 spots in Pittsburgh area have been employing the girls, and Miss Wong said it had been getting so that these rooms would take no other type of performer.

Another thing girls decided on was that there would henceforth be "no mixing." Although that is outlawed by the Pennsylvania State Liquor Control Board, in the strip spots that hasn't been very actively enforced.

Hub Femme Censor Backs Down on Christine Date; Now Admits Act Is a Lady

Boston, Feb. 2.

Ignited by Mary Driscoll of Hub's Licensing Board, a week-long furor centering on whether Christine Jorgensen, opening at the Latin Quarter Friday (5), is a female impersonator, therefore prohibited by city law to appear professionally in a Hub nitery, or a femme, finally subsided when Miss Driscoll reluctantly accepted Christine's claim that "she was a lady."

Miss Driscoll's announcement that "as far as I'm concerned Christine is a man" and she'd "fight to the last ditch" the proposed engagement, resulted in the challenge from Christine (in N. Y.) to "prove I'm not a lady." Miss Driscoll finally relented when it was reported that Christine's passport labels her "female," retreating with "if it's good enough for the Government, it's good enough for me."

FIRST CINCY VAUDER IN YEARS AS KIDS' BENEFIT

First vaude show in several years to be held at the Taft Theatre, Cincinnati, will be held for three days starting Feb. 18. Bill will be given under auspices of the Shriners for the benefit of stricken children. Program will comprise acts that have played the Palace Theatre, N. Y. The Cincinnati Enquirer is aiding in the promotion.

Booker Dan Friendly has set Hal LeRoy, Jackie Bright, Visionaires, Chris Cross, Antoinettes, Honey Girls and the Three Arnauts.

Darcel in Mgt. Switch From Ventura to Trend

George W. Scrimshaw, who recently came into the personal management field, has bought the management contract of Denise Darcel from Marcel Ventura, who has been handling her for many years. Scrimshaw is operating under the name of Trend Artists.

Ventura will continue to manage Helene Francoise, Miss Darcel's sister.

Drastic AGVA Move Vs. Grades Stirs Up Protest as 'Arbitrary'

MCA Gets Iceshow Into New Yorker in New Setup

The Hotel New Yorker, N. Y., will get a land and ice show package from Music Corp. of America, starting Feb. 18. For many years General Artists Corp. had been doing the bulk of the booking here.

New iceshow will be headed by Ed & Wilma Leary, and has been working hotel spots around the country. Jo Barnum and Ben Dova are also in the lineup. The Nick Kislsey band also comes in on that date.

The New Yorker was recently taken over by the Hilton Hotel chain. Apparently ice shows will continue for the time being.

Romm, MCA In Amicable Split

Harry Romm, who headed the Music Corp. of America theatre department for four years before going into the MCA tele sector, resigned that firm last week following a series of "upper echelon disagreements." Parting was amicable on both sides. According to Romm, disagreements centered around "economic matters."

Romm felt that the fact that he had persuaded several top acts to go with MCA should have had more recognition. He had been instrumental in getting such acts as the Andrews Sisters, Connie Boswell, Teresa Brewer, Martha Wright, Dorothy Sarnoff, Joan Edwards, June Hutton and others on the MCA lists.

Following his tenure in the theatre department, Romm worked on the Eddie Fisher video show and "Orchid Award." Previously, he had been with his own agency, and prior to that for many years was the act department head at General Artists Corp.

Romm said his plans weren't definite. He'll take off for the Coast and Arizona for a rest and then make a decision as to what he'll do. While on the Coast, he'll look into picture possibilities. He produced two films several years ago.

CLOVER, OLDEST NITERY IN PORTLAND, SHUTTERS

Portland, Ore., Feb. 2.

The Clover Club, Portland's oldest theatre restaurant, shuttered Jan. 1 for a remodeling job. Last week, the nitery had gone broke. Harry (Swede) Ferguson, president, filed a voluntary bankruptcy petition and it was adjudicated by U. S. District Judge Gus J. Solomon.

Ferguson declared assets of the corporation at \$5,482 and liabilities at \$45,630. Principal asset is listed as NSF checks with a total face value of \$3,080. Chief liability is \$17,569 owed to the U. S. in taxes. Of this sum, \$13,313 is for cabaret taxes and \$3,517 for withholding taxes.

Ferguson owns 24 shares of the outfit and his wife one share. Fifty shares are held in escrow on a purchase agreement from William Taub. Night spot had a floorshow for many years.

Ann Sothern Gets 20G For Vegas Nitery Package

Hollywood, Feb. 2.

Ann Sothern is putting together a nitery package in which she'll make her supperclub debut at El Rancho Vegas, Las Vegas, starting June 30. Deal with hostelry owner Beldon Kattelman calls for her to receive a flat \$20,000 per week, out of which she will pay all talent in her revue.

Actress now is setting the format and dicking with Robert Alton, who will probably direct. House probably will retain, and consequently pay for, its own line of girls and band, but Miss Sothern will furnish the rest of the show.

One of the most drastic actions ever taken against a major agency has been taken by the American Guild of Variety Artists at the Lew & Leslie Grade Agency. Union, at a hearing in which the percentage wasn't represented, revoked the agency franchise last week.

Union charged that the Grade office, in relations with the Amin Bros., an alien acro act, had placed the initials of one of the members to a series of clauses in contracts.

Hearing came when Eddie Elkort, agency veepee, who heads the Grades' American operations, was on a trip to the Coast. He claims that he got only 24 hours' notice before the confab. Elkort stated that he had been attempting to get an arbitration on the matter for four months. The case had been placed with the Artists Representatives Assn., which would have represented the agency before AGVA. Jack Katz, ARA attorney, was also on the Coast. Latter is expected back next week. Elkort's attorney, J. Robert Broden will confer with AGVA counsel, Silverstone & Rosenthal today (Wed.).

Contrary to Rules?
Elkort stated in regard to the hearing, "We are disregarding the unilateral and arbitrary action, since it is contrary to the rules agreed to between AGVA and ARA. And just as AGVA expects the agents to live up to their obligations, we expect AGVA to live up to their agreement."

AGVA spokesman stated that it was established that the initials on the contracts weren't genuine. A police handwriting expert reported on the matter.

The Grades' homeoffice is in London. They established New York offices some years ago with Elkort at the head. They also have a Hollywood office currently headed by Henry Dunn, who resigned as national administrative secretary of AGVA three years ago to join the Grade office.

Elkort returned early this week from the Coast, where he had been conferring with Dunn. Dunn's contract is being renewed on a short-term basis.

Elkort stated that en route from the Coast, he stopped off in Chicago to confer with the Amin Bros., who are current at the Palmer House. Elkort said that the Amins were agast at the action taken on their behalf. Elkort said that the charges were brought to AGVA by Tony Azis, who acts as the team's personal manager when in the U. S. Original contract between the Amins and the Grades was executed in Paris with Roger Bernheim, their European personal manager, and the Grade office. AGVA didn't say who affixed the initials on the contract, except that it wasn't by any of the Amin Bros.

MEL TORME TO TOPLINE NEW ATLANTA NITERY

Atlanta, Feb. 2.

A new nitery is being readied for a March 1 preem with Mel Torme topline. Spot, labeled Ferry Tower, will be part of an apartment hotel operation headed by Courtney Wynn.

It's the second recent addition to Atlanta nightlife. Sans Souci, which bowed recently, had Dwight Fiske in the top spot. He's been re-signed for a December date.

Hazel Scott With Pitt Orch In Concert Season Start

Hazel Scott, who concertized in Europe during the fall and then visited Haiti, will begin her U. S. concert season Saturday (6) with an appearance with the Pittsburgh Symphony. Pianist has a string of solo dates through February and March, with a few symphony shots included, such as the Toronto Symphony Feb. 12.

In some dates she'll add a bass fiddle and drum for an "after-concert" feature, in which she also will sing. Miss Scott did this feature in Paris last fall with success. Pianist is being managed by the Coppicus, Schang & Brown division of Columbia Artists Mgt.

THE NATION'S GREAT NEW JULIUS

Two Engagements in Boston
(The huge *METROPOLITAN* Theatre)

and **LAST WEEK** Played to Over 23
(January 25th)



Latin Casino PHILADELPHIA

Thanks for a tremendous week. Looking forward to your immediate return engagement. You're a wonderful kid.

*Dallas Gerson
David Dushoff*

The Town Casino BUFFALO

Thanks for one of the biggest weeks in the history of the Town Casino, Buffalo. We love you,

*Harry Altman
Harry Wallens*

Personal Management
FRANK P. BARONE

Public Relations
HARRY SOBOLEW

BOX OFFICE ATTRACTION

LA ROSA

-Within TWO MONTHS
in November to capacity audiences)

500 People, **BLINSTRUB's, Boston**

Dear Julius:

Happy to say you gave me a tremedous week. Many, many thanks.

Stanley Blinstrub

OPENS FEBRUARY 26TH

CIRO'S
HOLLYWOOD



GENERAL ARTISTS CORPORATION
New York • Chicago • Boston • Los Angeles • San Francisco • London

CADENCE RECORDS

Night Club Reviews

Statler Hotel, N. Y.

Horace Heidt "American Way Revue" with Johnny Standley, Richard Kerr, Ralph Sigwald, Allen Brennenman, Russ Budd, Jimmy Shelton, Lyzabeth Lynch, Chorus (8) and Orch (13).

Horace Heidt, who calls the present semester his 30th anniversary in show business, might seem to make him prematurely competitive to Paul "Pops" Whiteman, is making his first N. Y. cafe appearance in 14 years. The comparison to Whiteman can carry one step further in that both showmen now specialize in "discovery" young talent. In Heidt's case, he may be closer to Major Bowes and Ted Mack. But a Bowes who has kept his figure and his sex appeal, and who tosses off a neat softshoe essence without drawing a single bead of perspiration.

First and last during his 30-year span in entertainment, Heidt, the whilom cadet from the Culver Military Academy, has shown an appreciation of "gimmicks." When he first hit the old Palace during the stage band craze, he had many a novel stunt, including a remarkable, trained German shepherd dog. Later in radio, Heidt bought the franchise to Haydn Evans' "Pot O' Gold" gimmick, early forerunner of many another radio participation wootoon. In more recent years, Heidt has been the globe-trotting combo Barnum-Columbus of the young gloryhunters.

The present Statler engagement is plainly a showcasing for the Heidt group, and may well be played at a net loss to Heidt who is east stalking a new sponsor. His last was American Tobacco, for which he produced "The American Way," which is the theme song which opens and closes this Cafe Rouge venture.

Heidt is vastly show-wise and that fact gives scheme and cohesion to a revue that is more all-American (i.e. broadcasting) in flavor than bigtime New York floor showy. Heidt sticks in several sermons on American opportunity. He "personalizes" his introductions, puts great store by the performer's town of origin. Heidt's announcements are an integral part of his showmanship formula and he handles them, and himself, with much urbanity and authority. The authority, in short, of 30 years before the masters.

The show is very fast and bespeaks intensive rehearsing—something that cannot be repeated with respect to his Musical Knights when they fill in for dancing. That's extremely tepid and unexciting dansapation although allowance should perhaps be made for opening night misces and fatigue. Dancers were left standing on the floor at one point for a good three

minutes while the orchestra members conferred by sign language on whether to take their break or go on. No signal of any sort was given the public. It was not the public the men were just then thinking of, but themselves.

The sharp contrast between the dancing style and the show style prompted extra scrutiny when the performance first got under way around 8:30. It didn't seem like the two brands of music, the one so limp and the other so driving, could come from the same bunch.

Opening night may account for a number of technical details. After nearly a generation without a floor show the big terminal-like Cafe Rouge was not well setup to handle the lighting. A single spot on a raised platform followed the performers around the floor, blinding different tables at different moments. The loudspeaker behind the orchestra stand was also something of an ordeal for those unfortunately nearby. Such patrons got blare, blind and the chorus behind.

But the show built. It was minus in humor and occasionally the individual talents were higher in promise than payoff. Still the audience which filled the 700-capacity room for the dinner show last Friday (29) warmed up as the hour divertissement unfolded. The net impression is that the Heidt offering will draw its own class of patronage and more than gratify them. It is clean-cut and snappy throughout. It is never subtle.

Neither is the Cafe Rouge. Richard Kerr, who uses a high baby voice for his talk, whams across a number of applause-evoking impersonations of heavy-toned established pop singers. Kerr has variety and an air of promise that he'll mark his own 30th anniv in show biz one day. Johnny "In The Book" Standley exhibits less variety and more topical innuendo but his single specialty is a tour de theatre (and disk) with plenty of fissionable smack.

Booming-voiced Ralph Sigwald comes close to the close as Heidt sequences his talents for crescendo. Allen Brennenman, a singer; Russ Budd, a hooper; Lyzabeth Lynch, a tube-blowing shouter (good for a few giggles), and others. A considerable novelty early in the lineup is a boy, Jimmy Sheldon, announced as aged 12, and looking younger, who comes at a set of snare drums with the sustained fury of a hurricane.

Heidt show biz has nothing, but nothing, in common with Le Ruban Bleu or Copa. But he undoubtedly has lots of contact with, following among, and money's worth satisfaction for the rank and file of amusement seekers, who may be identified as those who register at the Statler. Land.

Mocambo, Hollywood

Hollywood, Jan. 28.
Amalia; Paul Hebert Orch (7); \$2 cover.

The Mocambo apparently is becoming the (Scotch and) watering-place of the west, with an entertainment policy leaning toward the Continental. Latest import to make a Coast debut at the bistro is Amalia, the Portuguese fado singer, who has played La Vie En Rose in New York and had a long run in Mexico City.

Warbler looks like a good bet here, though her boxoffice chances rest largely on word-of-mouth. It's the type of singing act that fits neatly into the entertainment demands of the Mocambo regulars and would mesh with the policy of perhaps half-a-dozen rooms around the country. She'd probably be lost, however, in the larger, more strictly commercial niteries.

Working with a pair of Portuguese guitarists and relying only slightly on the orchestra backing of the Paul Hebert crew, she makes a striking impression in a 20-minute stint. Its weakness, however, stems from the fact that only two of her Portuguese numbers, "Baion" and the original version of "April in Portugal," are familiar, and she does only one in English, "Hi Lili." Another Yankee tune wouldn't hurt, particularly since the accent is easy to take.

Dark-featured and with a compelling appearance, Amalia gains added visual impact through her caricaturing—a simple black shawl caught up at the shoulder with a jeweled clip. Vocally it's the material more than the actual voice that registers, since her warbling is only average. Guitarists work on stage with her.

Hebert crew continues to handle the dance chores with aplomb.

Kap.

Riverside, Reno

Reno, Jan. 28.
Jack Haley, Gautier's Steeplechase, Marvin Roy, Riverside Stars, Bill Clifford Orch; no cover or minimum.

Jack Haley, with his quiet, wide-eyed, stick-to-the-script delivery, is a little lost at first to Riverside-liners, who have just had the loud, ad libbing, fast-talking Paul Gilbert. Haley is well equipped with material but it doesn't seem to fit him. His jokes aren't bad. His chatter moves along, and his songs are fine. But hardly anything comes of these things at first.

Life begins to flow when Haley trots out many of the musically hits he launched. He himself looks revived and plaudits become enthusiastic instead of polite. "Button Up Your Overcoat" Did You Ever See a Dream Walking. "You're

An Old Smoothie" and "Wizard of Oz" get recognition and Haley loosens up in this familiar niche.

A circus arrangement follows Haley as the last phase of the show. The Moro-Landis line is so wonderful with its introduction to Gautier's Steeplechase, that the chase is not up to it. The ponies trot around the stage and the dogs jump from one to the other. One pup steals the act on his hind legs, dressed in tails and a false face.

Enough bulbs are produced during the stanza of Marvin Roy to light the theatre restaurant. The blackgloved magician produces various wattage from all over, pours liquid from the bulbs, and in a Houdini-like finale, pulls a string of a dozen vari-colored lights out of his mouth.

Bill Clifford's band gives flawless support to all acts. They're a real credit to the nitery. Mark.

Balinese Rm., Galveston

Galveston, Jan. 28.
Joe E. Lewis, Lois Ray, Bob Glass with Connie Kane; \$3-\$5 Sat. minimum.

With more than 100 Houstonians making the long drive, the Joe E. Lewis opening in the spacious Balinese Room was only marred by one thing—there weren't enough seats to go around. The rafter-packing gathering came early and stayed late to watch and listen to Lewis.

His ability to make comedy lines out of current happenings, national, state and local, defies explanation, but there's a howl in every line. With an original format that is supposed to spread itself to 15 minutes on the outside, it stretched for almost an hour and a half and rocked the big room from one side to the other. The guy's terrific.

Lewis was preceded by shapely little Lois Ray, who tips a neat tap, with her several mimics of Bill Robinson well received. She serves as a perfect Joe E. foil, and made more than a few friends on opening night.

The show and dance time—what was left after Joe E. was through—was well handled by Bob Glass and his orchestra, with Connie Kane proving a solid favorite on the vocals. Jedo.

Chateau Madrid, N. Y.

Alfredo Sadel, Tanya Reyes, Line (5), Pupi Campo & Freddy Alonso Orchs; \$3.50 minimum.

This east side Latin spot may not have any powerhouse layouts but it has a payoff formula. The decor is tasteful, the cuisine even more so and the floor shows, while modestly budgeted, have enough pace and flash to register as pleasing entertainment packages.

For the current lineup, Alfredo Sadel, a South American tenor, returns to this room with an effective repertoire of songs. Sadel, a handsome lad, sticks mostly to south-of-the-border numbers, projecting them with the Spanish equivalent of commercial schmaltz. On one current U. S. bestseller, "Rags to Riches," he handles the lyrics lucidly to rate a strong hand.

In the flamenco groove, Tanya Reyes taps through a standard terping routine with plenty of heel and castanet clicking. She's adept in this native dancing style, but should cut out the gumchewing while performing. It makes her appear more like a stenographer than a senorita.

The line of three girls and two boys shapes up nicely in a couple of production numbers, performing with verve and precision. Freddy Alonso's orch backs up the show competently and alternates on the bandstand with Pupi Campo's combo for customer dansapation in a variety of chile rhythms. Herm.

RALPH and LORRAINE

(The Boy and the Mannequin . . .)

HELD OVER Statler Hotel, Los Angeles, California

"Ralph and Lorraine, a dance team, do a wonderfully imaginative bit on a mannequin. They will be heard from."

—LEO GUILD,
Hollywood
Reporter.

Direction: M.C.A.



"Ralph and Lorraine pulled out all the stops in special dance routines. The Calypso and Mannequin numbers were especially striking. They were an immediate hit."

—RAY HEWITT
Los Angeles News
Available March 15th

Sensational

LOLO AND LITA LANNENGRAND

With Their "FLYING SAUCERS" and "ORIGINAL BALLOON CARTOONS"

Currently on Tour with GM 'Motorama Show' of 1954

Just Concluded

Waldorf-Astoria, New York

Followed by
MIAMI, Florida
LOS ANGELES, California
SAN FRANCISCO, California

February 22 - 28, "FERIA 1954" — Havana, Cuba

Thanks EDDIE ELKORT

Direction: LEON NEWMAN and MARK J. LEDDY

48 West 48th Street, New York

Judson 6-2760



"Solid Entertainment"

VARIETY.

Steve Gibson's RED CAPS

with DAMITA JO

Currently:

CIRO'S, Miami Beach

Direction: MCA

BUD and GECE

ROBINSON

Currently

CHICAGO THEATRE

Chicago

Direction—M.C.A.

Walters' Year's Work Represents Longest Route in Nitory Field

One of the longest nitory routes in the world is currently being offered acts by Lou Walters, operator of the Latin Quarters in New York and Miami Beach. Walters is able to offer talent more than a year's work.

Walters recently signed the Weire Bros. to a contract with sufficient options to carry the act for a year. As it works out, a performer can play the act a full season in Florida, thence to Las Vegas, where Walters has an arrangement with the Desert Inn to show his units. Following that, come dates in Reno and St. Louis, and then to the Latin Quarter, N. Y., where an act can stay for six months or more.

This arrangement makes the Walters route one of the lengthiest in the field. Among the turns that have gone the entire route with Walters are Les Charlivels, and the Ashtons are likely to ditto.

Sometimes this arrangement can be a handicap to the acts. Should Walters sign a performer to this arrangement it sometimes commits the turn to a specific nitory in Las Vegas, even though he could get a better deal elsewhere in the greenfelt country. However, the advantages far outweigh the disadvantages. A year's consecutive work is one of the rarest commodities in the field.

Vaude, Cafe Dates

New York

Henny Youngman has been signed for the Palladium, London, March 22. . . Chico & Harpo Marx teaming for a stand at the Desert Inn, Las Vegas, in June. . . Vincent Travers to tour with General Motors Motorama. . . De Marco Sisters signed for La Vie en Rose, N. Y., March 11. . . Joey Bishop pacted for the Copacabana, N. Y., on the Helen Traubel show, Feb. 25. . . Toni Arden inked for the Nautilus, Miami Beach, Feb. 24.

Publicists Guild to hold their annual Ballyhoo Ball, March 30, at the Hotel Astor. Co-chairmen of the event are Richard Mardus, Ivan Black and John O'Malley. . . Leonard Conner, along with Ted Hennigan and Lillian Lindeman, elected to the board of National Variety Artists. . . Billy Shepard opened at the Chateau, Rochester, Monday (1). . . Signed for the Balinese Room, Galveston, are Beatrice Kay, March 21, and Jackie Kannon, June 4.

HARBERS

NOW
SHAMROCK HOTEL
HOUSTON, TEXAS

and DALE

COMEDY MATERIAL
For All Branches of Theatricals

FUN-MASTER

THE ORIGINAL SHOW-BIZ GAG FILE
(The Service of the STARS)

First of 15 files \$7.00—All 15 issues \$22
Singly: \$1.05 Each in SEQUENCE ONLY
Beginning with No. 1—No Skipping!

- 3 BKS. PARODIES, per book \$10
- MINSTREL BUDGET \$25
- 4 BLACKOUT BKS., ea. bk. \$25
- BLUE BOOK (Gags for Stages) \$30

HOW TO MASTER THE CEREMONIES
\$3.00

GIANT CLASSIFIED ENCYCLOPEDIA
OF GAGS, \$300. Worth over a thousand
No C.O.D.'s

BILLY GLASON
200 W. 54th St., New York 19—Dept. V
Circle 7-1130

Special
Permanent Rates
from \$17.50 Weekly

Transient rooms
also available.

Hotel Winslow
MADISON AVE. & 59th ST.
New York, N. Y.

Jeannette Begs Off N. Y.

Date; Wants More Time

Jeannette MacDonald has begged out of the Hotel Pierre, N. Y., stand, which was to have started March 23. She's current at the Hotel Ambassador's Coconut Grove, Los Angeles, and presumably wants to give her turn more polishing before hitting New York.

Nelson Eddy, who worked with Miss MacDonald in many films, will start at the Pierre's Cottillion Room, Feb. 23.

Allen to Rescue

Of Vaude Troupe

Stranded in Can.

Vet trouper Fred Allen came to the rescue of a vaude unit that was in Canada without any funds. Allen advanced sufficient coin to a group of performers headed by Francis Renault to come back to New York.

According to Renault, agents named Lawrence Leon and Sam Young booked them for a promotion at the Pitt Memorial Hall, St. Johns, Newfoundland, under auspices of the Veterans Legion. Troupe, said Renault, came to the city at their own expense and upon arrival found that no such arrangements had been made by the promoters. Renault declared that members of his troupe, which had exhausted their available capital for fares to St. Johns, were left with no means of getting money and facing big hotel bills.

Renault appealed to the American Guild of Variety Artists in Boston, but was told they couldn't help him because he was behind in his dues. He then appealed to Allen, a friend of many years, for help in getting him and his troupe out of Canada.

With Renault in the unit were Pablo, a magic; Harry Watkins, Negro singer-dancer; Nellie Wright, pianist; Amelia Gilmore, dancer; Frank Wade, singer, and Nellisa, singer.

CAVALLARO SIGNED FOR B.A., MONTEVIDEO DATES

Carmen Cavallaro has been signed to do a series of theatre and radio dates in Buenos Aires and Montevideo. He'll start the South American jaunt March 2.

Following this trip, he'll work the Radio Centre Theatre, Havana, before returning to the U. S.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Feb. 2. Arthur Mayer, Ned Shugrue and Murray Weiss, Variety Club Hospital executives, in from N. Y. and Boston for the regular institution inspection and to supervise installation of the new 3-D equipment being installed in the main lounge room.

Murray (& Burns) Kisses emerged into the general hospital for a major overhauling, now back at the Will Rogers recuperating in solid comfort.

James Stewart, of Lubliner-Tring circuit and former manager of Clark Theatre, off to Chicago after hitting the medical good clinic jackpot; rated 10-day furlough, first out of the sanitarium.

Eric Cederberg, former film photographer for Metro and recently with Esquire, flashing his first nity clinic report but strictly a bed patient.

John (IATSE) Streeper, Atlantic City technician, beat a four-week bed siege and now in circulation for bi-weekly pictures and dining room privileges.

Ruth Cockrill, of Theatre Supply and Film Exchange, Charlotte, N. C., skedded for a major operation; her improvement since her first operation is a special mention.

Eugene (Dippy) Diers, of the Murphy Aqua Show, doing nip-ups, on receipt of another top medical clinic report; now a full-fledged member of amputatory gang.

Greco on Concert Tour With B'way Run Skedded

Jose Greco and his dance troupe of 27, currently on a concert tour, are slated for a Broadway engagement April 26 to May 15. House has not been set as yet. Tour, which opened in Richmond Jan. 14, following Greco's nitory run with a smaller group at the Empire Room of the Waldorf-Astoria, N. Y., winds up with the N. Y. stand. Greco's itinerary also includes two weeks at the Curran Theatre, Frisco, beginning March 1.

Greco also has a summer date at Lewisohn Stadium, N. Y., July 5 and a week at the Greek Theatre, L. A., beginning Aug. 16. While in Hollywood, Greco will also fill a film commitment.

CNE Returns \$379,897 to Toronto

As Surplus Profit from 1953 Fair

Toronto, Feb. 2.

In his second year as general manager of the Canadian National Exhibition here, Hiram McCallum, ex-mayor of Toronto, has turned in \$379,897 as surplus earnings to the city coffers. This despite a heat-wave which saw last fall's annual fortnightly show in a drop of \$162,000 on previous year's revenue for over 150,000 drop in attendance, though some 1,300,000 people clicked the turnstiles at 50c a head to rack up the second highest sur-

plus in the CNE's 75-year history. (Mark was set previous year when, after a civic cleanup of CNE operations, McCallum was appointed g.m.).

Financial statement for the '53 operation shows that admissions for the fortnight totalled \$738,650; the 24,000-seater grandstand show grossed \$499,773; exhibitors' space fees, \$475,255; concessionaires' CNE share, \$302,306; midway (Continued on page 65).



THERE ARE NO PEOPLE AS GOOD AS SHOW PEOPLE TO MEET AND SELL PEOPLE

TOP DRESS SHOP MANAGERS Wanted!

If you can forego the smell of greasepaint—

YOU'RE SET FOR LIFE!

MAE USHER, a gal you'll remember as one of vaudeville's greatest singles has been running a very successful ladies apparel shop for us for the last 20 years. This signal success can be paralleled many times.

We want top "guys and gals" of showbusiness extraction to run women's high fashion dress stores. No selling experience necessary. We will train and pay you while you learn and give you a chance for a future that has no boxoffice limit. You will be the STAR of your own store.

Call or write for appointment:

LORRAINE SMART SHOPS, Inc.
c/o Personnel
225 West 34th Street
New York, N. Y.
LO 5-7714



Night Club Reviews

Continued from page 62

Blinstrub's, Boston

with, but not part of LaRosa's act, is the comedy duo, Tim Herbert and Don Saxon, who serve nicely as warmer-uppers for the vocalist. Guys give out with zany impressions and a general fess of tomfoolery that earns them solid yucks. Michael Gaylord's orch, upped to 13 for this engagement, and aided by LaRosa's personal pianist during his stint, cuts the show in workmanlike fashion, also setting customer terping tempos. Lou Weir fills in the lulls on the Hammond. *Elie.*

Casablanca, Miami B'ch

Miami Beach, Jan. 30. *Billy Daniels with Benny Payne, Gene Baylos, June Taylor Line (7), David Tyler Orch; \$6 & \$5 food or bev. minimum.*

Largest hotel-cafe among the oceanfront swankeries is the Club Morocco (550). Limited on running hours and local ordinance which enforces a 1 A.M. stop on entertainment and dancing, the owners have found difficulty in striking on a show policy which will enable them to make the room a profitable operation. Several seasons ago a bigname policy was tried with in-and-out results. Past year found summer legit installed with good start, then fadeout once season crowd arrived. They're trying again, this time adding first chorus group to play a hostel, plus Billy Daniels and Gene Baylos.

The draw of Daniels in this area was evidenced opening night with turnaways for first show and solid house for second. Added was the group of pub-crawlers who make every preem. Despite the big till-take, operators aren't predicting solution of their patronage problem until they see what happens come post-weekend.

Daniels comes up with his standard catalog that features adroit mixture of torch, ballad and bounce tunes. A bit more subdued than when seen on previous occasions, he injects a soft touch to such pops as "I Love Paris" and "Stranger in Paradise" to garner rapt attention from the disaffairs. The blend-in of a drive-rhythm, dueting with ace accompanist Benny Payne on medleys and encore toppers "Black Magic" and "Viddish Momma" tote him wham bo-oh. Always, there is the sexy touch and occasional mobile manner around mike to hold attention throughout.

Baylos has played most bistros in town—hotel or night club—through the past six or seven years. The regular return has made him a well-known face to the cafegeers. Material, in that time, hasn't changed much, although new biz interwoven brightens his routines. June Taylor has brought in one

of the handsomest set of chorines seen in these parts in many a month. Long stemmed eye-fillers, in brief, smart costumes, set up a brace of precision heel-and-toe designs that gathers heavy mitts from the viewers. The intricate patterns are handled with assurance. Group almost stole the show on opening night.

David Tyler and his orch set up the backgrounds superbly. *Lary.*

Hotel Chase, St. Louis

St. Louis, Jan. 29. *Ames Bros. (4), Harry Mimmo, Rafael and Parisienne Models (3), Art Lowry Orch (11); \$1-\$1.50.*

A layout of new faces headlined by the Ames Bros. is drawing near-capacity mobs to this west end spot, and the spenders are getting plenty in the 70-minute session that is brimming over with a neat variety of entertainment. Half of the session is consumed by the Ames group, whose repertoire runs the gamut from pop ditties to oldies, with impressions and some comedy tossed in, all of which scores heavily.

Their interp of "Clancy Lowers the Boom," with the boys reverting to Irish brogue, is but one of the numbers that cops a resounding hand. Their impressions of Frankie Lane, Billy Eckstine, Nat (King) Cole, Ezio Pinza and Johnnie Ray with a wet towel being wrung dry before the mike, are sockeroo.

Sessions opens with Rafael and his two shapely blonde lookers, who wear dresses he fashions, and with a gal joining him for some acre bits.

Harry Mimmo, diminutive comic, wins chuckles for his pantomime. His running gag with ringsiders cops a heavy mitt. Art Lowry's lads have a big job on their hands for this session but turn in a neat stint. *Sahu.*

Horizon Room, Pitt

Pittsburgh, Jan. 26. *Lecuna Cuban Boys, Nelle Castell, Rafael Hernan; no cover or minimum.*

First time in Pittsburgh for the Lecuna Cuban Boys. It won't be the last. They're slightly terrific, musicwise, showwise, and virtually everything elsewise.

Besides dishing out the dance music here, in all kinds of rhythms, they step out with a floor revue that goes like a blue streak. The emphasis here, of course, is Latin-American flavored and that's where they shine. Handsomely outfitted in flashy, native costumes, Cuban Boys drive from one crack number to another and three quarters of an hour passes in nothing flat.

Organization, which still has six members of the original troupe founded in 1930 by Ernesto Lecuona, composer of "Siboney" and "Malaguena," has showcases for individuals and group combinations and they're all compact and showy, vital and tasty.

Featured are Nelle Castell, a bundle of Cuban dynamite whose shakes practically send the Horizon Room into convulsions, particularly when she ties a string of maracas around her hips and lets go, and Rafael Hernan, good-looking singer who has a fine set of pipes and puts them to good use in several tunes, particularly "Granada." All makes for capital entertainment. *Cohen.*

Chez Paree, Chi

Chicago, Jan. 29. *Helen Traubel (with Burton Farber), Buddy Hackett, Du Pree Trio; Brian Farnon Orch (10); \$3.50 minimum, \$1.10 cover.*

Hefty advance reservations for this show augur lush business for the coming three weeks, as Helen Traubel develops into something of a nitery sensation in this territory. This is her second appearance at the Chez, the first being her debut nitery date, and it's clear this time that she is nicely acclimatized to the cafe environs. As a result, some of the excitement of experiment that marked her first visit is gone, but this is amply replaced by the comfortable confidence that bespeaks a real trouper.

Through her segment—Miss Traubel's accolades range from salvos to a standing ovation, as she sells everything her voice issues. This mighty voice, underscored by robust friendliness, needs no extraneous hues or larynx acrobatics to distinguish it either in the pops, blues or classical idioms. If she proves anything, it may be that "Bill Bailey" is not so far a cry from Wagner as supposed.

Song spread resembles that of her kick-off show with same open modley (not written originally for soprano voice), essayed midway, "St. Louis Blues" and her Jimmy Durante specialties held for wrap-up punch, and her pop offerings updated. Opening pieces, saccharine operetta choices, are the least exciting of her output. Burton Farber is expert in piano accompaniment and contributes pleasantly to the patter.

Sleeper act on the card is robust comic Buddy Hackett, whose only previous appearance in Chi was on the legit shelf with "Call Me Mister" in 1947. Even funny to look at, he rouses the house from walkout, and rocks it in paroxysms with his Brooklynese monology that involves a Mickey Spillane voice, assorted army and household gags and a Chinese waiter bit that wins a begoff. More than his material, the essence of his comedy is side-of-mouth speech, brassy naivete and devastating timing. He scores at every table.

The two charmers and lead guy who make up the Du Pree Trio tee off in exuberant terpolery that sets the buoyant mood. Male member takes the fore in a few brief tap solos that are first-rate, and the assisting females are pleasant diversion. Brian Farnon orch is customarily good on backing, and divides interim dance chores with Chamaco Rumba Band. *Les.*

Blue Angel, N. Y.

(FOLLOWUP)

The Blue Angel's system of revolving bills brought in warbler Josephine Premice and hillbilly comic Andy Griffith last week for the exiting Charles Trenet and Orson Bean. Holding over were madcap songstress Jorie Remes and the fresh young singing duo, Roy Kral and Jackie Cain. In all, this is a tidy package that'll please the Angel's patronage.

At show caught Friday (29), Miss Premice drew rapt attention but failed to come up with anything of sock proportion: She handles her medley of calypsos and rhythm tunes with zest, but similarity of style lessens overall impact. The interjection of a few more ballad numbers would be a neat change-pacer and bring her home a surefire winner.

She starts off breezily with "Pull Your Shafes Down, Marie," slows up for a nifty workover of "There's Honey In The Honeycomb" and regular 12-minute stint. *Jedo.*

from then on it's all in the same genre. However, her stage savvy and delivery win an encore turn. Griffith, who got the nod from bonifaces Max Gordon and Herbert Jacoby because of his disclicks on Capitol, "What It Was, Was Football" and "Romeo and Juliet," is under New Acts.

Miss Remes remains a potent destroyer. She tears apart blues singers, Slavic songstresses and phone conversationalists. It's punchy satire delivered with deft strokes. She also scores with her own version of "Can't Help Lovin' Dat Man" and a tickling special material bit tagged, "It's Better To Be The Other Woman."

Kral and Miss Cain bring a fresh, exuberant touch to their material. Styling is slightly in progressive music vein but it's easy to take. The come off nicely in a session that includes such numbers as "Season In The Sun," "I'm Forever Blowing Bubbles," "The Party Was A Big Success" and "Bargain Day."

The Jimmy Lyons Trio and Bart Howard's keyboard supply top internish music as usual. *Gros.*

Edgewater Beach, Chi

Chicago, Jan. 29. *Rosalind Courtwright, Johnny O'Brien, The Belmonts, Bob Kirk Orch (10); \$3.50 minimum, \$1 cover.*

This is another of the Marine Room's patented something-for-everyone spreads—a femme thrust, a standup comedian and a terp duo. Combination traditionally does well at the hostel with its family and conventional patronage. Current revue should be no exception, with pleasing representation in each of the departments.

Although the bill's topper, Rosalind Courtwright, is not too familiar hereabouts, having been here last five years ago at the Palmer House, she bridges the gap easily and quickly with a neatly-tooled collection of songs that show off a pleasant voice and plenty of poise. Her cheerful deportment captured the dinner crowd on show caught as she unspooled 10 numbers, ranging from several special material ditties to such well-knowns as "Great Day" and the "Income Tax Song" from "New Faces." It's a summed she's subsequently scratches the fairy tale about little boys, which is definitely out of place in this room.

Comedies are handled by Johnny O'Brien, who seemingly deliberately handicap himself with vintage gags. But he keeps piling them on so fast that he builds response despite the familiarity of his routines. When he gets to his harmonica choochoo train specialty, he has the payees with him for a solid climax.

The Dancing Belmonts launch the proceedings with some fine terping that captures immediate attention. Their timing is top-notch in all their moves and they spice their routine with some good comic overtones. "The Lady Is A Tramp" goes over especially well. Bob Kirk and his band backdrop in okay fashion. *Dave.*

Oasis Club, Houston

Houston, Jan. 25. *Paddy Wing, Day Dreamers, Al Pliner Orch; \$2.50-\$3.50 Sat. minimum.*

At least temporarily getting away from "bellyrinas," the Oasis Club has introduced a different type of entertainment. It's a tossup which has top billing.

The Day Dreamers, a singing group composed of Charles Kloer, Willard Reese and personable and peppy Jan Partridge, have devised a series of routines that make them topdrawer entertainment.

They vary their spots to cover all tastes and do a fine job on all. Only weak spot may be a bit of overacting in their "cute" routines, but that's overlooked when they really get solid with their harmonizing, and special effect numbers.

Paddy Wing, a Chinese boy, spins a mean tapping hoof. He has an affable charm that goes along with his youthful appearance and his most difficult routines seem too easy the way he does them. He has a polished style in keeping with immaculate dress and gathers plenty of handpatting during his

Biltmore Bowl, L. A.

Los Angeles, Jan. 21. *Alice Tyrell & Dick Winslow, Ladd Lyon, Artie James, Morro-Landis Starlets (12); Hal Derwin, Bill Black, Derwin's Orch (14); \$1-\$1.50 cover.*

There's nothing distinguished in this layout flogged by Joe Faber for the next six weeks, so the Biltmore Bowl will have to draw on its other attributes: the downtown nitery beat it's a favorite haunt of transients and middleagers for vittles, entertainment and the dance.

Toplined are Alice Tyrell and Dick Winslow, their second time around, in songs, mimicry and comedy of a sort. She carries the act with impressions of Judy Garland, Lena Horne, Lily Pons and the Ozark version of Dorothy Shay. For a closer they should have come up with something more original and less showpans than "Baby It's Cold Outside." He's mostly a piano sitter and horseteeth massager and lets her do the fronting. She's a talented comedienne with a strong set of pipes and perhaps should have done one number straight. Act needs tightening and livening and some new material wouldn't be unwelcome to the ringsiders.

Other two frames in "Fun Frolics of '54," billed as "the season's most lavish revue," which it isn't, lean to novelty. Artie James is a streak on rollers, taking 100 turns in 20 seconds, and Ladd Lyon, from the London's Palladium, chuckles his way through a balancing turn with a girl lured from a table. It's too obvious so he ups and admits she's a plant. Perched on chairs legged in beer bottles, they prove skilled equilibrists if not provocative clowns.

Line of 12 Morro-Landis girls is brightly costumed and well-drilled if short on eye-feasting gifts. Hal Derwin knows this clientele so well that the lift of his hand brings the leg-shakers swarming to the floor. He and Bill Black take care of the vocals in good style. *Helmu.*

Alan Gale's, Miami B'ch

Miami Beach, Jan. 30. *Alan Gale, Freddie Stewart, Larry Foster, The Williams (2), Teddy King Orch; \$6 food or bev. minimum.*

Latest entry on the nitery belt is Alan Gale's new location for his Celebrity Club, the former Copa City. There's been plenty of pro and con gab among the trade here on how he will make out in the huge room, running on a one-show nightly policy with a limited budget that is a far cry from the cascades of cash poured out for name talent by former operators such as Bill Miller, Ned Schuyler and the man who built the place, Murray Weinger.

If opening night mob was any indication, the frenetic Gale may have hit a jackpot. But again, as in the case of the Casablanca's Club Morocco, which opened same

(Continued on page 65)

LEW BLACK and PAT DUNDEE
(Beauty and the Beast)
A new note in Glamour Comedy
Staged by Mervyn NELSON
—M—
CASS FRANKLIN
Lou Walters Ent.
1776 Broadway
New York



Phil-Web Attr.
48 W. 49th, N. Y. C.
PL 7-2280

KEN BARRY

CLOVER CLUB,
Miami.
CHUBBY'S,
Carmen, N. J.

SEVILLE THEATRE,
Montreal
BRADFORD HOTEL,
Boston, Mass.
LAKE CLUB,
Springfield, Ill.

JACKIE HELLER'S,
Pittsburgh.
CASA SEVILE,
L. I. N. Y.

Currently at CIRO'S, Phila.

Endorsed by Men Who Know Talent Best

GEORGE BOURKE, Miami Herald
PAUL BRUN, Florida Sun
MORRO V. COHEN, Pittsburgh Gazette
FRANK BROOKHOUSER, Philadelphia Bulletin
GEORGE TAYLOR, Montreal Herald
JERRY GAGHAN, Philadelphia News

Don't You Want to Try a Comedian With a Record Like This?



Wee Wee Gallez
COMEDienne
Management
HESS MAYER
420 MADISON AVE.
New York PL 5-4564

HAIR GOODS
by America's Leading
Authority...
M.J. GOLDSTEIN
FALLS-WIGS-CHIGNONS
TOUPEES-BRAIDS
"Everything in Real Human Hair"
CHICAGO HAIR GOODS COMPANY
428 So. Wabash Ave. Chicago 5, Ill.

PAUL WING
NEW DANCE SENSATION
Just Concluded
CHI CHI CLUB, Palm Springs
Featured in Show with CARMEN MIRANDA
Direction: TOY AND WING
Contact: RAY LYTE AGCY., 205 S. Beverly Dr., Beverly Hills, Calif.

Night Club Reviews

Continued from page 64

Alan Gale's, Miami Beh night—also to capacity crowds—the skeptics have adopted a wait-and-see position, albeit Gale has utilized the same policy in smaller settings with great success and, on a larger scale, in Manhattan's former La Martinique.

Gale literally knocks himself out in a show running over two hours which has him onstage almost throughout. The accent is on Yiddish humor, the entertainer informing those few not of the race who are in the audience, that he concentrates on running a club for "my people." It makes for a running gag in which he interprets the language for these few.

The admixture he compounds is adroitly angled for the almost fanatic following that comes to see him regularly, ranging from family, growing-up days, through interchanges with ringleaders, waiters, sometimes serious approach that verges on the evangelistic. He keeps the moods changing, the howls hearty and the demands for more mounting.

Freddie Stewart purveys a well-blended set of oldies and pops. Lad works out his songalogue in easy, assured pattern to earn himself warm reception. Joins with Gale on bits that show flair for straightening.

Larry Foster is a well-versed singing mimic. His rundown of the toppers in the ranks runs the gamut of styles and names with standouts the Tony Martin-Pinza-Johnnie Ray carbons. Gale interjects a funny piece of biz in the Ray segment to add more hilarity. Young dance duo, the Williams, are lithe, adept terps with a modern slant to their tappings. Routines reveal imagination and a fresh touch.

But it is Gale who is the show—singing, gagging, "preaching," ad libbing and in general creating the atmosphere of a house party in what was, before, one of the colder rooms around. *Lary.*

Eddys', K. C.

Kansas City, Jan. 27. Felicia Sanders, Bobby Winters, Tony DiPardo Orch. (8); \$1 cover.

Songstress Felicia Sanders is

coupled on this show with comedy juggler Bobby Winters. With the usual firm support from Tony DiPardo and orch, the show covers a well-paced 35 minutes and is more than satisfactory on its entertainment ingredient.

Winters, as the juggling nitwit, has the opening portion to run through his retinue of tossing trio of balls, Indian clubs and tambourines, with comedy maneuvers and asides for a lively turn throughout. It's his initial appearance in this spot, as it is for Miss Sanders.

Chirp takes over for the second half, warbling a list of songs much in the romantic and dramatic tenure of her recent "Moulin Rouge" platter. Her contribution is entirely singing, with little embellishment in the way of variety of numbers, lighting or presentation. Albeit her warbling is first-class on the heavy ballad, a string of seven such numbers gets to be a large portion for nightclub payees.

She keys the proceedings by opening with "Moulin Rouge" and follows through a list including "Lucky to Be Me," "They Didn't Believe Me," "Billy Came Home" (an original), "While We're Young," "Music, Maestro, Please," and "Come Rain, Come Shine." *Quin.*

Mars Club, Paris

Paris, Jan. 30. Ronnie Grahame, Art Simmons; minimum, \$1.25.

This intimate spot is one of the most stable of the American-owned clubs here. Featuring a singer and piano, club also shapes as a neat windup spot with hot past-timers, chile con carne and hamburgers a comeon for the nostalgic. Open every night till dawn.

Club also has a reasonable tag. Ronnie Grahame is a slim, English gal who chortles a group of the sophist ballads in a smart, stylized manner. Seated at the piano, she sustains a mood of engaging malice and smooth warbling for mits. When she solos with accomp she has a tendency to slide off into standards that break the mood of her style. Art Simmons plays his fine piano and adds good background color to the hum or fine listening in his more pointed jazz renditions.

Club gets the U. S. and French younger set. *Mosk.*

Hotel Monteleone, N. O.

New Orleans, Jan. 26. Louise Martell, Danny Deane Orch. (7); \$2.50 minimum and cover.

Louise Martell, redheaded, warbler with a Kate Smith silhouette, has something for mirthy patrons. Her song delivery brings pleasure dividends as she socks over tunes that veer from novelties like "Tourista" and "Making Room For Little Louise" to change of pace ballads like "There Is No You" and "September Song." Conitrolo impresses in practically all tempos.

She handles her material adroitly and displays a spirit of camaraderie that's easily communicated to tableholders, from whom she grabs maximum response.

Besides backing Miss Martell's singing neatly, Danny Deane and his society crew continue to deliver expertly for the dance sets. His smooth, melodic rhythms keep floor well-filled. *Lutz.*

Thunderbird, Las Vegas

Las Vegas, Jan. 26. Sauter-Finegan Orch. (25), Helen Gallagher, Pepper Davis & Tony Reese, Sally Sweetland, Andy Roberts, Kathryn Duffy Dansations (8); no cover or minimum.

A big orchestra that can project sounds to tingle a spine, the Sauter-Finegan band is making a two-week stand that is clicking the turnstiles. The 25 musicians, led in turn by pair of maestros, offer the story of an amazing band, and with Helen Gallagher and Pepper Davis and Tony Reese on hand for nonsense and vocals, a good bill of fare is assured.

New directions in music are easily discernible to listeners charmed by chimes, celeste, glockenspiels and the like as "Now That I'm In Love," actually the "William Tell" overture, opens show. Bespectacled Ed Sauter and handsome Joe Finegan are good showmen as well as conductors in premiere western engagement presented by Hal Braidis.

"Honey Jump" impels full orch to its feet to play kazoos en masse as Kathryn Duffy Dansations perform slick line number. Andy Roberts does okay warbling of "With These Hands." Another musical niche is achieved by group with "Yankee Doodle Town," brass lending a rousing impetus. Sally Sweetland, band vocalist, renders a touching "Autumn Leaves." Orch socks with "Doodle Town Fifers." A full-bodied musical gem is uncovered in "Midnight Sleigh Ride," with versatility of band members getting strong play. "April In Paris" and "Holiday" are good, while "Harlem Nocturne," featuring ballerina Christine Carson, completes unusual repertoire during the 70-minute show.

Miss Gallagher, on a trifle long, could shuffle numbers around a bit for smoother presentation. Effervescent personality is good in "Fancy Free," and "Love Isn't Born—It's Made." In long scarlet slacks with evening gown top and flowing sash, Miss Gallagher pipes and terps "Story of My Pal Joey" (the Broadway starlet) which would be terrific finale. From "Hazel Flagg" (most recent Gallagher opus) she performs "The World Is Beautiful Today" with fine sensitivity. "That's Entertainment," a diverting number, is nonetheless anti-climatic after previous pair.

In first local showing, Davis & Reese are good crowd-pleasers in comedy, songs and dances. Impressions of Frank Sinatra, Ted Lewis and Four Aces are solid. They're tops in taps and topper of all is an hilarious radio interview in the dressing room of a punchdrunk prizefighter. Kettledrums are in for terrific beating by pair to conclude a wild session. *Fade.*

Hotel Roosevelt, N. O.

New Orleans, Jan. 26. Jan Garber Orch. (15), Evers & Dolorez, Rex Owens, DeSantos Trio, Thelma Graeen, Ted Stanford; no cover or minimum.

Seymour Weiss has come up with another layout that should mark hefty results with return engagement of diminutive Jan Garber and his musical crew, established faves here. Garber outfit is one of the classier crews with its rhythms and melodies, plus entertainment values to boot.

Though heavy on the sweet side, the orchestra has no compunction about swinging out when necessity dictates. Leader carries a big library of tunes. From this he calls up a varied selection of pops,

Nudes Travel Fast at GI Bases In Britain; VAF Bans Strippers

London, Feb. 2.

A complete stopper on indecent shows at U. S. service installations in Great Britain has been enforced by the swift action of the American Embassy, following an exposure in the British press. Allegations that nude shows were being bootlegged into American camps were made the subject of an immediate protest by the Variety Artists Federation. Latter now has negotiated a satisfactory arrangement with the U. S. Embassy here.

A ruling went out from Grosvenor Square last week forbidding the holding of stag shows in the future. At the same time, camp commanders who book their own shows were given a list of reputa-

ble agents from whom future programs were to be negotiated.

A joint committee set up by the Embassy in conjunction with the VAF and the Agents Assn., held its first meeting in Grosvenor Square last week. The Agents Assn. supplied a complete list of reputable agents and this is being circulated to all GI installations in Britain.

The allegations, which first broke in the Empire News, claimed that performers with little or no talent were being hired at U. S. service camps to appear in the nude. Their performances were a complete violation of British theatre regulations, which demand that nude performers should always remain stationary on the stage. Eye-witnesses described incidents where the girls walked right through the theatre in close proximity to the audience.

Mex Folklore Group Is Home From O'Seas Fiasco

Laredo, Tex., Feb. 2.

A group of 22 Mexican folklore artists who were stranded without funds or passage in Belgium last month have crossed into Mexico here on the last lap of a long trip home. Mexican government bailed them out in Belgium and arranged for passage home.

Manuel Llerena, in charge of the group, accused the show's contracting agent of defrauding the group out of a month's salary and passage back to Mexico.

Cogert Re-elected Head Of New England Agents

Henry M. Cogert has been re-elected for the fifth consecutive term to the presidency of the Theatrical Agents Inc. of New England. Others chosen were Harry Drake, vespee, and Jacy Collier, secretary-treasurer.

New board includes Frank Soper, Jimmy Kennedy, Danny White, Fred Mack and Ray Mullin. Latter is president of the Rhode Island Theatrical Agents Assn., which is affiliated with TAINE.

novelties, Dixieland, Latin rhythms and medleys.

Garber gives featured play to vocals, dividing the assignment between Thelma Graeen, attractive thrush; Ted Stanford, handsome young baritone; and a trio composed of Bill Klees, Frank Betten-court and Stanford. Miss Graeen adds a good deal to the orch with her looks and pipes. Diminutive leader seems content to introduce the acts and let his sidemen and singers take the spotlight.

Teeing off the acts, Evers & Dolorez, tightwire artists, win plenty of palmpounding for their dancing, splits and balancing.

Rex Owens generates plenty of laughs with his "mouthings" of recordings, hip swinging and pantomime. His best impression is that of Lawrence Tibbett singing Figaro's aria from "Barber of Seville."

The DeSantos Trio—two gauchos and a gal with a nifty chassis—keeps patrons at high pitch with exciting gymnastics, plus intricate dance steps. Men fly through air with daring flips and tricks to win vigorous applause.

Garber does neat job of emceeing. *Liuz.*

Toronto

Continued from page 63

share, \$122,301; plus \$40,354 on catalogs and souvenir books.

Jack Arthur's nightly grandstand show, at \$3 top plus 50c grounds admission, on that \$499,773 gross, cost \$616,752 to produce but was the big nightly draw, with Victor Borge headlining for a 15-minute stint, and surrounding spectacle of 60 line girls, 40 show girls, 30 boy dancers, mixed chorus of 68 and 60-piece orchestra, setting an all-time CNE record on closing night for a \$38,800 take, with a last-minute 2,000-bleacher seats setup.

Permanent buildings on the 374-acre site are carried on the balance sheet at \$2,168,932 but replacement value, on present-day construction costs, is set at some \$50,000,000, with the CNE debt-free except for \$124,000 on electric light installations which, on debentures, will be paid off in '58.

"Hilariously talented youngster with sock routine." —VARIETY



WILL JORDAN
DETROIT
ATHLETIC
CLUB

February 8th

Personal Management:

MILTON H. BLACKSTONE

565 5th Ave., New York EL 5-1540

Direction: MCA

WHEN IN BOSTON

It's the

HOTEL AVERY

The Home of Show Folk
Avery & Washington Sts.

"Special Material by VISK" . . . the signature that lends prestige to your act. For information write

A. GUY VISK

Writing Enterprises
"Creators of Special Comedy Material"
14 Hill Street Troy, N. Y.
(The Mirthplace of Show Biz)

Latest Comedy Material for MC's, Musicians, Entertainers, etc. Send for our latest price list of great ORIGINAL gaglines, monologues, ditties, parodies, songs, etc. Written by show biz top writers. Or send \$10 for \$50 worth of above. Money back if not satisfied.

LAUGHS UNLIMITED
104 W. 45 St., N. Y., N. Y. JU 2-0373

America's Most Versatile Dancing Star

BETTY LUSTER

Currently Appearing and
HELD OVER

CLOVER CLUB, MIAMI

Opening in the Spring, PALLADIUM, London; SAVOY HOTEL, London; MOULIN ROUGE, Paris, and an extensive European Tour.

Direction: GENERAL ARTISTS CORP.



VARIETY BILLS

WEEK OF FEBRUARY 3, 1954

Numerals in connection with bills below indicate opening day of show

Letter in parentheses indicates circuit. (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY
 Music Hall (I) 4
 Marjorie Murray
 4 Step Brothers
 Eric Hutton
 Gaylord
 Victor Moreno
 Anthony Makas
 Rockettes
 Corp. de Ballet
 Sym. Ore
 Palace (R) 5
 Berk & Hallow
 Phil Ramone
 Burton & Janet
 Ronald & Rudy
 Hyde & March
 Faubus Rivera 5
 Don Cummings
 3 D's
BROOKLYN
 Par (P) & only

Festival Modern
 American Jazz
 Dixie Gillespie
 Earl Garner 3
 Nov-Elites
 Charlie Parker
 Lee Konitz
 Candido
CHICAGO (P) 5
 Jay Lawrence
 B & C Robinson
 Cathy Barr
 Nov-Elites
MIAMI
 Olympia (P) 1
 W. & C. Davis
 Papa & Renee
 Rusty Draper
 Lowe Hite & S

Village Vanguard
 Ed Mobler
 Willie Wood
 Trude Adams
 C Williams Trio
Blue Angel
 Tany Roman
 Neville Black
 Val Navaro
 Grace Nichols
 Bob Weidick Trio
Black Orchid
 Lurline Hunter
 Ann Russell
 Ken Sweet Trio
 Chaz Paree
 Helen Belmont
 Buddy Hackett
 Du Free Trio
 Brian Parnon Ore
 Chumaco Band
 Conrad Hilton Hotl
 Margie Lee
 Dick Schile Ore
 Lippe & Balisch
 Bobby May
 Bob Bromley

Waldorf-Astoria
 Dolores Gray
 N. Brandywine Ore
 Mische Borr Ore
CHICAGO
 Bill Griffin
 N & J Waldo
 Boulevard-Dears (7)
 Boulevard-Dons (6)
 F Masters Ore
Crossroads
 Buddy De Vito
 Dorothy Langdon
 Gloria Brooks
Edgewater Beach
 Rosalind Courtlight
 Johnny O'Brien
 Dan Campbell
 Bob Kirk Ore
 Encores
 D. Arden Shaw
 Gramercy 5
Palmer Mouse
 Pétachou
 Amin Bros (2)
 Francis Brunn
 Empire Eight
 Emil Coleman Ore

MELBOURNE
 Tivoli (7) 2
 John Bythe
 Elcomber
 O'Hagan & Stead
 Murcas
 Skating Merenos

Australia
 Guss Brox
 Dawn & Cleary
 Babs McKinnon
 Betty Meddings
 Ballet Girls
 Ballet Girls

Blackpool
 Palace (I) 1
 Peter Cavanagh
 Yvonne Prestige
 Betty Brayne
 Bayers Dots
 H. Vadda Girls
 Kovno TP
 Eve & Toots
 Ben Waddington
 Al Corliss
BRITTON
 Empress (I) 1
 John Regan
 Fayne & Evans
 Jimmy Wheeler
 John Overbury & S
 Peter Raynor
 David Hurst
 Les Fontaines
 5 Nadines
CHELSEA
 Palace (I) 1
 Frasers Harm Co
 Harold Berens
 Bill Maynard
 Fluck & Lucas
 Hill Billy Ranchers
 Don Cameron
 French & Lake
CHISWICK
 Empress (I) 1
 Billy Cotton Bd
 Evi & Evert
 John Burns
 Terry Scott
 I. Sharpe & Iris
 Monadors & A
 Key & Ronny
EAST HAM
 Granada (I) 1
 Yvonne Prestige
 Monadors
 Devine & King
 Metropolitan (I) 3
 Jimmy James Co
 Ben Liddle
 Sirdani
 Le Hine & Gorhardt
 Guy & Pierre
 Ronnie Collins
 Dr. Crookall Co
 Shane & Lamar
HACKNEY
 Empress (I) 1
 Anne Shelton
 5 Skyliners
 Stan White & Ann
 Peter Smith Ore
 4 Keltors
 L. & P. Lewington
 Bruce Forsyth

JOAN & ERNEST
NORWICH
 Hippodrome (I) 1
 Victor French Ore
 George Meaton
 Sylvia Campbell
 H. Vadda Girls
 John Hinde
 Terry James
 Waddington & Dorraine
 Hippodrome (M) 1
 Renee Dymott
 John Regan
 Kay Korte & Gene
 Dawn White Co
 John Overbury & S
 H. Norman & Ladd
 Ghanou Bros & J
 Leslie Randall Ore
EMPIRE (I) 1
 Carrol & Levia Co
 Victor French
 Teen Ager
 Raynos
FINSBURY PARK
 Empress (I) 1
 Laurel & Hardy
 3 W. & C. Davis
 Alan Rowe
 Newman Winsley
 Victor French Ore
 Victor French Ore
 Paul Arenas
 Chas. & Kerna
 Krandon & Kerna
GLASGOW
 Empress (I) 1
 Charles & Leslie
 Dorothy Watson
 Laurie Watson
 Tony & Ruby
 John Lockwood
 Guy Church
 Wondertones
NOTTINGHAM
 Empress (I) 1
 Don Phillips & M
 Roy Bell
 Derek Roy
 Hyden Baker
 Dr. Crookall Co
 Peppino Circus
PORTSMOUTH
 Royal (M) 1
 Hal Moxey
 Merle & Marie
 3 Lesters
 John Hollis
 Nico & Alex
 Larry Macari 5
 2 Anglos

Ambassador Hotel
 Gordon MacRae
 A. Benny & Hodges
 Will Wood
Band Box
 Billy Gray
 Larry Green Trio
 Bar of Music
 Arthur Blake
 Jack Manners
 E. Bradford Ore
Blithem Hotel
 Tyrone & Winslow
 Ladd Lyon
 Eddie James
 Hal Derwin Ore
 Ciro's
 Nat "King" Cole
 Dick Schile Ore
 Bobby Ramon Ore
 Charley Fey's
 Weir Bros
MANON SMITH
 A. Browne Ore
 M. Mocombe
 Amal
 Paul Herbert Ore
 Mastrou Rouse
 Arthur H. R.
 De Castro Sis (3)
 Dominique
 Dominique Johnson
 Louella Hoff
 Borbetts (5)
 Gina Genardi
 Dan Campbell
 Pluff Charlton
 Bob Snyder Ore
 D. Arden Shaw
 Stetler Hotel
 Continentals (5)
 Clifford Guest
 Ralph & Lorraine
 Frankie Carle Ore
 Ron Perry Ore

Atlantic Hotel
 Henry Tobias
 Sid Lewis Ore
 Peppino Circus
Algonquin Hotel
 Buddy Walker
 John Hinde
 Tony & Ruby
 Bar of Music
 Bill Jordan
 Guy Rennie
 Harvey Bell
 Beth Chellis
 Gina Vassallo
 Ethel Davis
 Fred Thompson
 Art Tatum
 Guy Rennie
 Preacher Rollo 5
 Ray Mamba Ore
 Lynette
Beachcomber
 Sydney Tucker
 Betty Hutton
 C. Raly Dancers
 Harry Richman
 The Romances
 Len Dawson Ore
 Casablanca
 Billy Daniels
 Gene Baylon
 June Taylor Girls
 Dave Tyler Ore
 Cal & Ruby Club
 Alan Dale
 Freddie Stewart
 Betty Foster
 The Williams (2)
 Freddy King Ore
 Ciro's
 Frances Faye
 The Red Caps
 The Trenzlers
 Lena Horne
 Mary Gray
 Betty Hutton
 Tony Lopez Ore
 Solma Marlowe Line
 Woody Woodbury
 D. Lido Hotel
 Joyce Bryant
 Freddie Vivian Baker
 Freddie Calo Ore
 Empress Hotel
 M. Dany Dancers
 M. Dany Dancers
 L. Aligon
 Chuy Rides Ore

L'Aiglon Stripes
 Charlie Farrell
Latin Quarter
 Jane Morgan
 Bernard Bros
 The Sponys
 Veronica Bell
 Cliff Guest
 Ralph Young
 Pirocks
 Ernie Amato
 Cortez Ore
 Cammo Ore
 Gloria & Ina
 Sid Stanley Ore
 Allan Drake
 Lord Tarleton
 Jack Stuart Ore
 Jeannie Moore
 Leon & Eddie's
 Myra Davis
 Trini Reyes
 Acres O'Reilly
 Jackie Gordon
 Billy Austin
 Nancy Gray
 Charlotte Waters
 Billy Gray
 Ralph Gilbert
Maupius Hotel
 Larry Storch
 Bronck & Ina
 Sid Stanley Ore
 Allan Drake
Palte
 H. Stern Stripes
 Sam & Seel Hotel
 Mimi Benzell
 Eddie Snyder
 Sacari Ore
 Ann Herman Ders
 LaRue's
 Carmen Cavallaro
 Louis Adler Ore
Roney Plaza
 Milt Herth Trio
 George Hines Ore
 Saxony Hotel
 Les Chavales
 Trini Reyes
 Val Olan Ore
 Helene
 Tony De La Cruz
 Vagabonds
 Maria Neglia
 Condos & Brandon
 Billy Gray
 Frank Linaie Ore

Mapes Skyroom
 Jack Marshall
 Murray Arnold
 Rosendo Skelton
 E. Fitzpatrick Ore
New Golden
 L. Carter & His 4
 Ted Smith
HAVANA
 Montmartre
 M. de Paris Ore
 Michelle Duc
 Pedro Vargas
 Rosendo Skelton
 Monsigneur Ore
 E. Antunez Ore
 C. de la Playa
 Sans Souci
 Olga Chaviano
 Walter Nick
 Juliet & Sander
 Ray R
 Tondelayo
 Dominicks
 Helena & Hector
 Cachia
 Fernando Valencia
 R. Olan Ore
 C. Rodriguez Ore
 S. de Espana Ore
 Cella Cruz
 Mano Lopez
 M. de Espana Ore
 Paulina Alvarez
 Kiko Consalves
 A. Romen Ore
 Senen Suarez Ore

Hotel Pierre
 Denis Darc
 Mata & Hara
 Stanley Melba Ore
 Charles Melba Ore
Hotel Plaza
 K. Thompson
 Ted R. Hines Ore
 Monte Ore
Hotel Roosevelt
 Gus Lombardo Ore
 Hotel Regis
 Russell Nye
 Milt Shaw Ore
 L. L. Hines Ore
Hotel Sherry
 Alexander Bros
 Lester Lano Ore
 Jan Brunese Ore
Hotel Stoll
 Horace Heidt
Hotel Vincent-Lopez Ore
 Vincent-Lopez Ore
 Doodles & Skeeter
 L. M. Murray
 M. de Paris Ore
 D. Marvas & Julia
 Bob Sharon
 Ross Murray
 7 Ashton
 Ruby Richards
 A. Barlow Ore
 B. Barlow Ore
 The Ruban Bleu
 Julius Mon
 Jonathan Winters
 Isabelle Robins
 Artie Johnson
 Jackson
 N. Parris Trio
Versailles
 "Nice" See You
 Fay DeWitt
 Don Liberto
 Al Norman
 Lou Nelson
 Dorothy Keller
 Paul Ross
 Linda
 Barbara Stewart
 Carol Ohmart
 Salvatore Gioe Ore
 Panchito Ore
Village Barn
 Rache
 Jack Malone
 Carrell & Carlyle
 Larry MacMahon
 Joe Grant
 Hal Graham Ore

Cabaret Bills
 Blue Angel
 Anita Ellis
 Josephine Premice
 Betty Griffith
 Doris Remes
 Bart Howard
 Jimmy Lyons Trio
 J. & S. Ore
 Jimmie Daniels
 Mademoiselle
 Alfred Wakefield
 Kaye Ballard
 Three Flamingos
 Mary Barnes
Celebrity Club
 Emil Cohen
 Gummy
 Ed Schaefer
 Stuart Harris
 Alfre & Lenore
 Roger Steel Ore
 Chateau Madrid
 Alfredo Sadel
 Tanya Reyes
 Pupi Campo Ore
 Freddie Alonso
 Sara Hines Ore
 Copacabana
 Tony Bennett
 Bob Hope
 Jonathan Lucas
 Herb Fields
 Arthur Ore
 Frank Marti Ore
 Hotel Ambassador
 Julia Lande Ore
 A. V. E. Ore
 Dorothy Dandridge
 George De Witt
 V. Smith Ore
 No. 1 Fifth Ave
 Nancy Andrews
 Jeff Warren
 Bob Downey
 Harold Fontaine
 Hazel Webster
 Old Rouvenia
 Sadie Banks
 Bill Vane
 Joe LaPorte Ore
 D'Aquila Ore
 Two Guitars
 Vladimir Rothen
 Lubov Hamshay
 M. Ulanoff
 Salvaire Gioe Ore
 Senia Karavich
 Misha Markoff
 Hotel New Yorker
 Arnold Shore
 Joen Walden
 Don & Dion
 The Rudy Ore
 A. Rollini Trio

Greenwich Village
 Continued from page 1
 troupe of Haitian dancers as an afterpiece and a four-piece dance band to keep customers interested when the talent recesses. All this, with a play that didn't pass muster on Broadway.
 On the other hand, a Village boniface could further meditate. The vast amounts of talk in this play isn't conducive to liquor buy-

Blackpool
 Palace (I) 1
 Peter Cavanagh
 Yvonne Prestige
 Betty Brayne
 Bayers Dots
 H. Vadda Girls
 Kovno TP
 Eve & Toots
 Ben Waddington
 Al Corliss
BRITTON
 Empress (I) 1
 John Regan
 Fayne & Evans
 Jimmy Wheeler
 John Overbury & S
 Peter Raynor
 David Hurst
 Les Fontaines
 5 Nadines
CHELSEA
 Palace (I) 1
 Frasers Harm Co
 Harold Berens
 Bill Maynard
 Fluck & Lucas
 Hill Billy Ranchers
 Don Cameron
 French & Lake
CHISWICK
 Empress (I) 1
 Billy Cotton Bd
 Evi & Evert
 John Burns
 Terry Scott
 I. Sharpe & Iris
 Monadors & A
 Key & Ronny
EAST HAM
 Granada (I) 1
 Yvonne Prestige
 Monadors
 Devine & King
 Metropolitan (I) 3
 Jimmy James Co
 Ben Liddle
 Sirdani
 Le Hine & Gorhardt
 Guy & Pierre
 Ronnie Collins
 Dr. Crookall Co
 Shane & Lamar
HACKNEY
 Empress (I) 1
 Anne Shelton
 5 Skyliners
 Stan White & Ann
 Peter Smith Ore
 4 Keltors
 L. & P. Lewington
 Bruce Forsyth

Atlantic Hotel
 Henry Tobias
 Sid Lewis Ore
 Peppino Circus
Algonquin Hotel
 Buddy Walker
 John Hinde
 Tony & Ruby
 Bar of Music
 Bill Jordan
 Guy Rennie
 Harvey Bell
 Beth Chellis
 Gina Vassallo
 Ethel Davis
 Fred Thompson
 Art Tatum
 Guy Rennie
 Preacher Rollo 5
 Ray Mamba Ore
 Lynette
Beachcomber
 Sydney Tucker
 Betty Hutton
 C. Raly Dancers
 Harry Richman
 The Romances
 Len Dawson Ore
 Casablanca
 Billy Daniels
 Gene Baylon
 June Taylor Girls
 Dave Tyler Ore
 Cal & Ruby Club
 Alan Dale
 Freddie Stewart
 Betty Foster
 The Williams (2)
 Freddy King Ore
 Ciro's
 Frances Faye
 The Red Caps
 The Trenzlers
 Lena Horne
 Mary Gray
 Betty Hutton
 Tony Lopez Ore
 Solma Marlowe Line
 Woody Woodbury
 D. Lido Hotel
 Joyce Bryant
 Freddie Vivian Baker
 Freddie Calo Ore
 Empress Hotel
 M. Dany Dancers
 M. Dany Dancers
 L. Aligon
 Chuy Rides Ore

L'Aiglon Stripes
 Charlie Farrell
Latin Quarter
 Jane Morgan
 Bernard Bros
 The Sponys
 Veronica Bell
 Cliff Guest
 Ralph Young
 Pirocks
 Ernie Amato
 Cortez Ore
 Cammo Ore
 Gloria & Ina
 Sid Stanley Ore
 Allan Drake
 Lord Tarleton
 Jack Stuart Ore
 Jeannie Moore
 Leon & Eddie's
 Myra Davis
 Trini Reyes
 Acres O'Reilly
 Jackie Gordon
 Billy Austin
 Nancy Gray
 Charlotte Waters
 Billy Gray
 Ralph Gilbert
Maupius Hotel
 Larry Storch
 Bronck & Ina
 Sid Stanley Ore
 Allan Drake
Palte
 H. Stern Stripes
 Sam & Seel Hotel
 Mimi Benzell
 Eddie Snyder
 Sacari Ore
 Ann Herman Ders
 LaRue's
 Carmen Cavallaro
 Louis Adler Ore
Roney Plaza
 Milt Herth Trio
 George Hines Ore
 Saxony Hotel
 Les Chavales
 Trini Reyes
 Val Olan Ore
 Helene
 Tony De La Cruz
 Vagabonds
 Maria Neglia
 Condos & Brandon
 Billy Gray
 Frank Linaie Ore

Mapes Skyroom
 Jack Marshall
 Murray Arnold
 Rosendo Skelton
 E. Fitzpatrick Ore
New Golden
 L. Carter & His 4
 Ted Smith
HAVANA
 Montmartre
 M. de Paris Ore
 Michelle Duc
 Pedro Vargas
 Rosendo Skelton
 Monsigneur Ore
 E. Antunez Ore
 C. de la Playa
 Sans Souci
 Olga Chaviano
 Walter Nick
 Juliet & Sander
 Ray R
 Tondelayo
 Dominicks
 Helena & Hector
 Cachia
 Fernando Valencia
 R. Olan Ore
 C. Rodriguez Ore
 S. de Espana Ore
 Cella Cruz
 Mano Lopez
 M. de Espana Ore
 Paulina Alvarez
 Kiko Consalves
 A. Romen Ore
 Senen Suarez Ore

Hotel Pierre
 Denis Darc
 Mata & Hara
 Stanley Melba Ore
 Charles Melba Ore
Hotel Plaza
 K. Thompson
 Ted R. Hines Ore
 Monte Ore
Hotel Roosevelt
 Gus Lombardo Ore
 Hotel Regis
 Russell Nye
 Milt Shaw Ore
 L. L. Hines Ore
Hotel Sherry
 Alexander Bros
 Lester Lano Ore
 Jan Brunese Ore
Hotel Stoll
 Horace Heidt
Hotel Vincent-Lopez Ore
 Vincent-Lopez Ore
 Doodles & Skeeter
 L. M. Murray
 M. de Paris Ore
 D. Marvas & Julia
 Bob Sharon
 Ross Murray
 7 Ashton
 Ruby Richards
 A. Barlow Ore
 B. Barlow Ore
 The Ruban Bleu
 Julius Mon
 Jonathan Winters
 Isabelle Robins
 Artie Johnson
 Jackson
 N. Parris Trio
Versailles
 "Nice" See You
 Fay DeWitt
 Don Liberto
 Al Norman
 Lou Nelson
 Dorothy Keller
 Paul Ross
 Linda
 Barbara Stewart
 Carol Ohmart
 Salvatore Gioe Ore
 Panchito Ore
Village Barn
 Rache
 Jack Malone
 Carrell & Carlyle
 Larry MacMahon
 Joe Grant
 Hal Graham Ore

Mapes Skyroom
 Jack Marshall
 Murray Arnold
 Rosendo Skelton
 E. Fitzpatrick Ore
New Golden
 L. Carter & His 4
 Ted Smith
HAVANA
 Montmartre
 M. de Paris Ore
 Michelle Duc
 Pedro Vargas
 Rosendo Skelton
 Monsigneur Ore
 E. Antunez Ore
 C. de la Playa
 Sans Souci
 Olga Chaviano
 Walter Nick
 Juliet & Sander
 Ray R
 Tondelayo
 Dominicks
 Helena & Hector
 Cachia
 Fernando Valencia
 R. Olan Ore
 C. Rodriguez Ore
 S. de Espana Ore
 Cella Cruz
 Mano Lopez
 M. de Espana Ore
 Paulina Alvarez
 Kiko Consalves
 A. Romen Ore
 Senen Suarez Ore

Canadian Studio's-Anxiety

Continued from page 3

Dominion as regards entertainment for Ottawa is a dominating force both in radio and video, via the Canadian Broadcasting Corp., and in motion picture matters, via the National Film Board. The overpowering influence of Ottawa is dramatically evident right now because of two pending expansions: (1) The Film Board's new studios expected to cost from \$7,000,000 to \$12,000,000 and (2) A new Cross-Canada tv network to which 25 privately-licensed local stations are hoping to hookup.

The new film studio, under Government control, and the tv network, ditto, throw open the broad question of films' role in Canadian video. The private, and small, Canadian film studios want to share the lucrative kinescope and telepix business, as and when it develops. Issues are necessarily somewhat vague right now and no member of the private trade association would comment to this reporter for direct quotation—a typically Canadian behaviour pattern. There is, however, no open feud with the Government officials who apparently will declare the private film studios "in."

The annual convention has, from indications, pondered the implications of the provision written into contracts by the Canadian Broadcasting Corp., as a prerequisite of local station affiliation. The CBC commits itself to supply 12 hours weekly of ready-to-run material. This presumably means film. At the same time, no local telecaster has any option. He must carry the full 12 hours as a condition of his license.

The major characters John Scanlan as Cradeau, the collaborationist editor; Patricia Newhall as the avaricious lesbian and Fanchon Miller as the staid beauty contribute perceptive performances, even though there's some overacting at times. A further bit of color is by Kenneth Rosen as the bellhop.

The Haitian Dancers comprise Michelle Newton, Louis Naylor and Ned Williams with drum accomps by Cyril Jack and Cyril Jackson. This Negro turn is lithe and lively and provide a well-plotted group of terps that frequently look like concert offerings. The Randy Weston band (4) plays for the dancing.

Viennese Waltz

Continued from page 2

the gschmest is to undress as far as a liberal Austrian standard allows—and that's plenty.

The postwar influence of GI's resulted in a considerable local vogue for jitterbugging, but the dance teachers now announce with satisfaction that this has virtually disappeared. Some places politely ask jitterbuggers to quit or leave the floor. Likewise the mambo, rumba and conga which attracted a lot of followers right through last year have dropped way off. Now it's the "Wiener Waltz," gracefully whirled by people to whom its gracious rhythm seems to come naturally for, at least a third of the total dances at the parties.

The cue is given at the season's opening when the Philharmonic Ball, under direct patronage of the Federal Chancellor and top social figures, sets the pace. This ball opens with the full 110-man strength of one of the world's great symphony orchestras on the stage.

As one of top conductors (this year Wilhelm Furtwangler) drops the baton on Strauss' "Emperor Waltz" and "Blue Danube" several hundred couples, ladies in bouffant white gowns, and white-tied gentlemen swing and whirl unrehearsed counterclockwise around the big dance floor in a scene few film directors could duplicate. Later a smaller dance orch takes over as the Philharmonic longhairs step down to enjoy their own evening. But the abiding picture of a formal Viennese ball is that preem

Another contentious subject is the sales tax whereby the (1) Film Board and (2) CBC, as Crown companies, pay only on film while the Canadian film producers are levied 10% on materials and all production costs. On kinescope and trailer costs, for instance, the sales tax to the Government departments is negligible; to the commercial film producers, that additional 10% sales tax is a terrific item in dealing with advertisers on a \$20,000-\$30,000 production.

AMPPAL also decided at this annual meeting that there must be closer ties established with the Canadian Association of Advertising Agencies, who, in certain instances, are sending their scripts to the U.S. for production. Against this, however, Ford of Canada, various oil and mining companies, Canadian Industries Ltd., Brazilian Traction and a number of big construction companies, are having their commercial films made in Canada because, apart from patriotism and satisfactory workmanship, production costs are lower.

New officers of the Motion Picture Producers and Laboratories: President, W. J. Singleton, president of Associated Screen News, Montreal; Vice-President, Pierre Harwood, managing director, Omega Productions Inc., Montreal; Sec-

retary-Treasurer, Gordon Sparling, director of production, Associated Screen News, Montreal. Directors are: Wallace Hamilton, general manager, Trans-Canada Films Ltd., Vancouver; J. F. M. Ross, secretary-treasurer, Graphic Associates, Toronto; A. H. Simmons, sales manager, Gaevent (Canada) Ltd., Toronto; Michael J. Sim, president, Sim Studios, Winnipeg.

Tessie O'Shea

Continued from page 2

sked to play a series of camp and hospital dates in the Berlin environs, but the entire schedule had to be revised owing to the Four-Power talks in the German capital. A complete stopper was put on non-essential travel and, as a result, the show was switched to the Heidelberg area, where it was caught for review.

Audience reaction was undivided and Miss O'Shea, who is billed as "Two-Ton Tessie," made an appropriate big impression on the servicemen and women.

In Class by Themselves
 The package entertainments, which are channelled into GI installations via the Professional Entertainment Branch, are in a class by themselves and should not be confused with individual acts which make up the floor shows at service clubs. These are booked and paid for by the clubs themselves through the machinery of the local entertainment officer. The normal procedure is for an act to play a free audition at a service club before a regular audience to which the club bookers are invited. The number of bookings depends on the reaction of the official viewers. There have been isolated cases where no one has liked a particular act and, as a result, it received no play dates.

The policy of free auditions is repeated in every district throughout the zone, with the result that it has become a talking point with a number of performers, particularly those who are in the higher name and pay bracket. Currently in Heidelberg, for example, are the Merry Macs, w.k. harmony quartet, who have to undergo the same procedure as they move from district to district. To acts of that calibre, which are generally booked on reputation, the cuff auditions may only have irritation value as substantial engagements follow.

Fair Pay Scale
 But to others, the outcome of the free audition to a group of expert bookers is a vital matter of extreme importance. Unless their earnings have been guaranteed by the agent who sponsored them into the zone, they have to fall back on their resources, move into another town and start auditioning all over again.

Even an act which is heavily booked cannot expect much more than a week's work in one district from club dates, although sometimes playing two or three engagements in a night. The average works out at around nine performances a week. Payment is on a performance basis and a class "A" single act would receive a ceiling of \$25 per show. With an average income of over \$200 weekly, the performer could live in some degree of comfort, bearing in mind that U.S. controlled hotel accommodation is made available at nominal charges. A good second-class hotel bedroom can be obtained for as little as 50c a night.

Rates of payment, however, fluctuate considerably even in the same area. While the Merry Macs are computed to be earning approximately \$1,000 weekly in Heidelberg, a five-piece Dutch combo, playing a club date in the same city, gets only \$1,100 for a full month. This works out at \$55 per week per musician, a figure which is apparently adequate to live on.

From the point of view of the military authorities, the audition system remains the only satisfactory way of filling the need of different type club entertainments, although it is realized that it can be a sore point with artists. The entire policy is, to be reviewed at a high level at a conference of entertainment officers which is being convened in Nuremberg Feb. 19.

Palace, N. Y.

Atomics (5). Frank Paris, Pat Rooney Jr., Alphonse Berge, Impressionaires (2), Rodolfo & Juanita, Marty May, Bobby Whaling & Yvette, Jo Lombardi House-Orch; Yvette, Jo Lombardi House-Orch; "Flight Nurse" (Rep), reviewed in VARIETY Nov. 4, '53.

It's old home week for turns on the Palace's current semester. For virtually every act on the bill has played the house one or more times in the past. Veteran roster is a well-balanced one, with comedy, dancing, acrobatics and novelties liberally seasoning the eight-act layout.

Marty May, who's been around vaude and musicomedie for some 25 years, sails through the next-to-closing groove with a smooth routine of okay banter and songs. Later, primarily in the satiric vein, broadly caricature "over-arranged" baritones, tenors and prima donnas. It's good for ample miffing.

Pat Rooney Jr., now in another field, takes a vaude date now and then to "keep in practice." After a so-so try at warbling "My Blue Heaven," followed by a few tepid gags, he shifts to hoofing to reaffirm what most everyone knows—dancing is his forte. Some snappy waltzing to strains of "Daughter of Rosie O'Grady" sets him neat returns for his stint in the troy.

Longtime puppeteer Frank Paris scores handily in the duce, manipulating a unit of marionettes about the stage. Bringing 'em on individually, he deftly guides such characters as a goose, femme ice skater and a boy-girl dance team. Realistic and lifelike, movements win warm reception.

Brisk opener are The Atomics. Three gals and two men dish out a plethora of tumbling, collectively and individually, to earn okay salvos. Alphonse Berge, almost an institution by now, still evokes gasps from femme patrons via his rapid dressing of three live models in chic attire with nothing more than a few pins and silken fabrics. There's plenty here for the masculine eye as well.

The Impressionaires, youthful male harmony trio, was minus one member at show caught (20). Despite his absence, the turn remains basically the same, with reliance upon impersonations of top vocalists and radio-tv personalities. Takeoffs register nicely but the boys' newly-added, off-color gags could be eliminated, especially for the matinee trade here.

Flamenco dancers Rodolfo & Juanita dish out lively heel-and-toe work amid rhythmic clicks of the castanets. Colorfully costumed, they rear applause. Finale turn is that of vet cyclist Bobby Whaling & Yvette. Working with a trick bike (which collapses at will, he rides (?) it for laughs. Best of his routines, however, is his uncycling. Capably assisting him is his pert daughter. Gibb.

Casino, Toronto

Toronto, Jan. 29.
Tirza, Bent Blue & Yvonne, Bruce Howard, Dinah Kaye, St. Claire's (2), Archie Stone, House Orch; "Captain's Paradise" (UA).

A comedy bicycle act takes top applause honors in the current 70-minute stage package at the Casino. Opening-night audience apathy caused mid-act walkouts.

Headliner is Tirza, a blond strip-teaser, marquee as taking a bath in wine, with ecstasist on for those oldtime cross-stage costume divestures before stepping on a platform, before triple mirrors, for further bumps and grinds—in combo red and blue lighting—in an offstage, ill-adjusted phonograph-recorded narrative of how Bacchus seduced a maiden. Finale has Tirza taking her wine bath in a miniature "Dancing Waters" effect, complete with rumbling plumbing, when caught. Sad to report that the novelty spec saw the bored customers walking out and that the splashing finale was greeted by only sporadic applause.

With Bruce Howard as lackadaisical emcee, The St. Claire's open briskly for their youthful waltz-taps, complete with full-stage spins and pirouettes; a drumstick routine by the male on chair and stage floor, and another tap finish by the pair to a pollie audience reception. Top applause went to Bent Blue & Yvonne, latter an eye-filling blond, for their comedy cycling on various heights of bikes, plus club and plate juggling, hat tosses and work with the rings; and a finish with the male catching six-tiered teacups on his head, with misses and then recoveries. When caught, act got the biggest applause on the bill.

Bruce Howard follows with an Irish traffic cop bit, some inept Hollywood star impressions, a weak "Dragnet" satire, and some inane jokes on tv's competitish with

vaude. Some warmth is lent to the proceedings by Dinah Kaye, self-announced as a Scots singer.

Comely brunet opens with "Sitting on Top of the World" for raucous delivery, a ballad arrangement of "Loch Lomond" before going into her swing version, a shout rendition of "Ain't It a Grand and Glorious Feeling," her blues-ballad of "Strike a Match" and a finish with "Nobody's Sweetheart Now." Miss Kaye has an alternate shout and sob style, plus too much of the Billy Daniels' finger-snapping delivery, and gets over mainly on her sexy appearance.

Archie Stone's pit orch lends valiant support to all the acts but, apart from the dance team and the cyclists, it's a sad customer session. McStay.

Robino, Paris

Paris, Jan. 27.
Eighth Musichall Fest with Tohamia, Jean Rigaux, Les Bogadis (4), Th. Boul, Koren & Kraber, Souris, Minerva & Caracollo, Herta Frankel, Rayne, Les 4 Astoris, Louise Loyal & Mickey, Maurice Boulais Orch (12), Simone Morin; \$1.30 top.

Robino keeps up its standard of selected shows. The big find is Les Bogadis (4), a solid, bouncy acrobombing act that is fresh and fine. Offstage, that engenders interest if not cheers, is the doll dance of Th. Boul who, on hands and feet, plays a male and female dancer who dance and cavort in an eerie manner that makes for miffing when he shows up under the two mannequins.

In the puppet stage is Herta Frankel, a striking looking frau, who manipulates some stringed members to records for a pleasing stilt. Koren & Kraber supply an ordinary acro-dance act with enough high flops and turns for good miffing, and Minerva & Caracollo fill out the terp part of the bill with a standard cariooca turn helped by a comic interlude of talking castanets that makes for miffs.

Les 4 Astoris do a tumbling-innet turn that is okay for going into the second half and Rayne does a good contortion act in the guise of a sunbather. Louise Loyal & Mickey show that you are as old as you feel as this oldtime gal does some solid juggling, abetted by a partner in a Mickey outfit for comic asides.

Topliners are for the steady clientele and Jean Rigaux, one of the top chansoniers here, delivers a virtuoso turn on politics with a searing looksee at its practitioners that makes this a top laughgetter. Tohamia is a buxom, sparkling singer who has a catching gurgle and sprightliness in her big voice that makes her songs bright and engaging. Another comic vocal stint by a cute little doll called Souris, which means mouse, is a nice salty offering and her cuteness helps her get away with the blue innuendos in her material. She parodies the moan and throb chant corps for telling effect and ends on big palms. Mosk.

Olympia, Miami

Miami, Jan. 29.
Bobby Van, Paulette Sisters, Joe "Fingers" Carr, Paul Benson, Wong Sisters, Les Rhode House Orch; "Man of Conflict" (Indie).

Bookers for house departed from the past two weeks' policy, which featured a full scale Latin revue, returning to basic variety pattern for fair results.

Topliner spot is held down in nimble fashion by Bobby Van, the "Kiss Me Kate" terper. Personable lad wins them quickly with his imaginatively devised soft-shoe sequence for a solid palm-rouser. He works out his routines deftly with feathery delineation adding to class touch.

Planistics of Joe "Fingers" Carr make for a showmanly turn. Ivory-pounder blends in special arrangements to show versatility on light and tricky tinklings, to garner hearty reaction.

Acro-dancing of the Wong Sisters tees off matters at a fast clip. Stunts earn them requisite round of gasps.

Paul Benson returns with his auctioneer act, the giveaway gimmick always welcomed by the vaude addicts here, with Benson adding to overall satisfaction via fast, giggle-raising patter.

Paulette Sisters round out layout with harmony blendings that would come off better on a radio show or recording. Staging of the act nullifies the harmonic ideas with the eve appeal almost nil, gals constantly looking ill at ease. Les Rhode and house orch showback satisfactorily. Lary.

Apollo, N. Y.

The Ravens (4), Tito Puente Orch (16) with Gilberto Manroy, Three Leggers (2), Al Hibbler, Ramona & Leon, Butterbeans & Susie; "Jeopardy" (M.G.).

The Apollo, with this bill, has reached out for the Latin trade, since many of the Hispanics are in the area. According to attendance, Frank Schiffman has hit upon something with this move. The Latin elements seem to be attracted by the Tito Puente band, comprising a group of expert mambo practitioners, and the flamenco team of Ramona & Leon.

Another unusual aspect of the current layout in this Harlem vaude flagship lies in the fact that Schiffman is apparently marking "Be Kind to the Handicapped Week." Singer Al Hibbler a fate at this spot, is blind, and the Three Leggers (New Acts) contains a monoped.

The combination of Harlem with a Latin beat proves to be a pleasing bit of divertissement. The various elements fuse into a good show. The Puente mob dishes out some exciting Latino stuff. Their mambo hit a strong rhythm that pays off and the one note of comparative quiet, Puente's marimba solo of "My Funny Valentine," provides a good change of pace. His instrumentation, comprising four each of brass and reeds, three kinds of drums, bass and piano, indicates the accent on rhythm. Vocalist Gilberto Manroy helps Puente's cause with his rhythm numbers.

The Ravens, who have tenanted the best-selling disk lists, do a fine session of songs. The bass, using the separate mike, is able to give solidity and novelty to the entire outfit. The tenor is also used for novelty effects. They run through "September Song," "Without a Song" and "Crying in the Chapel" to achieve a top response.

Hibbler, with a tremendous vocal range, hits a top score with a set of numbers, including "Old Man River" and "Trees."

Ramona & Leon do well with a series of fast flamenco terps. Their work has the air of authenticity, costuming is colorful and the dances have vigor and vividness.

Butterbeans & Susie, vet comedy team, get screams with their lines. This man-and-woman pair work in the oldtime tradition. Nothing is left to chance, every word and gesture is belted out and they walk off a hit. Jose.

Opera, Santiago

Santiago, Jan. 30.
Rosita Lara, Manolo Gonzalez, Los Caporales, Eugenio Retes, Iris del Valle, Gabriel Araya, Eduardo Gamboa, Elvira Mayo, Lubi Martin, Nancy Lexica, Lilian Montes, Sussy Montrey, Lily Moret, Nedda Rivie, Yoly Montrey, Lucy Castro, Cynthia Rivie, B. D'Arcy.

Buddy Day put an idea on the boards a year ago and it's paid off handsomely. He put together a potpourri of vaudeville, comics and a line of lookers, titled "Bim Bam Bum," set admissions at pop prices enabling him to compete with pic houses, skedded three shows a day, and hit. His troupe is celebrating its first birthday with "Caravan of Successes," a medley of the blackouts and numbers that got the biggest miffs during the company's first year. Others have paid tribute to Day's sock record by trying to imitate his spirited attraction, but no go.

One of the mainstays is versatile Eugenia Retes, who writes comedy sketches besides figuring in them. Other topflight numbers in the anniversary program are Los Caporales, a pair of comedy singers; Rosita Lara, shapely thrush who warbles pleasantly in Spanish and French, and Manolo Gonzalez, who dishes out plenty of bellylaughs with his monology.

Eugene D'Arcy's ballet troupe doesn't have the Rockettes' precision but the terpers are attractive. Day uses a succession of them to introduce each new act or number and the chorines, poured into slinky gowns, draw the wolf calls. Ziff.

New Nitory Charge Acct.**Service Set Up in N. Y.**

A new nitory charge account service has been formed. Trip Charge, with a setup similar to the Diners Club, is now lining cafe and restaurant accounts. Kurt Hoffman, cafe pressagent, and Milton Ward rep the new service in New York.

Trip Charge will also apply to other services such as theatre ticket agencies and florists.

New Acts**ANDY GRIFFITH**

Comedy
14 Mins.

Blue Angel, N. Y.

One dislick is all you need today to get into the bigtime. It's been a common occurrence with singers and now it's happened to a hillbilly monologist. Out of Chapel Hill, N. C., via Capitol Records, Andy Griffith (he dropped the Precher appellation when he hit Gotham) is sticking to his disk style in his nitery approach. He's not too far from wrong in doing it but some expansion and broadening are needed to make it well-rounded turn.

As it stands now, the act consists of two dissertations with a running time of close to seven minutes each. His hillbilly twang and slyly innocent interpretation of such stories as "Romeo and Juliet" and "Swan Lake" ballet are loaded with laugh-getters, but it's a tough chore to keep the crowd with him all the way. The yarns would be helped by some scissoring, and the interspersing of a couple of shorties would give him a more solid footing on the nitery floor.

Griffith's a likable chap and demonstrates vet savvy throughout his stint. His poise and timing belie his tyro standing. A good bet for niteries and tele guest stints—as he demonstrated on Ed Sullivan's CBS-TV show a couple of weeks ago. Gros.

MICKY ANDREWS

Songs
20 Mins.

Embassy Club, London

Micky Andrews, youthful newcomer to British vocal ranks, has all the potentials of a headliner although he is, at the moment, an obvious raw recruit with a lot to learn in showmanship technique. Short and stocky, his appearance is a minus quality and he will need to develop a powerful platform technique to win an audience. But he has the basic essential of a fine voice, which will make him a safe bet for recordings.

In his current stint, his engagement has already been twice extended and an option has been taken for a return date later in the year, indicating the management's confidence in his ability and professional progression. Meantime, he has waxed for Columbia and both sides of his first platter, "The Cuff of My Shirt" and "Lonely," are included in his songalog. Andrews has a distinctive way with ballads and reveals a pleasant approach to lighter numbers, but there's no justification for inclusion of an impression of Billy Daniels, singing "Black Magic," in his routine.

Astute directorial guidance is needed to smooth the rough edges and give the act greater visual appeal. Myro.

LES BOGADIS (4)

Acro-tumbling
15 Mins.

Bobino, Paris

Four Egyptian youths have a bouncy tumbling act with verve, precision and excellence. Two put their backs to tables and whirl the others with their feet in eye-catching feats. Rhythm is sustained throughout and they are good enough to salt this with comic strutting and hamming that comes off, due to the act's sparkle. Two make for a mock feud that has them outdoing each other in the tumbling of the others with the pedal extremities. Act ends on a solid turn by all four and a cross-over and exchange of partners that ends this on big miffs.

This would be a natural for U.S. revues and vaude spots for that offbeat acro slotting. Boys are under Lew and Leslie Gaud option for a year. Mosk.

JACK ANTHONY

Comedy
9 Mins.

Alhambra, Glasgow

Blonde cheerful-looking Scotch comedian has asset of effervescence plus naturally happy face of a clowning comic. With backing of show biz experience (his father was comic before him), he has good sense of timing in gags, and has particular appeal to mopheads, which makes him suited to part, mime roles. Scot accent doesn't limit him dialectically, enunciating clearly despite occasional nasal lapses into Auld Lang Syne colloquialisms. Gimmick is his travesty of a kilted Scot dancing the old-fashioned Lancers.

Good booking for U. K. comedy slottings and for Commonwealth engagements, particularly in centers favored by Scot emigrants. Gord.

THREE LEGGERS (2)

Dance
9 Mins.

Apollo, N. Y.

Three Leggers, despite its name, comprises a two-man team, with one of the lads being an amputee. The boy working with crutches is an extremely capable, athletic gent, who frequently eschews the walking aid for long periods of time and does a variety of steps that would even do credit to his two-legged contemporaries.

Early part of this turn is taken up with challenge terps and afterward they settle down into a series of applause-winning routines. This Negro duo could sharpen up their gab to some extent, but otherwise they're okay for theatre and cafe work. Jose.

AITKEN & GORDON

Songs
7 Mins.

Empress, Glasgow

This Mr. & Mrs. duo possesses strong sets of pipes and they give out to excellent effect in the song slotting. Garbed in yellow and green kilts, they are particularly expert in renditions of Scottish tunes, although no strangers to more cosmopolitan run of melodies, and have confident sense of grouping in song presentation. She is blonde with pleasing appearance, he a saw-toothed, black-haired type with resemblance to Italian singers. Pair gives impression of being thoroughly at home and enjoying their singing chores.

Good bet for radio bookings and also for general run of vaude shows. Gord.

LES GAMBYS (2)

Acro-perch
10 Mins.

Medrano, Paris

Les Gambys are a solid offbeat act. One man unders and puts a brace on his arm which supports a 20-foot pole. The other ups and caviorts at the top of the pole. The poles get long and the miffing gets heavier as a 30-foot job has the top man spinning as the other balances and works the rod from below. This is a fine show of coordination and makes this a good act for music hall and vaude spotting.

This would be okay for bigscale nitery revues in high-domed rooms. Mosk.

TOHAMA

Songs
30 Mins.

Bobino, Paris

Tohamia is a cute, hefty, Betty Boop-phizzed singer with an ingratiating gurgle in a huge voice that makes for aud captivation and response. She has a flock of light numbers that fit in with her temperament and happy-voiced appeal. She can also throat out a nice slow job with good showmanship.

Femme might have possibilities for U.S. cabaret slotting with an exploitation peg of a different type. Gallic chanteuse who sings of joy instead of the wistful city blues. She is ably backed by the organ tactics of David MacKenzie. Mosk.

ALEX DON TRIO

Musical
8 Mins.

Empress, Glasgow

Trio of youngish males comprises a likable act that shapes up pleasantly for vaudeurs. Two play accordions while third member sits at the ivories, and they give out in lively fashion in songalog of current pops. Recently formed, trio shows fairly good possibilities in the instrumental department, and has bright pace. At show caught, they concentrated on medley of Jolson hits, and were off to a good miff.

Okay for general run of vaudeurles once rough edges are polished off. Gord.

London Colony's Chief**On U.S. Talent Prowl**

— London, Feb. 2.

Harry Morris, who runs the Colony restaurant in Berkeley Square, planes out to New York today (Tues.) on the prow for cabaret talent for the coming season. He expects to be away about six weeks.

The Colony is one of the few West End nightspots where American acts continue to predominate. Many others have been reducing their overhead by hiring moderately-priced local artists.

Shuberts Shy Off Divan-Seat Try But Eye Effect of \$7.80 B'way Top

Divan-type theatre seats are apparently going to remain a "monopoly" of City Playhouses, Inc. Although the innovation is proving satisfactory at the Coronet, N. Y., and is being repeated at the Morosco and 46th Street, also owned by City Playhouses, other theatre managements have no intention of "plagiarizing" the idea.

Shuberts, who operate 19 of the 31 legit houses in town, are not considering the installation of divan-type seats. Primarily, the Shubert attitude stems from the stiff expense involved in the purchase of the luxurious chairs. However, an additional factor is that the divan-type seats are larger and therefore permit fewer rows in the safe space. Also, the necessarily higher ticket price for the seats presumably allows less flexible b.o. scale.

Outside of the Shuberts and City Playhouses (the latter has four theatres, of which the Morosco and Coronet are under lease to Producers Theatre, Inc.), no other management operates more than one Broadway house. With a couple of possible exceptions, they have too tough a time making expenses these days to consider a large investment in an experimental policy of luxury seats.

Thus far, the divan-seat policy, with a \$7.80 price for those locations, seems to be working out well at the Coronet, where "Remarkable Mr. Pennypacker" has been consistently building since a moderate start. There has been no spectacular demand for the luxury seats, nor any undue resistance. Mail orders for "Confidential Clerk," T. S. (Continued on page 71)

Off-B'way Concessions

Depend on Location; Times Sq. Scale Higher

Concessions given to off-Broadway operations by the various theatrical unions apparently depend on the location of the theatre. Scales at the President Theatre, located in the Times Square area, for instance, are much higher than those established at the Theatre de Lys in Greenwich Village. Both houses have a seating capacity of less than 300.

"Stockade," which bows at the President tomorrow (Thurs.), will function under agreements whereby Equity members receive \$55 per week and \$30 for rehearsal time. In addition, three stagehands will be employed at weekly stipends of \$145 each, including payment for Sunday performances. Other personnel include one boxoffice man at about \$20 a day and a company manager and pressagent at \$100 a week each.

Setup at the Theatre de Lys, where "Bullfight" is currently playing, calls for Equity members to receive \$25 a week and \$5 for rehearsal time. Job of company manager and flack is handled by one individual at \$125 a week, while the b.o. attendee pulls down \$90 per week.

Production tab on "Stockade" is around \$11,000. Show can pull in a weekly capacity gross of \$5,000, but needs about \$2,400 a week to break even. Play is slated for a four-week engagement. Based on James Jones' novel, "From Here to Eternity," work was penned by Mark J. Appleman. Producers are Diana Green and Paul Butler. Robert H. Gordon, director of the Pittsburgh Civic Light Opera, is staging the play.

Fleischmann Felled By Heart Attack in Fla.

Miami Beach, Feb. 2. Julius Fleischmann, producer-backer of Broadway shows and ballets, suffered a heart attack here last week and is a patient at the Heart Institute. Condition is described as satisfactory, but he will probably be hospitalized for several weeks.

The 52-year-old Cincinnati resident was vacationing at his winter home at Naples, on the Florida west coast, when he was taken ill. Besides being associated with Richard Aldrich and Richard Myers in a number of Broadway shows, Fleischmann has for some years been the principal backer of the Ballet Russe de Monte Carlo.

Fair Exchange

Chicago, Feb. 2. Steve Morrow, stage manager for the Chi company of "Wish You Were Here," is bartering some of his stagecraft for a couple of courses at the U. of Chicago.

He's signing up the next quarter for psychology and playwrighting courses—tuition free. In return he's to direct some of the university's plays.

Brit. Town Rights Going to Hylton

British rights to "Wonderful Town" are about to be acquired by London producer Jack Hylton. Deal reportedly calls for a down payment of \$15,000, plus royalties of 10% for the authors, 2% for director George Abbott and 94% for choreographer Jerome Robbins, plus 25% of the profits. Robert Fryer, producer of the original Broadway edition of the musical, will get 25% of the advance, author royalties and share of the profits.

Show, based on Ruth McKenney's series of New York mag sketches, was adapted by Joseph Fields and Jerome Chodorov (who previously did a straight-play version of the same material, titled "My Sister Eileen"), with music by Leonard Bernstein and lyrics by Betty Comden and Adolph Green. It's currently in its 49th week at the Winter Garden, N. Y., with Rosalind Russell as star.

Hylton has made something of a specialty of London productions of Broadway hits. He currently has "Wish You Were Here" and "Paint Your Wagon" running in the West End, with "Pal Joey" due this spring. Former such transfers include "High Button Shoes," "Call Me Madam" and "Moon Is Blue," the latter a straight play.

MORRIS PLAN SUES ON '51 L.A. GREEK FOLDO

Hollywood, Feb. 2. Morris Plan of California sued Internal Revenue director Robert A. Riddell; Greek Theatre Productions, Inc., and prexy A. J. Perenchio, vicepres Maurice H. Friedman and Donald L. Rose, trying to recover on a \$30,000 loan made in 1951 when the ozone operetta outfit folded after a bad season. It advanced coin to cover Equity bonds, the firm says, and had promissory note and stock as collateral. When outfit folded, stock was worthless, and note wasn't paid.

Riddell got into the act by filing tax liens totaling \$201,979. Plaintiffs ask to be declared prior possessor of promissory note or get a judgment for \$30,000 plus interest of \$996.

Current London Shows

London, Feb. 2. (Figures denote premiere dates)
Affairs of State, Cambridge (2-21-52).
Airs Shoestring, Royal Ct. (4-22-53).
Anna Lucasta, Hippodrome (1-26-54).
As Long As Happy, Garrick (7-8-53).
Big Knife, Duke York's (1-1-54).
Birthdays, Criterion (10-6-53).
Boy Friend, Wyndham (4-12-52).
Boyskin, Embassy (1-13-54).
Confidential Clerk, Lyric (10-6-53).
Crime Punishment, Arts (1-13-54).
Day By The Sea, Haymarket (11-26-53).
Dear Charles, New (12-18-53).
Down Came Bixie, Savoy (12-22-53).
Escapade, Strand (1-20-53).
Folies Bergere, P. Wales (9-24-53).
For Better or Comedy (12-17-52).
Ridiculous Heroes, Coliseum (2-28-53).
Guys and Dolls, Coliseum (2-28-53).
Housemaster, St. Martin's (1-10-54).
King and I, Drury Lane (10-8-53).
London Laughs, Adelphi (4-12-52).
Love From Judy, Saville (9-25-52).
Lovers, Palace (11-10-53).
Mousetrap, Amba (12-20-53).
No Other Verdict, Duchess (1-21-54).
Old Vic Repertory, Old Vic (9-14-53).
Paint Your Wagon, Majestic (2-11-53).
Pygmalion, St. James' (11-19-53).
Question of Fact, Piccadilly (12-10-53).
Ridiculous Heroes, Piccadilly (12-10-53).
Ring Out Bells, Vic. Real (1-11-54).
Seapulls Sorrento, Apollo (6-14-50).
Seven Year Itch, Duchess (6-14-52).
Sleeping Prince, Phoenix (1-25-53).
Someone Waiting, Globe (11-25-53).
Tribal & Error, Vaude (9-17-53).
Wish You Were Here, Casino (10-10-53).
Witness Prosecution, W. Gard. (10-28-53).

SCHEDULED OPENINGS
Alice Looking Glass, Princess (2-9-54).
Angels in Love, Savoy (2-11-54).
Fifth Season, Cambridge (2-25-54).
Prize Song, Arts (2-3-54).
Tropicana, New Watergate (2-10-54).

Joan Evans May Make B'way Bow in Musical

Hollywood, Feb. 2. Deal is being dickered for Joan Evans to make her Broadway debut next fall in a new musical comedy. Score has already been turned out by Mack David and Jerry Livingston and plans are now in progress to fit a book to the music. Film actress has made an occasional legit appearance in stock but has not previously appeared on Broadway.

Fonda, Nolan to Raise 'Caine' at Least a Year; Seek Hodiak for Pic

"Caine Mutiny Court Martial," newest straight-play smash on Broadway, is a prospect to continue indefinitely. Costars Henry Fonda and Lloyd Nolan, playing the two standout parts, are available to stay with the Paul Gregory production for at least a year. John Hodiak, also starred, is reportedly being sought for a film assignment. However, his role in the Herman Wouk drama is not quite so vital, so he could presumably be replaced for a limited period.

Fonda's only commitment, verbal, but presumably binding, is to star in a musical adaptation being prepared by Richard Rodgers and Oscar Hammerstein 2d from John Steinbeck's not-yet-published sequel to his "Cannery Row." Stage treatment is only in the preliminary phase, however, and probably won't be ready for production for a year or more. Property was originally held by Cy Feuer and Ernest H. Martin, but they recently turned it over to R & H.

Nolan, whose portrayal of the tragically despotic Capt. Queeg in "Caine" drew critical raves, plans to remain with the Wouk play indefinitely.

'SHOW BOAT' AS OPERA INTO N.Y. REPERTORY

Unusual lineup will mark the spring season of the N. Y. City Opera Co., which will present a six-week engagement at City Center, N. Y., starting March 25. Plans include a world premiere April 1 in Aaron Copland's "The Tender Land."

The Jerome Kern-Oscar Hammerstein Broadway musical, "Show Boat," will be staged by the troupe April 8, marking first time that the musical has been performed by a major opera company as part of its regular repertory.

Other new N. Y. City Opera work will be Verdi's "Falstaff" to be sung in English, debuting April 15. Company will also do a revival of Strauss' "Salome," which will tee the season off March 25.

Competition Folding Chi Area Year-Round Stock

Chicago, Feb. 2. Showcase Theatre in suburban Evanston, the Chi area's sole year-round professional stock company, is shuttering Sunday (7) with a loss estimated at \$45,000. Producer Hope Summers and her backers, who launched the project in November, 1952, decided to call it quits last week in the face of steadily dwindling business.

Miss Summers blames the closing on "iv. widescreen motion pictures, bars and lethargy." She pointed out that when "The Robe" film arrived in Evanston three weeks ago, Showcase biz dropped overnight to less than half.

In an attempt to spark interest, the theatre last December shifted from a straight stock company to a name policy, but even that failed to catch on, despite generally favorable critical response to the various two-weekers. The 1,350-seat house was scaled to a \$2.40 weeknight top, with a \$3 top Saturday nights.

Current and final Showcase production is "Gigi," which starred Estelle Winwood last week until she withdrew to keep a New York tv date. Slated to open next Tuesday (9) was "You Can't Take It With You," starring Gene Lockhart.

Although definitely discouraged by the lack of interest evidenced in the project by the North Shore set in and around Evanston, Miss Summers expressed an interest in continuing, should the closing announcement stir up any last-minute response.

Battle of Ballet Bookings for '54-'55; 4 Troupes in Field; Mgrs. Claim Fouls

By ARTHUR BRONSON

3-D Plays Now

Pittsburgh, Feb. 2. During engagement of "Stalag 17" at the Nixon Theatre in Pittsburgh, one of the characters during a midweek performance bumped against a table in the barracks room set and two cans went flying out towards the audience.

A woman customer, instinctively ducking, turned to her companion and said audibly: "Good heavens, they even have 3-D plays now."

Corwin One-Acter Setup for B'way

Hollywood, Feb. 2.

Nine one-act radio plays by Norman Corwin will be presented on Broadway next fall in an unusual packaging of shorties. The Paula Stone-Mike Sloane production, tentatively tagged "Three By Three," calls for presentation of three one-acters each night for three successive nights, then beginning all over again.

Method of presentation is reminiscent of "Tonight at 8:30" but marks the first time that radio plays will be used as the basis. Corwin is currently adapting selected scripts from three of his books, "Thirteen By Corwin," "More By Corwin" and "Untitled And Other Plays." He'll also direct.

Rehearsals are slated to start in August. Sloane is now here, discussing possibility of Keenan Wynn being one of the stars. He's also understood to be talking to Harvey Lembeck for a featured role. None of Corwin's scripts have ever been done on Broadway before.

Corwin recently completed a dramatization of Eric Knight's novel, "The Flying Yorkshirman," as vehicle for Hume Cronyn, but the latter has no immediate plans for its production.

FOUNDATION TO BUILD NEW LA JOLLA THEATRE

La Jolla, Feb. 2. First step toward building a theatre for the La Jolla Playhouse group was taken this week with the formation of the La Jolla-San Diego County Theatre and Arts Foundation, a non-profit corporation. Organization, whose charter provides for conducting a "Centre for theatre, music, lectures and other similar arts," has a total of 30 incorporators.

Articles of incorporation were signed by Gregory Peck, in Paris, and by Mel Ferrer, Dorothy McGuire and John Swope of the Playhouse organization.

Winter Stock Plans For Atlantic City Siloers

Atlantic City, Feb. 2. M. I. Playhouse, located at Pleasant Mills, some 30 miles from the resort and midway to Philadelphia, opens its winter stock season tomorrow night (3) with Benn W. Levy's "Springtime for Henry."

Ada Fenco and Gianni Pitale, who have been producing plays there the past three summer seasons, closing with Labor Day, play a series of eight plays for the late winter and early spring months. This is the first time they have endeavored to produce winter shows at the spot, where a modern heating plant has been installed in what was once an old mill, and a comfortable lounge constructed.

Plans of the producers call for tours to nearby points where plays will be offered. Nearby Pleasantville, Hammonton and Haddonfield will be visited.

"Springtime for Henry" will be offered Feb. 3-4 with Gubi Mann, Louis Edmonds, A. N. Driscoll and G. Wood. "Bell, Book and Candle" follows Feb. 5-6.

Plays will be directed by Lawrence Carra, while Barney Ricci will be production and house manager and Walt Thompson stage manager.

While ballet troupes have been taking the limelight lately in the press and at the boxoffice, an unusual battle of ballet bookings for next season has been going on strongly behind the scenes.

Booking and routing activity for '54-'55 has been accompanied by charges of sharp practices, claims of pressure of block-booking to get dates and reports of double-dealing in relations between out-of-town local managers and N. Y. execs. Touring plans of certain companies have been altered or cancelled during the scuffles, and one N. Y. management topper recently remarked: "I've already been done out of some dates promised me, by a fierce competitor who runs roughshod over you."

The battle for bookings is going on merrily, with a ballet-full of dance and fireworks in prospect. But meantime, it presents a giant problem.

For the first time in concert history, four major ballet companies will be available in '54-'55—Ballet Theatre, Ballet Russe de Monte Carlo, London Festival Ballet and N. Y. City Ballet. In addition, there will be smaller troupes, like a Danilova company and a Ruthanna Boris group. Even the Old Vic Co., which Sol Hurok will present next season in "Midsummer Night's Dream," with Mofra Shearer and Robert Helpmann, for a 13-week run, will include a ballet group.

There's a possibility of the return of Roland Petit's Ballets de Paris, now in N. Y., and the Jose Greco troupe, now concertizing, may continue next season instead of doing niteries or films. Sadler's Wells Ballet, which recently finished (Continued on page 72)

Szell's Powder Is Mitrop (And Bing) Gain; Met Inks Maestro as Guest Leader

Met Opera general manager Rudolf Bing, who has a happy faculty of coming up with novel solutions to a crisis—such as a televised opening night in theatres (recently consummated) to offset financial deficits—hit a 10-strike last week with the signing of N. Y. Philharmonic Dimitri Mitropoulos to be a guest conductor next season.

Move follows directly upon the recent Met walkout of conductor George Szell after a clash with Bing, and probably wouldn't have eventuated hadn't Szell powdered. But it will go a long way to soothe those opera-lovers who felt that, artistically, Szell was completely in the right.

Appointment is a feather in Bing's cap—grabbing the conductor of America's oldest and best-known (via its radio broadcasts) symphony for his American operatic bow. It's also a boost for the Philharmonic and Mitropoulos, both of whom need a little prestige at the moment after attacks in the press and, music circles on both maestro and the orchestra for artistic reasons.

Mitropoulos, who only last week got a new one-year's contract with the Philharmonic (he's been regular conductor since '49 and musical director since '51), has been anxious for years to conduct opera in this (Continued on page 72)

London Legit Bits

London, Jan. 26. Bernard Delfont departed for South of France suddenly on his doctor's orders. Will be away for three weeks. . . . Beverly Nichols' new play, "Shadow of the Vine," will have its tryout at a special Sunday night showing at the Wyndham's Theatre Feb. 14. Eric Portman will star. . . . Bernard Grun has been given okay by the late Oscar Straus' family to do a biography of the composer. . . . "Celestial City," new Charlotte Frances play, is having its debut in Copenhagen and Stockholm prior to English production.

Robertson Hare and Ralph Lynn will be teamed in a new farce, "Liberty Bell," opening at Blackpool, Eng. Support cast includes Vera Pearce. Comedy is set in the British House of Commons. . . . John Slater, British tv personality-actor, will tour northern England in the long-running farce "Reluctant Heroes."

League Ducks Action on Fire-Weir Bid; Hope Shubert Recalls Ultimatum

J. J. Shubert's demand that Milton R. Weir be dropped as attorney for the League of N. Y. Theatres will probably be turned down by the organization's board of governors. However, it's hoped that Shubert may be persuaded to withdraw his ultimatum.

Board discussed the matter at a meeting last Friday (29), but it's understood no final action was taken. Instead, members spent most of the session considering a proposal for staggered curtain times for matinees at Broadway theatres, as a possible step to avoid traffic tieups for homebound playgoers.

If the League board refuses to give Weir the axe and Shubert carries out his threat to resign from the organization in consequence, it's generally conceded the organization could hardly survive, at least as an effective force. However, every board member questioned has said that it would be better for the League to fold than to knuckle under to what is regarded as high-handed and unreasonable pressure. Giving in on the matter would brand the League as a mere Shubert puppet, board members say.

Shubert has still given no reason, at least to board members, for his fire-Weir demand. At the time, he said merely that his reasons are his own business, and refused to discuss it further. Among board members, it's felt that the situation reflects the feud that existed for many years between Shubert and his brother, the late Lee Shubert. (Continued on page 72)

Deal Near On British 'Can Can'

Deal for a British production of "Can-Can" is on the verge of completion. Agreement may be reached in London in the next day or so between Cy Feuer, co-producer of the musical; Arthur Lewis, his production assistant, and Prince Littler, West End theatre owner-producer associated with Feuer and Ernest H. Martin in the current London edition of "Guys and Dolls."

Martin planned back to the U.S. last week after setting a deal for a Broadway production by Feuer and him next fall of "The Boy Friend," new musical comedy child in London. Feuer is due to return next week, but Lewis will probably remain for another month or so.

Preceding the British show on the F & M schedule is "Silk Stockings," a musical version of the old satirical comedy film, "Ninotchka," with songs by Cole Porter and book by George Kaufman and Leueen MacGrath (Mrs. Kaufman). It is slated to go into rehearsal Aug. 15 under Kaufman's direction, with Don Ameche and Hildegard Neff as stars.

CARSON, KRAKEUR TALK 'BURLESQUE' FOR B'WAY

Las Vegas, Feb. 2. Jack Carson, while doing a two-week engagement at El Rancho Vegas, was talking a deal with Broadway producer Richard Krakeur regarding starring in a stage production of "Burlesque," first touring and then taking it into N. Y.

Comic wound in Las Vegas on Monday (1) and flew to the Coast to continue discussions with Krakeur.

Maine Barn Op to Handle B. U.'s Gershwin Shop

Boston, Feb. 2. Sherwood Keith, owner-producer and director of the Boothbay Playhouse, Boothbay, Me., and Deertrees Theatre, Harrison, Me., has been appointed coordinator for the Boston U. George Gershwin Theatre Workshop.

Established several years ago as a centre for student training in theatre arts, the Workshop is conducted at the Esquire Theatre, a former pic house which B. U. acquired from the American Theatre Corp. last fall.

\$90,000 'Picnic' Earns \$168,307 Profit to Date

"Picnic," William Inge's Pulitzer and Critics Circle award winner at the Music Box, N. Y., has earned a net \$168,307 profit thus far on its \$90,000 investment. With the recent payment of another \$25,000 dividend, the total distributed profit was \$140,000. On the basis of the standard 50-50 split between management and backers, that represents a 78% profit for the latter.

For the five weeks ended Jan. 2, the Theatre Guild-Joshua Logan production, staged by the latter, grossed \$110,336 for an operating profit of \$22,670. After distributions, the remaining assets included \$20,000 cash reserve and \$8,307 balance.

Play is in its 50th week on Broadway.

'Tea' May Boil Thru Dog Days With Kerr Sub

Hollywood, Feb. 2. "Tea and Sympathy," previously slated to interrupt its sellout Broadway run for a summer layoff, may now play through the hot weather without a break. However, that depends on whether the producers, Playwrights Co. and Mary K. Frank, can obtain a suitable name actress to stand in for Deborah Kerr, star of the show.

Miss Kerr takes a leave from the Robert Anderson drama June 5 to go to England to appear in a film adaptation of Graham Greene's "The End of the Affair," for Columbia release. She's due back to the legit about Labor Day and is under contract for a 30-week road tour starting in October. Her agent, Bert Allenberg, returned here last week after setting the latter deal.

John Kerr (no relation), featured juve lead in "Tea and Sympathy," may also leave the show early in June, with no further contractual commitment beyond then. He's being sought by Leland Hayward and Billy Wilder to portray the young Charles A. Lindbergh in "Spirit of St. Louis," their forthcoming screen edition of the famous flyer's bestseller. Whether the actor would return to the Broadway show after the film stint is at the moment completely in the air.

ELLIS, PATTERSON TEAM IN DECORATING BIZ

Michael Ellis, co-producer with James Russo on several events, has formed a partnership with illustrator-designer Russell Patterson in a decorating and design business. Firm, called Russell Patterson Associates, will specialize in hotel, nitery and private club decor. Patterson will be in charge of the artistic end and Ellis will handle the business affairs.

Besides producing such Broadway shows as "Two's Company," a revival of "The Play's the Thing" and "Jenny Kissed Me," the Russo-Ellis team operated a stock company last fall at Syracuse, N. Y., and took over the lease, effective next summer, on the Bucks County Playhouse, New Hope, Pa., previously operated for many years by the late Theron Bamberger. They are now understood seeking to dispose of the deal for the strawhat.

Guild Dickers Palace For 'Measure' Revival

Hollywood, Feb. 2. Theatre Guild is dickering with Jack Palance to star as Angelo in the projected Shakespearean revival of "Measure for Measure." Show is slated to go into rehearsal early next month with Herbert Ratter directing. Palance is stalling a definite answer until U.I. notifies him of a stop date on "Sign of the Pagan."

Had Enough

Pittsburgh, Feb. 2. George Alabama Florida, out ahead of "Oklahoma" again this year, told old newspaper friends in Pittsburgh last week that he's definitely retiring from show business at the end of Rodgers & Hammerstein musical's current tour.

Florida, one of the most colorful of the legit press-agents, has been on the road now since right before the turn of the century and feels he's had enough. The p.a. is 73, and still hale and hearty, but friends believe that the vet's failing eyesight has hastened his decision to quit when spring rolls around.

Money-Back Bid To 'Dance' Angels

If suggesting pieces of a show as Christmas presents did not work, maybe a money-back promise will. That's the latest offer from Elizabeth Miele to prospective investors in her proposed musical production, "Can You Dance?" Show is to star Irra Petina.

With three-quarters of the necessary \$225,000 financing raised, Miss Miele last week sent a circular letter saying she is ready to guarantee against loss all limited partners who put up the remainder. She explained she will give them a personal note, payable nine months after the show closes, covering the amount of the investment not returned.

"No theatre investment has ever been offered with a guarantee before," she wrote (Joshua Logan and Leland Hayward gave such a guarantee to backers of "Wisteria Trees" in 1949-50, and paid off on it), "but I have tremendous faith in this musical." She enclosed copies of letters of personal reference from the late Lee Shubert, the late Frank Gillmore, at that time president of Actors Equity, and from a bank in America, N. Y.

Last fall Miss Miele sent a circular letter urging prospective investors to give shares in "Can You Dance?" as Christmas presents. Since she still needs coin, the proposition presumably failed to fill the Yuletide stocking.

Keystone Comedy Finale To 'Tights' N. Haven Date; Click Status Indicated

New Haven, Feb. 2.

After a full week of playing, "Girl in Pink Tights" left here Saturday (30) as a definite candidate for click status when it hits Broadway Feb. 25. Running-time has been cut (but still requires another 20 minutes of snipping, with first act more than 90 minutes being a long stretch). Re-routing of opening stanza still is in experimental stage. Presently, no new songs are contemplated but show's opening tune, "We Bid You A Fond Adieu," will probably be axed.

Week's stand at the Shubert involved a series of untoward incidents, partly due to necessity of hanging numerous drops with only four inches clearance. This meant fouled and damaged curtains and in one instance an episode that could have had disastrous results, when a ripped drop released a leadpipe bottomweight which crashed down on stage. No injuries, however.

Saturday night finale was an unscheduled Keystone comedy. Costumes of two singing-marching girls became tangled, causing them to do a Siamese twin exit. Comedy business of a Chinese cook peeling a potato in a western stockade melo scene so broke up David Brooks and Brenda Lewis they had to hold up the scene. Jinx hit Brooks again in later scene when his wig flew off in a duel bit.

Queries as to how much of the "Tights" score was prepared by Sigmund Romberg prior to his death, brought forth the info that the major portion of the cleffing was either completed by the composer or left in the form of sketches which have subsequently been developed to their present status. Among the completed tunes are "Lost in Loveliness," "When I Am Free To Love," "My Heart Won't Say Goodbye" and "Elevated Railway." From sketches came "You've (Continued on page 72)

ATPAM Catches Up With Off-B'way Shows; Invokes Multiplicity Rule

Melody Tent Tag for Cape Setup After Court Tiff

Hyannis, Mass., Feb. 2.

Cape Cod Melody Tent will be the name next summer of the canvas-top musical theatre here formerly known as the Cape Cod Music Circus. New tag was chosen after a survey of local residents. Change is necessary under an out-of-court settlement of a breach of contract suit brought last year by St. John Terrell, who operates the Lambertville (N. J.) Music Circus. Local spot is operated by a group headed by Broadway producer Richard Aldrich, who also has the Cape Playhouse, Dennis, and the Falmouth Playhouse, at Coonamest, also on the Cape.

South Shore Music Circus, of which Aldrich's attorney, David Marshall Holtzman, is managing director, will retain its present name. It is located at Cohasset, Mass.

12-Show Series Over 25-City Circuit Looms

Hartford, Feb. 2.

Scheme for the presentation of 12 shows over a 25-city circuit has been unveiled here by Charles Bowden, one of the three operators of the New Parsons. Project is sketched for 1954-55 season. Bowden and his two associates in the Hartford venture, Nancy Stern and Philip Langner, will tour at least that number of presentations, several of which will be pre-Broadway tryouts.

Announcement of Bowden emphasizes that the trio will maintain their Hartford project, operating in it absentia. This is a complete field reversal. Two weeks ago Bowden announced that the New Parsons was on the verge of being abandoned at the end of this season because of a lack of public support.

Bowden said that plans are still in the formative stage. The 25-city circuit will consist of 16 key towns and nine smaller units where presentations could be produced on a split-week basis.

Several musicals are planned. However, because of stage limitations of the New Parsons, that house will be bypassed by the musicals. The stage of the local house is 28 feet deep. In the announcement of the possible closing of the New Parsons, Bowden pointed out that the Court Square Theatre in Springfield was a strong possibility for future operations. An upturn of public support is responsible for the house-about-face, Bowden claims.

In addition to his function as a partner in the local enterprise, Bowden is also co-producer of the Ruth Draper presentation at the Vanderbilt Theatre in New York. Under the new proposed setup, general manager Allen Stewart, of the New Parsons, would supervise all house operations.

Hull, Gordon to Speak As Equity Honors 1st Prez

Josephine Hull, star of "Solid Gold Cadillac," and Richard Gordon, a member of the Actors Equity council, will be the principal speakers next Tuesday afternoon (9) at ceremonies at the Equity headquarters, N. Y., marking the 100th anniversary of the birth of Francis Wilson, the union's first president. Miss Hull will reminisce about Wilson as a council member at the time she served in a similar capacity, and Gordon will recall when he was a member of Wilson's stock company.

Feature of the occasion will be the placing of a memorial plaque on the wall of the Equity office. Wilson's actual birthday will be next Sunday (7), but the ceremony is being held two days later to coincide with the scheduled council meeting.

New York flacks have finally caught up with the bustling off-Broadway legit activity. Checking into their constitution, Assn. of Theatrical Press Agents & Mgrs. drumbeaters found that they can't service both Main Stem attractions and off-Broadway offerings.

Constitution permits a press-agent to handle a total of six shows in conjunction with three associates. These offerings, however, must either be Broadway presentations or pre-Broadway productions. Such ventures as off-Broadway and stock operations don't come under this multiplicity ruling.

Matter was recently brought to the attention of the ATPAM board of governors and was then referred to the union's flacking contingent. As a result, Sol Jacobson, who's handling "Teahouse of the August Moon" and "John Murray Anderson's Almanac," bowed out as flack for the Phoenix Theatre, an off-Broadway stock venture. Sam J. Friedman has succeeded Jacobson.

As ruling presently stands, a flack working on an off-Broadway show cannot take on any other legit attractions. However, a press-agent handling a Main Stem show can function as general press representative in an advisory capacity for an off-Broadway attraction. Actual servicing of the off-Broadway production would have to be handled by another drumbeater.

If a pressagent on a Broadway show is contracted for an off-Broadway presentation he has to assign his obligation to another flack two weeks before show's opening. However, if the Broadway production he's handling folds, he's entitled to take over as flack for the off-Broadway project after the pressagent to whom he turned over the job has been on the payroll for a minimum of two weeks.

'Guys' Gain Passes \$2,000,000 Mark

With the recent payment of another \$70,000 dividend, the distributed profit on "Guys and Dolls" is \$1,658,192, split between the management and backers. As of Jan. 9, the total net earned profit was \$2,168,761. Since then, the Cy Feuer-Ernest H. Martin production has been playing a mop-up engagement in Boston and the film rights have been sold to William Goetz for Columbia release.

For the five weeks ended Jan. 2, the Frank Loesser-Jo Swerling-Abe Burrows musical adaptation of Damon Runyon characters and stories grossed \$220,337. Operating profit for the five weeks was \$42,885. Additional income included \$635 from Swedish royalties and \$825 share of souvenir program sales.

Musical comedy is scheduled to tour through the 1954-55 season and a production is a click at the Coliseum, London.

COSTLY 66G TRIP FOR 'BOUNTIFUL' BACKERS

"Trip to Bountiful" Theatre Guild-Fred Coe production starring Lillian Gish, represented a loss of \$66,300 of its \$70,000 investment. Show played a 39-performance run at the Henry Miller, N. Y., closing last Dec. 5. Backers of the Horton Foote drama have received \$3,500 return on their investment and there is a \$200 balance available.

'His' Brought in for 43G; Earning Weekly Profit

"His and Hers," the Albert Selden-Morton Gottlieb production currently in its 5th week at the 48th Street Theatre, N. Y., was brought in for \$43,608, including \$6,470 loss on a \$53,828 gross for its three-week (plus three performances) tryout tour. The Fay and Michael Kanin comedy was capitalized at \$60,000. With Celeste Holm and Robert Preston costarred, the show, despite the mixed notices, has earned a weekly operating profit on Broadway thus far. It has theatre party bookings through February.

Plays Out of Town

Online

Boston, Jan. 29.

Playwrights Co. production of drama in three acts by Jean Giraudoux, adapted by Maurice Valency. Stars Audrey Hepburn, Mel Ferrer. Directed by Alfred Lunt. Sets and lights. Peter Larkin; costumes, Richard Whorf; music, Virgil Thompson. At Colonial, Boston, Jan. 29.

Auguste John Alexander
Eugenie Mel Ferrer
Hans Audrey Hepburn
Online Tani Seltz, Dan Seltz
Three Online Tani Seltz, Dan Seltz

Old One Robert Middleton
Lord Chamberlain Alan Hewitt
Sergeant John Gough
Trainer of Seals James Lampher
Bertha Marian Seldes
Bertram Peter Brown
Violante Anne Meacham
Angeleque Gaye Jordan
Venus William Podmore
King Billy Howard
Motho Bary O'Hara
Salambo William Le Messena
Lady Stacey Graham
Executioner Robert Crawley

After a fortnight's workout here "Online" should have little trouble contending as one of the finest fantasies to appear in the theatre in many seasons. But the workout in many scenes. As it stood here on opening night, practically without a first act and anything but perfectly realized, it provided a mere sketch of its fullest possibilities.

Drawn from a romantic legend written by Baron Fouque in 1811, this fairy tale is the story of an ephemeral water sprite who, in the guise of the 16-year-old daughter of a peasant family living on the edge of an enchanted forest, falls in love with a knight errant. Sweeping him off his feet (for he is betrothed to the king's daughter), she marries him, but a sorcerer reserves the condition that she can receive her soul only if the knight errant remains faithful to her.

The knight doesn't, and Ondine is forced back to the watery realms from which she came. One day of her husband's wedding she allows herself to be captured by a fisherman and stands trial as a supernatural being. She is condemned to death, but instead contrives the love-death of her husband, and slips back into her beloved waters.

It is a theme that has caught the fancy of many, having appeared in three different operatic versions as well as a ballet, but Jean Giraudoux's treatment (as adapted by Maurice Valency), is a not wholly successful realization due to a mixture of styles. The symbolism is elaborate and often obscure, the dialogue is often witty and sometimes pretentious, the atmosphere now rich in fantasy and again heavy with the fantastic.

The first act, as indicated, is very much below the quality of the ensuing two and, as played at the opener, verging on the bizarre. The second act, however, introduces a quite different atmosphere, in which the dialog is more sharply etched, the movement more plastic and inventive. The third act, with one of the high points of the whole play in the trial scene, drags out to the final beautiful curtain, and suggests the need of sharp cutting and pointing. The material is there, in terms of the poetic fantasy, what seems to guarantee the play now is the enormous attention Audrey Hepburn achieves from beginning to end.

At opener she still had a long way to go to capture just the right quality, for she was sometimes shrill, sometimes stylized. But so too was Mel Ferrer, whose looks and deportment, as well as his vocal qualities, are not a little out of key with this particular role, which would seem to require a romantic flair in the highest degree. Indeed, it might well have been his playing of the knight as a comic in the first act that threw that unhappy half-hour out of the running.

With the appearance of the second act of some superbly stylish acting as well as some enchanting magical effects (Venus rising out of the floor, a dog hastening—on strings—across the stage, etc.) and a series of touching and amusing scenes, one involving a delightful impersonation of the king by William Podmore, everything comes alive. The true mood appears for the first time.

If it says again in the last, it still remains in the vein, and the trial scene involving Alan Hewitt and William Le Messena remains memorable. The flaws, in short, are nearly all correctable, and if they are, this will emerge as a great adornment to the Broadway season.

It goes without saying that Miss Hepburn is the focal point of all eyes here, but she is given first-class support by such standout performers as Hewitt as the chamberlain, Marian Seldes as Bertha, and Robert Middleton as the sorcerer. She is also given extraordinary

support by the costumes and the decor, which create an impact the text itself often does not. Not least of the superior fancies, either, is the musical atmosphere created by Virgil Thompson's brief but telling passages, many of them of an almost unidentifiable character. And a word must be said, incidentally, of the three onsets of Tani and Drani Seltz and, Sonia Torgeson.

It is clear Alfred Lunt has his hands full with this one, but his initial blocking out of the play, as well as the general deployment of his forces, is handsome and imaginative. But there's little doubt of success in this if all goes well here.

The Winner

Buffalo, Jan. 28.

Playwrights Co. production of comedy-drama by Elmer Rice in two acts (four scenes). Stars Joan Tetzel, Tom Helmore. Directed by Rice. Settings and costumes, Lester Polakoff. At Erlanger, Buffalo, Jan. 28, 29, 30, 31.

Eva Harold Joan Tetzel
David Browning Whitfield Connor
Newscaster F. Jay Sidney
Arnold Mahler Lotter Revalt
Irene Maher Jane Buchanan
Haggerty Philip Pruneau
Dr. Clinton Ward Charles Cooper
Miss Deed Lily Brenano
Stenotypist David Balfour
Judge Samuel Addison Frederick O'Neal
Hilde Kraneck Vilma Kurer

Elmer Rice's new play begins with some good comedy lines, but the first scene suffers from talkiness and lack of vitality. In the second act, the play begins to pep up remarkably and things go along in great shape.

Theme, which is a little old hat, concerns the problems of Eva Harold, attractive, broadminded working girl who gets a surprise legacy and who manages in the end to prove by the developments which follow that she is a much better character than anyone thought possible. Play opens with Miss Harold coming home with Martin Carew from a gay evening on the town. Eva's gray fur room is then visited by David Browning, her lawyer-fiance, whom she will marry when he can break a few matrimonial bonds and clean up some debts.

Near the end of the first scene, wealthy, elderly Arnold Mahler shows up. Before he has a fatal heart attack on her bed under seemingly compromising circumstances, he manages to give her a copy of his brand new will, leaving everything to her. The complications resulting involve a court scene, as a battle over the will ensues, and a switch in romantic interest before the play's windup. Joan Tetzel is personable and adequate as Miss Harold and Tom Helmore as Carew easily held the audience with his ebullient delivery of some very clever lines. Whitfield Connor, as the original fiance, holds to a properly dull and drab characterization. He does show dramatic flair in proper places in the trial scene.

Lothar Revalt is effective in his short bit as the elderly man and Jane Buchanan is reasonably believable as his unfaithful wife. Frederick O'Neal does an excellent job as Judge Addison and draws deserved applause on a fine speech with laudable moral overtones. Vilma Kurer turns in an outstanding bit in the trial scene as the former right-hand femme of Mahler.

The direction, also by Rice, is careful and workmanlike. The two sets are reasonably authentic and both the scenic and costume changes are handled with exceptional adroitness and speed.

More.

The Heel

Dallas, Jan. 23.

Theatre '34 production of comedy in three acts (four scenes) by Samson Raphaelson. Features James Fields. Directed by Margo Jones. Technical direction, James Pringle. At Theatre '34, Dallas, Jan. 22, 23, 24.

Nellie MacDuffy Nancy Marshall
Maxim G. Rosenblatt Michael Dolan
MacDuffy Joan Croydon
Boothby James Fields
Evangeline Dray Sadie Fillion
Henchy Charles Braswell
Julia Sweet Lillian Prather
Walter Gilbert Miller
Pelhop Darrell Stewart
Ossie Stillwater Louise Noble
Ossie Stillwater Guy Spaul
Lila Richard Shepard
Lila Virginia Young

With four new tryouts on the plus side in her new season, Margo Jones seems destined for the best in her eighth year of local arena productions. Fifth new script of eight sketched Samson Raphaelson's "The Heel," looms as the finest manuscript Miss Jones has handled since embarking here June 3, 1947. Seasoned playwright Raphaelson's slick offering brings chuckles building into bellies throughout, sans excess verbiage. Not a line can be spared for top

stage fare; with slight pruning, "Heel" can be fine film fodder.

Miss Jones uses to advantage her entire company, plus supplementary assistants, in a buff directorial job. Plot details the machinations of an egomaniac, Boole MacDuffy, who deserts wife, child and a widowed mother for show biz. With his faithful pal, Henchy, he scores on Broadway. After falling from grace, he slumps from swank hotel suites to a shabby hotel room, surprised by leftover breakfasts provided by a playwrighting bellboy.

Likable rascal's pretended tuberculosis brings his well-used relatives, friends, ex-girl friends and others to his bedside. Though he's stolen a song and a play, and misused all comers, his victims have fared well despite the wounds, and rally to his cause. New pronouncements of faith, and financial backing, get the heel again on his feet for further plottings as the play ends.

James Field gives a sock performance throughout as the scoundrel. His curtain soliloquies in two are top histrionic bits as he imagines headline acts, including the murder of his deserted wife.

Sharing acting honors are Charles Braswell, who betters his previous efforts as Henchy, the conniving pal. Michael Dolan does his best role to date as a lovable hoberdasher and Joan Croydon scores as the stern, upright mother of the heel. Stage queen is easily done by Louise Noble, and Lillian Prather, as a bed-sharing chorine friend, has vivid scenes with Field and Braswell. As a swishy ex-chorus boy, Guy Spaul does a slick impersonation, while Richard Shepard registers as the playwrighting bellboy.

Bark.

Boris to Head Up New Dance Co. for Columbia

Ruthanna Boris, former Ballet Russe de Monte Carlo star, will take a small dance group on tour next season for the Coppicus, Schang & Brown division of Columbia Artists Mgt. Miss Boris has been busy in recent seasons as an independent choreographer-dancer, her "Cakewalk" being one of the N. Y. City Ballet's current hits.

Troupe will include Miss Boris; Frank Hobi, currently a principal with the N. Y. City Ballet, another male dancer and a pianist. Dancer will create new choreographies. Troupe will primarily play Columbia's Community Concerts circuit.

Current Road Shows

(Feb. 1-13)

Burning Glass (Cedric Hardwicke) (tryout)—Parsons, Hartford (11-13).

Confidential Clerk (Ina Claire, Claude Rains, Joan Greenwood) (tryout)—National, Wash. (1-6) (Reviewed in VARIETY, Jan. 13, '54).

Evening With Beatrice Lillie (Beatrice Lillie)—Blackstone, Chi. (1-13).

I'll Be in Pink Tights (Renee Jeanmaire, Charles Goldner) (tryout)—Shubert, Phila. (1-13) (Reviewed in VARIETY, Jan. 27, '54).

Good Nite, Ladies—Great Northern, Chi. (1-13).

Guys and Dolls—Shubert, Boston (1-13).

Misalliance—Royal Alexandra, Toronto (1-6); Erlanger, Buffalo (8-10).

Moon Is Blue—Nixon, Pitt. (1-6); Colonial, Akron (8-10); Paramount, Toledo (11-13).

My 3 Angels (Walter Slezak)—Playhouse, Wilmington (4-6); Ford's Balto. (8-13).

New Faces—Curran, S. F. (1-13).

Oklahoma—Forrest, Phila. (1-6).

Online (Audrey Hepburn, Mel Ferrer) (tryout)—Colonial, Boston (1-13) (Reviewed in VARIETY this week).

Porgy & Bess—Taft Aud., Cincinnati (1-6); American, St. L. (6-13).

Seven Year Itch (Eddie Bracken)—Erlanger, Chi. (1-13).

South Pacific (Jeanne Bal, Webb Tilton)—Music Hall, Houston (1-6); Civic Aud., New Orleans (8-13).

Stag 17—Court Square, Springfield (1-13); Shubert, New Haven (4-6); Elm St., Worcester, Mass. (8-9); Metropolitan, Providence, R. I. (10-13).

Time Out for Ginger (Melvyn Douglas)—Harris, Chi. (1-13).

Twin Beds—Davidson, Milwaukee (1-6); Cass, Detroit (8-13).

Winner (tryout)—Hanna, Cleveland (1-6); Nixon, Pitt (8-13). Reviewed in VARIETY this week.

Wish You Were Here—Shubert, Chi. (1-13).

Sam Lurie, former promotion manager with Ballet Theatre, opening publicity office in N. Y., doing personal representation in all show biz fields.

Inside Stuff—Legit

Harold Clurman, who staged "Mlle. Colombe" (Longacre, N. Y.), also doubles as reviewer for The Nation mag. Disclaiming any criticism (Robert Hatch caught it for the weekly the issue before), Clurman had some general remarks to make last week in connection with the play.

"If there is a general tendency to be noted in our theatre at the moment," he wrote, "it is an unconscious drift on the part of the public and the reviewers who reflect its taste toward the sweet, the pleasant, the untroubled, the undisturbing, above all, the safe. . . . This season our most 'advanced' play is 'Tea and Sympathy,' the norm, 'Sabrina Fair,' and the unusual, 'The Teahouse of the August Moon.' . . . 'Mademoiselle Colombe'—needless to say I do not intend my remarks as a critical estimate of it—is a play of contemporary meaning; its essential theme is the conflict or interplay of reality and illusion, the world and love seen as ideal or mirage and complex fact, presented in nearly commedia dell'arte terms. The leading French playwrights of the past quarter of a century write in the 'extravagant' vein of Giraudoux, Achard, Romains, Coteau, Ayne, Anouilh. All of them try, with a certain irony, to make life look like theatre rather than, as with most Americans, theatre look like life."

William Jonson became associate conductor, with Alexander Smalens, of "Porgy and Bess" with engagement last week at Nixon Theatre in Pittsburgh. Johnson made his debut in the pit for the show there. Irving Barnes, a Pittsburgher who alternates as Porgy with LaVern Hutcherson and Leslie Scott, got to sing one performance in his hometown, on the Saturday (30) matinee. Irene Williams sang Bess at an opening night for the first time in Pitt; daughter of songwriter Clarence Williams, she's a new Bess in the company, alternating with Leontyne Price and Elizabeth Foster. Miss Williams had sung the role only five times before the Nixon opener, and got a big hand from the critics.

Mary Morris, Broadway actress and for the last several years a member of the Carnegie Tech Drama School faculty in Pittsburgh, is staging a special production of Euripides' "The Trojan Women" in that city Sunday (6) at the Unitarian Church as a benefit for its building fund. A year ago, while on a leave of absence from Tech, Miss Morris directed the same show at New York's Community Church as a benefit for the church and the Actor's Fund. At that time, she used mostly Tech graduates working in New York. This time, she's also using a number of Tech people although the production has no connection with the school.

Legit Bits

Legit pressagent Jack Toohy has a short story, "Mother-in-Law," in the current (February) Cosmopolitan mag. . . . Feuer & Martin expect to budget their Broadway production of "Boy Friend," the current London musical hit, for about \$140,000 and use the Actors Equity limit of British players. . . . Instead of closing last Saturday night (30) in Los Angeles, "Harvey" is continuing there with Frank Fay as star, and may ultimately work east for a return engagement on Broadway.

"Affairs of State" closes Saturday night (6) at the Cambridge, London, and the original production of "Escapade" folds Feb. 20 at the Strand, London. . . . Michael Dreyfuss takes over this week as assistant stage manager of the Broadway edition of "Seven Year Itch," succeeding James Lee, who goes to the Coast for an acting-writing assignment with the "One Man's Family" tele series. . . . H. Clay Blaney and Simon, and Robert Metrick have formed Theatrical Productions, Inc., to arrange and post bonds and guarantees for legit shows, and produce plays on its own.

Eddie Hyans and Wynn Dinton announce plans for a Broadway production next season of Romeo Muller's comedy-fantasy, " . . . With Drum and Colors," which was tried out last year at the Rochester Arena Theatre and the Corning (N. Y.) Summer Theatre. . . . Ella Logan is a possibility for the lead in "Dilly," the Vernon Duke-Jerry Lawrence-Robert E. Lee musical based on Theodore Pratt's novel, "Lischer and Gerald Price set for the cast of the off-Broadway revival of 'Threepenny Opera'."

"Cloud Number Nine," comedy by Allen Boretz, who co-authored "Room Service" with John Murray, is slated for production next season by pressagent George Ross. . . . Lester Lockwood announces plans for a production season of "Angelica," a comedy by Ronald Alexander, author of the touring "Time Out for Ginger."

Arthur Cantor is general press rep for Carmen Capalbo and Stanley Chase, producers of "Threepenny Opera," opening the week of March 8 at the Theatre de Lys, N. Y., as well as p.a. for the Albert Selden-Morton Gottlieb production of "His and Hers," at the 48th Street, N. Y. . . . Virginia Vincent will be standby for Kay Medford in "Lullaby," opening tonight (Wed.) at the Lyceum, N. Y. . . . Mary Martin and her daughter, Heller, will play Peter Pan and Wendy, respectively, in a revival of "Peter Pan" on the Coast next summer. . . . Jay Julien, coproducer with Robert L. Joseph of "Mademoiselle Colombe," has op-

tioned "Faster, Faster," by William Marchant, for production next season.

Jules Pfeiffer, in Chi with his "Good Nite Ladies," says he has signed comic Jackie Kannon to a six-week pact for a production to play the Cass Theatre in Detroit next July. Pfeiffer is negotiating for one, three, plays as the vehicle. . . . Peter Douglas, currently starring in "Time Out for Ginger" at Chi's Harris. . . . Danny Newman press-agenting "The World of Sholem Aleichem" due in Feb. 13 at the Eleventh St. Theatre in Chicago.

Current Stages, off-Broadway operation, is boasting several alumni who've made the jump to Main Stem employment. List includes Paulette Girard ("Seven Year Itch"), John Reese ("Remarkable Mr. Pennypacker"), Bill Gunn ("The Immortalist"), John Connaughton (recent City Center revival of "Richard III") and Eva Stern (understudying Audrey Hepburn in Online), currently trying out at the Colonial, Boston).

Theatre Guild has acquired for production next season "Child of Fortune," adapted by Guy Bolton from Henry James' novel, "Wings of the Dove." Firm has postponed until next season Walter Macken's "Home Is the Hero" and Charles Morgan's "River Line." Set as Guild subscription offerings this season are the forthcoming Playwrights Co. production of "Online," costarring Audrey Hepburn and Mel Ferrer, and "The Winner," with Joan Tetzel. . . . Arthur Schwartz has withdrawn as composer of the musical adaptation of "L'il Abner" to concentrate on the tunes for the forthcoming "By the Beautiful Sea," with Burton Lane taking over as lyricist Alan Jay Lerner's collaborator on the Al Capa comic strip transformation, which Herman Levin is now set to produce. Meanwhile, Levin is serving as deputy-producer of "Kismet," while the show's producer-librettist Charles Lederer is on the Coast. . . . Horton Foote and Fred Coe, respective author and producer of the recent "Trip to Bountiful," will be similarly associated next season with "Travelin' Lady," for which Kim Stanley is set as femme lead.

Tailor for Broadway

Hollywood, Feb. 2. "Once Upon a Tailor," Baruch Lumet's folk comedy now in its premiere engagement at the Circle Theatre here, will be brought to Broadway either the end of this season or beginning of next under a deal signed by producer George Boroff, Nat Goldstone and Ivan Tors Films, Inc. Trio shares production billings.

Opening will be determined by theatre availabilities.

Chi Legit B.O. Holding Steady Pace;

Lillie \$26,000, 'Wish' \$29,300

Chicago, Feb. 2.

Loop biz held steady last week with no marked swings either way. "Seven Year Itch," the town's oldest tenant among the current crop, continues to roll along at a neat clip that looks to carry it through the summer. Although doing strong business, "An Evening With Beatrice Lillie" ends its eight-week stay at the Blackstone Feb. 20 to fulfill other road commitments.

Estimates for Last Week

Evening With Beatrice Lillie, Blackstone (5th wk) (\$4.40; 1,358). Topping \$26,000.

Good Nite Ladies, Great Northern (5th wk) (\$4.20; 1,500). Nearly \$13,500.

Seven Year Itch, Erlanger (19th wk) (\$5; 1,334) (Eddie Bracken). Almost \$22,300.

Time Out for Ginger, Harris (3d wk) (\$4; 1,000) (Melvyn Douglas). Edging \$17,700.

Wish You Were Here, Shubert (8th wk) (\$5; 2,100). Over \$29,300.

Ballet Wickets Humming; N.Y. Co. Up to \$46,350; Petit Garners \$42,000

Ballet boxoffices, in N. Y. and on the road, are humming. The N. Y. City Ballet, now in its fourth week of a 10-week stay at City Center, N. Y., is running away ahead of last season. In the first week of its run it took in \$32,800. Second week, it garnered \$38,800. Last week it jumped to \$46,350, at regular \$3.60 top, one of the best weeks the troupe has had at its home base. Interest in last night's (Tues.) preem of the full-evening "Nutcracker," with eight skedded showings reported practically sold out, indicates continued good biz on the troupe's winter engagement.

Roland Petit's Ballets de Paris, after an opening week of \$37,200 for six shows at the Broadway, N. Y., grossed a near \$42,000 at \$6 top on its first full stanza last week.

On the road, Ballet Theatre is continuing big takes.

Shuberts Shy

Continued from page 68

Eliot comedy due Feb. 11 at the Morosco, have been heavy, apparently on the names of the author and Ina Claire, Claude Rains and Joan Greenwood rather than the newly installed divan seats, also at \$7.80.

Advance indications are that virtually the same situation will apply at the 46th Street, another City Playhouses theatre, where "Ondine" opens Feb. 18 with Audrey Hepburn and Mel Ferrer as stars. Matter isn't a factor at the fourth City Playhouses spot, the Fulton, where "Seven Year Itch" rolls along to near-sellout trade with no change in seats or b.o. scale.

Shuberts like the one-theatre indie managements, are watching the effect of the \$7.80 top at the Coronet, Morosco and 46th Street. With constantly rising production and operating costs and no way of increasing turnover, theatre managements are intensely interested in any scheme that might boost gross revenue. Upped ticket prices appear to be the only such possibility.

If the \$7.80 top succeeds at the Coronet, Morosco and 46th Street, therefore, other theatres will be inclined to experiment with a split-scale lower floor, perhaps with a \$6 top week night and \$7.20 week-ends for the down-front locations and a straight \$4.80 (or maybe a \$6 weekend) for the rest of the downstairs. Offhand, it's figured unlikely that a \$7.20 top would be acceptable without the divan seats.

At any rate, City Playhouses has an undisputed corner on the divan-seat policy for the present and immediate future.

Helen Hayes went to the White House last week to name Mamie Eisenhower "First Lady on the Mothers' March on Polio." The actress made the presentation on behalf of 2,000,000 mothers who are fund-raising in the polio drive.

'Winner' \$7,600 for Four In Buffalo Premiere

Buffalo, Feb. 2. Elmer Rice's new play, "The Winner" took in around \$7,600 for the first four performances of its out-of-town tryout at the Erlanger here last week, Thursday (28) to Saturday (30). Presentation is current at the Hanna, Cleveland.

'Body' Ends 2-Season Run With Hot \$47,300 Week; \$686,228 Take for Tour

El Paso, Feb. 2. Winding up a two-season run, Paul Gregory's production of "John Brown's Body," starring Tyrone Power, Anne Baxter and Raymond Massey, grossed a smashing \$47,300 for eight performances closing Sunday night (31) at Liberty Hall here. Total take for the tour was \$686,228.

Last week's single-night receipts included \$7,200 Sunday (24) at Municipal Auditorium, Shreveport; \$3,500 Monday (25) at the Auditorium, Grambling, La.; \$4,100 Tuesday (26) at Gregory Gymnasium, Austin; \$7,000 Wednesday (27) at Baylor U., Waco; \$8,000 Thursday night (28) at the Music Hall, Houston; \$6,600 Friday night (29) at Municipal Auditorium, San Antonio; \$3,500 Saturday night (30) at College Auditorium, San Angelo, and \$5,400 on the Sunday night finale here.

Troupe broke up immediately after the closing, with Power and Miss Baxter returning to Hollywood and Massey heading for New York. Company manager Les Thomas also left to take over Gregory's production of "Caine Mutiny Court Martial," a newly-installed smash at the Plymouth, N. Y.

'Tights' Topples N. Haven Record With \$40,300

New Haven, Feb. 2. Shubert boxoffice staff is still groggy from the ducat assault by local showgoers last week (25-30), when preem of "Girl in Pink Tights" played to eight solid SRO performances. At \$5.40 top, house record toppled to the tune of a smash \$40,300.

Current is three-day stand of "Stalag 17" for Feb. 4-6. Next week is dark for final rehearsals of "By The Beautiful Sea," which gets a full-week run Feb. 15-20, at a new top (\$6) here.

Fay-Harvey \$11,800, L.A.; Carradine \$3,300 in Five

Los Angeles, Feb. 2. "Harvey," starring Frank Fay, grabbed \$11,800 for a one-week stand at the 1,636-seat Biltmore last week, about 50% capacity but just over the operating level. Show stays on, although originally planned to vamp. "Great to be Alive" hit \$3,400 in its final week at the 400-seat Las Palmas Theatre, giving it a total of \$17,700 for a production loss of around \$15,000. "Tobacco Road," with John Carradine opened Tuesday (26) and got off to a good start on the basis of okay notices, with about \$3,300 in the till for the initial five performances.

'Faces' 28C, Frisco

San Francisco, Feb. 2. "New Faces" reopened Tuesday (26) to a warm press. While advance is strong, sudden announcement following opening that Eartha Kitt would be out for eight days starting Sunday (31) to fulfill a nifty date previously set in Buffalo, will undoubtedly affect grosses.

In seven performances the first week, show had a strong \$28,000.

'State' \$16,000, St. Louis

St. Louis, Feb. 2. Crix were divided in their reviews of "Twin Beds," which wound up a week's frame at the American Theatre Saturday (30), scaled to \$3.05, and show grossed a mild \$6,000. "Porgy and Bess" moves into the American Monday (31). June Lockhart copped plaudits in "Affairs of State" at the Empress, and show finished first of a two-week stand Sunday (31) with a fine \$16,000.

'Moon' 15C, Cincy

Cincinnati, Feb. 2.

"Moon Is Blue" wound up a fortnight in the 1,300-seat Cox last week with close to \$15,000 at a \$3.69 top on two-for-one bargain deal. It was nearly \$2,500 better than opening week.

"Porgy and Bess" is in the 2,500-seat Albee this week. Top is \$4.31, upped to \$4.92 Friday and Saturday nights.

'Lullaby' \$12,000, 'Okla' 30 1/2 C, Philly

Philadelphia, Feb. 2.

Trying an experimental \$3 top, with \$3.50 for Saturday night, "Oklahoma" cleaned up in its first week's stand at the Forrest. Monday and Tuesday nights were off slightly during the initial week, but show is expected to go clean for second stanza. "Lullaby," comedy at the Walnut, picked up during second sesh.

Musical-starved town gets another tuner tonight (Tues.) with arrival of "The Girl in Pink Tights," starring Jeanmaire and Charles Goldner. Although names are relatively new for marquee strength, advance has been terrific and racks almost emptied Saturday night (30) for all but matinees, through the entire three-week run.

Estimates for Last Week

Oklahoma, Forrest (1st wk) (M-1.76; \$4.55). Rodgers & Hammerstein hit back for sixth time still showing plenty strength, nearly \$30,500.

Lullaby, Walnut (2d wk) (C-1.340; \$3.90) (Mary Boland). Four-character comedy about an overly possessive mother upper first week's biz, \$12,000.

'CLERK' SOCKO \$33,100 IN FIRST D.C. STANZA

Washington, Feb. 2.

T. S. Eliot's "Confidential Clerk" drew a sock \$33,100 through the wickets for its initial week at the National Theatre and, on the basis of drumbeating by the local drama critics, appears certain to surpass that figure this week.

The Royal Winnipeg Ballet opens next Monday (8) at the National for a single week. Blackstone the Magician comes to the Shubert Theatre same time for one week.

'Misalliance' Neat 16G For Cleveland Week

Cleveland, Feb. 2.

George Bernard Shaw's "Misalliance," with Martyn Green, went away over expectations on visit to 1,500-capacity Hanna last week. Gross of \$16,000 for eight performances at \$3.75 top was one of the best racked up by comedy on its midwestern tour.

A big advance sale was registered by Elmer Rice's newly-minted drama, "The Winner," the Hanna's current attraction.

About the only concrete things in sight in way of stage shows are "My Three Angels," week of March 15, and Maurice Evans in "Dial M for Murder," April 5.

Can. National Ballet Hot \$27,500 in Toronto

Toronto, Feb. 2.

With a \$20,000 advance at \$3.50 top, National Ballet of Canada scored a sensational \$27,500 at the Royal Alexandra, 1,525-seater, for sellouts and turnaway business on four of the eight performances. A midweek blizzard dented grosses, but latter part of week again was turnaway. Faves were the new "Dark of the Moon," with choreography by Joey Harris, plus "Lilac Garden," with Anthony Tudor coming up to coach.

After Ontario dates in London and Hamilton, Canadian troupe officially invades the U.S. for the first time, with a two-night Feb. 12-13 stand at the Erlanger, Buffalo, and week of Feb. 14 at the Cass, Detroit. Then Minneapolis and a cross-U.S. swing to Seattle, with company reentering Canada at Vancouver for eastward trek to Toronto for a repeat Royal Alexandra engagement.

Equity Show

Detective Story—Lenox Hill Playhouse, N. Y. (3-7); DeWitt Clinton High School, Bronx, N. Y. (12-13).

B'way Leveling Off to Steady Pace;

'Kismet' \$57,800, 'Can-Can' \$50,600, 'Mutiny' \$32,800, 'Colombe' \$22,700

Broadway remained generally steady last week, with only a quintet of shows going under previous session's takes. Hikes of more than 1,000 over previous stanza's receipts were registered by three \$1,000 over previous stanza's representations. "Kismet" continued as the town's top grosser with \$57,800 in the till.

Only opening last week was Ruth Draper's one-woman show at the Vanderbilt Theatre. Lone preem this week is "Lullaby," which bows tonight (Wed.) at the Lyceum Theatre.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera).

Other parenthetical designations, refer, respectively, to top prices; number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net; i.e., exclusive of tax.

Caine Mutiny Court Martial, Plymouth (2nd wk) (D-\$4.80; 1,062; \$33,000) (Henry Fonda, John Hodiak, Lloyd Nolan). Almost \$2,800 (previous week, \$29,400 for first five performances and two previews).

Can-Can, Shubert (39th wk) (MC-\$7.20; 1,361; \$50,160). Held at \$50,600.

Dial M for Murder, Booth (65th wk) (D-\$4.80; 766; \$20,801) (Maurice Evans). Almost \$16,200 (previous week, \$16,000); closes Feb. 27 to tour.

Fifth Season, Cort (54th wk) (C-\$4.80; 1,056; \$25,227) (Menasha Skulnik, Richard Whorf). Nearly \$24,300 (previous week, \$24,000). His and Hers, 48th Street (4th wk) (C-\$4.80; 925; \$22,927) (Celeste Holm, Robert Preston). Almost \$20,400 (previous week, \$19,700).

In the Summer House, Playhouse (5th wk) (D-\$6.40; 999; \$23,500) (Judith Anderson). Under \$15,000 (previous week, \$14,900).

John Murray Anderson's Almanac, Imperial (8th wk) (R-\$7.20; 1,400; \$50,300). Nearly \$42,900 (previous week, \$44,600). Kismet, Sir Alvin (13th wk) (C-\$6.40; 1,311; \$39,460) (Mary Martin, Charles Boyer). Over \$31,200 (previous week, \$31,400).

Kine and I, St. James (149th wk) (MD-\$7.20; 1,571; \$51,717) (Yul Brynner). Almost \$35,700 (previous week, \$33,000); tentatively scheduled to close April 10.

Kismet, Ziegfeld (9th wk) (MD-\$7.20; 1,628; \$57,900) (Alfred Drake). Approached \$57,800 (previous week, \$57,700).

Colombe, 4th wk) (CD-\$6.40; 1,048; \$26,817) (Julie Harris, Edna Best). Over \$22,700 (previous week, \$21,300).

Me and Juliet, Maiesic (36th wk) (MC-\$7.20; 1,510; \$58,000). Almost \$42,200 (previous week, \$43,100).

Oh, Men, Oh, Women, Miller (7th wk) (C-\$6.40; 920; \$23,248) (Franchot Tone). Nearly \$23,200 (previous week, \$23,000).

Picnic, Music Box (49th wk) (CD-\$6.40; 997; \$27,534). Over \$20,300 (previous week, \$19,500).

Prescott Farnsworth's Broadhurst (7th wk) (CD-\$6.40; 1,160; \$29,500) (Katharine Cornell). Topped \$22,200 (previous week, \$23,400).

Remarkable Mr. Pennypacker, Coronet (5th wk) (C-\$7.80; 1,027; \$28,262) (Burrhead Meredith, Martha Scott). Nearly \$23,900, with Theatre Guild subscription denting take (previous week, \$22,800).

Sabrina Fair, National (11th wk) (C-\$6.40; 1,172; \$31,300) (Margaret Sullivan, Joseph Cotten). Almost \$31,300 (previous week, \$31,200).

Seven Year Itch, Fulton (63rd wk) (C-\$6.40; 1,063; \$24,400) (Tom Ewell). Over \$24,000 (previous week, \$23,700).

Solid Gold Cadillac, Belasco (13th wk) (C-\$6.40; 1,077; \$28,300) (Josephine Hull). Almost \$23,400 (previous week, \$28,300).

Tea and Sympathy, Barrymore (18th wk) (D-\$6.40; 1,000; \$28,300) (Deborah Kerr). Same as last week, almost \$28,700.

Tea and Sympathy, Barrymore (18th wk) (D-\$6.40; 1,000; \$28,300) (Deborah Kerr). Same as last week, almost \$28,700.

Wonderful Town, Winter Garden (48th wk) (MC-\$7.20; 1,510; \$54,173) (Rosalind Russell). Nearly \$51,600 (previous week, \$53,900).

Miscellaneous

Coriolanus, Phoenix (2nd wk) (D-3; 1,150; \$15,000). Almost

\$13,100 (previous week, \$11,200 for first eight performances).

Ruth Draper, Vanderbilt (1st wk) (CD-\$3.60; 720; \$13,000). Ruth Draper in a one-woman show opened Jan. 25 to generally favorable notices. Presentation, put on by Charles Bowden & Richard Barr is in for a limited three-week run.

Opening This Week

Lullaby, Lyceum (C-\$4.80; 995; \$22,845) (Mary Boland). Jerome Mayer & Irl Mowery production in association with Toby Ruby of a comedy by Don Appell; opens tonight (Wed.).

'Ondine' \$12,900, 'Dolls' \$41,800, Hub

Boston, Feb. 2.

"Ondine," which opened to favorable reception by local crix at the Colonial Friday (29), was a complete sellout for the first three performances. Audrey Hepburn's presence in the play is proving a staunch lure and the show is expected to sell out during its two-week stand. "Guys and Dolls," in fifth week at the Shubert, continues brisk.

Sole entry slated for the near future is "My Three Angels" due at the Plymouth Feb. 15 for a two-weeker.

Estimates for Last Week

Guys and Dolls, Shubert (1,700; \$6 Fri-Sat, \$4.80 other nights) (5th wk). Holding up strong to over \$41,800 for fifth frame. Show Train from South Shore last week helped, with similar excursion from Providence being planned.

Ondine, Colonial (1,500; \$4.80) (Audrey Hepburn, Mel Ferrer). First three performances went clean with slick \$12,900.

'PORGY' STRONG IN PITT; WEEK'S TAKE \$36,600

Pittsburgh, Feb. 2.

"Porgy and Bess" played the final three performances at the Nixon last week to SRO and wound up the engagement with a big \$36,600. It could have stayed, since they were clamoring for tickets down the stretch. Reviews again were ecstatic, just as they were two years ago. Gross includes 20% tax, which the non-profit venture retains.

House currently has "Moon Is Blue" on a return, then gets the new Elmer Rice play, "The Winner," on Monday (9), followed by "Oklahoma" and Blackstone to fill out the month.

'Pacific' Breaks Memphis Records with \$54,594

Memphis, Feb. 2.

"South Pacific" cracked all local boxoffice records last week with a terrific \$54,594 gross for eight performances at the South Hall of the Auditorium here. Rodgers-Hammerstein musical costarring Jeanne Bal and Webb Tilton drew a capacity attendance of 17,411 at a \$4.80 top in the 2,200-seat house.

Memphis promoters Early Maxwell Associates and Charles McElroy Attractions booked the engagement. Company manager Harold Goldberg paid public compliments to the work of Dave Rosenthal's stage crew.

'Stalag' Grabs \$12,255 In Week at Hartford

Hartford, Feb. 2.

Touring edition of "Stalag 17" taped up \$12,255 here at the New Parsons in six days (eight perfs) Tuesday through Sunday (26-31). Despite a flooding of the city of special reduced-rate ducats (\$1 off boxoffice), more than 20% of regular prices. Marked also the first time in house operation that the top of \$4.20 was dropped, \$3.60 being set for this show.

House is now dark until Feb. 11 when the sixth seasonal subscription play, "The Burning Glass," is presented for a three-day (four-show) stand. Drama by Charles Morgan stars Cedric Hardwicke and Lucile Watson.

Plays Abroad

No Other Verdict

London, Jan. 23.

Jack de Leon (in association with John Wildberg) production of drama in three acts by Jack Reilly. Directed by Hugh Crutwell. At Duchess Theatre, London, Jan. 21, 54, 52.20 top.

Elise Randolph	Richard Leech
Susan Barclay	Barbara Murray
Paul Barclay	John Graft
Joanna Winter	Robert Aspin
John Wilding	Stuart Lindell
Tom Harris	Willoughby Goddard
Richard Bergford	John Giff
Prosecuting Counsel	Charles Lloyd Pack
Defending Counsel	Evelyn Roberts
Gibson	John Gill
Judge	Andrew Leigh
Dr. Thompson	Alastair Hunter
Dr. Anderson	
Mr. Chapman	

From the pen of an official at the Central Criminal Court comes a well-contrived murder mystery that holds interest and caters on the whole satisfactorily to the modern taste for thrillers. Being an unknown author, he is unlikely to attract the same attention as the popular Agatha Christie. On its merits, this provides good entertainment and would make good screen material.

Play follows the modern trend towards flashback technique, starting with a vignette of a judge's box, and depicting the events concerning the crime in lieu of oral evidence by witnesses. Its fading back and forth is disconcerting, and breaks the continuity of the action, marring its realism.

Chief interest centers on the former musical star, Elsie Randolph, after eight years' absence from the stage, in her first straight role. It is only a minor one, but she handles it with graceful aplomb. There are no legit toprankers in the cast, but all give model performances of untheatrical naturalness.

An old mill house is occupied by a young explorer-writer and his sister, who are entertaining his fiancée. Returning from a dance, they are visited by a police inspector who reports a mysterious telephone call. A dead man is found on the balcony. The young man has been blackmailed, has incriminating letters and can give no alibi for a lengthy absence from the party. He is arrested and circumstantial evidence brings him almost to the gallows.

The inspector, a local man and old friend of the family, cannot believe he is guilty and after various red herrings and shrewd deduction it is revealed the manservant is the blackmailer who killed another man he had lured to the spot to get his master hanged. His motive is revenge, because five years earlier his only daughter had been drowned in a yachting accident with the explorer, whom he felt could have saved her life.

Hugh Crutwell has directed the play with discreet restraint which enhances rather than minimizes its dramatic force. John Arnatt makes an outstanding contribution as the friendly, but purposeful investigating detective while Richard Leech gives a convincing performance of the suspected man. Barbara Murray is attractive as his girl friend and Charles Lloyd Pack blends in solence with an unctuous demeanor as the murderer. The smaller roles are all equally well depicted by carefully selected players.

Clem.

Virgile (FRENCH)

Paris, Jan. 26.

Disci Film release of Jules Borkon production. Stars Robert Lamoureux. Directed by Carlo Rini. Screenplay, Carlo Rini; Jean Levitte; camera, Robert Julliard; editor, Monique Kirsnowski; At Balzac, Paris. Running time, 105 mins.

Virgile	Robert Lamoureux
Esposito	Yves Robert
Jackie	Genevieve Kervine
Busillon	Robert Remy
Lea	Rosy Varte
Editor	Fernand Sardou
Minister	Saturnin Febre

The old gimmick about the timid soul who turns and becomes a hero due to faith in some sort of amulet does not get enough rapid and original treatment to take this out of the ordinary groove. Here it has the Robert Lamoureux name for fair returns in general situations, but for the U. S. this is only of dualer calibre which means next to nothing.

Story has an ineffectual hero living under a cloud of bad luck due to a scarab lost by one of his ancestors. Everything he does is wrong, and he goes from job to

job. A friend takes him into newspaper work and some pals engineer the idea of finding the scarab to give him back his faith. A gangster holes up in his room but under the new charm he faces him and the story of his life and after a rooftop chase becomes a hero. He also row has faith in himself sans scarabs.

Director Carlo Rini has directed in a slow manner which leaves no surprise moments to merit attention. Robert Lamoureux walks through this with only Yves Robert registering as the cocked-up bandit. Technical credits are good but cast is only adequate. Mosk.

Ballet Battle

Continued from page 68

Ished a sock U. S. tour, won't be back next season. Neither will the Agnes De Mille Dance Theatre, now out on tour.

Best Tours Least

Of the four major ballet companies, the strongest and the one with the finest rep—the N. Y. City Ballet—will ironically enough tour the least. Group is the most safely heeled because, unlike the others, it has its own theatre, the N. Y. City Center. House is too big and not on Broadway proper, but it furnishes a foundation and home base. Troupe is currently presenting a 12-week home season, after a sock five-month European tour.

It played last summer in L. A. and Frisco, in non-competitive time, successfully, and is due back for four weeks each at both spots. An eastern tour two autumns ago and a few east coast dates for next season have already been fouled up by complications. Lincoln Kirstein's management has been singled out by rival producers as clever and imaginative, although at the same time his troupe has been called worthless to the concert field, because he won't go out on terms that are feasible.

Of the three troupes which will tour the heaviest next season, each management asserts itself to be in strongest position. Ballet Russe de Monte Carlo, headed by Serge Denham, is being reactivated after a couple seasons' layoff, under sponsorship of the Coppicus, Schang & Brown division of Columbia Artists Mgt.

Columbia, which claims it was booking for '54-'55 two months before anyone else, says it has a consecutive 30-week route booked, from N. Y. to California and back, from Oct. 1 to the end of April.

Prima Ballerina Draw

Management is seeking a prima ballerina as a star draw. Denham is under contract to produce three new ballets, to add to 11 old ones in his repertoire. Tour will include eight-day stops in Chi. L. A. and Frisco; 15 weekends in large cities, with four shows each, and the remainder one-nighters.

London Festival Ballet, which will be presented in its U. S. bow by Sol Hurok, is reported as virtually all booked for a 22 to 24-week tour. It will open in Quebec Oct. 11, work west in the U. S. to the Coast, then east via Texas and the south.

Ballet Theatre seems to be more concerned at the moment with this season's tour than next year. Current trek is going great guns (there being no competition currently), with troupe getting some of the best grosses it's had in its 14 years and breaking b.o. and attendance records. It returned from eight months overseas to start its current season Dec. 27, and a late start in booking for next season because of contractual matters has created complications.

Many availabilities are already optioned for next season, while local managers are averse to booking a second ballet troupe within 60 days of another's visit. But Ballet Theatre is going right ahead, prepping next year as a gala 15th anniversary season.

Bway Opening Fuss

Continued from page 1

view, however, that the incident probably was not his doing and had put him in an embarrassing spot. He was understood to have made the promise not to "review" last Monday's initial performance somewhat reluctantly. Moreover, the decision to assign Shanley to do a news report of the Monday show is believed to have stemmed from editorial superiors.

Although critics of the other New York dailies were unwilling to be quoted, virtually all expressed resentment over the Times action in what they regard as breaking the mutually-accepted policy of waiting until next week to review the show. All were sympathetic to Atkinson's position, however, feeling that his official critical coverage of the play in next Tuesday's paper will tend to be merely a followup as far as the Times is concerned.

It was suggested in some quarters that the critical nature of Shanley's "interim report" in yesterday's issue may have been the result of a misunderstanding rather than an intentional action. On the other hand, since he was on assignment it was reasoned that his piece was approved by the editors.

Herald Tribune, the only other daily to cover the opening in yesterday's issue, confined itself to a brief, straight—reportorial piece. Walter F. Kerr, critic of that sheet, and the other first-stringers reportedly plan to cover the play officially next Monday, as previously arranged.

It's generally felt among the critics that the whole situation regarding the date of critical coverage of new shows was confused by Rose's postponement of the "official" opening. However, it's figured that the Times' review-report of "The Immoralist" may clear the air and prevent a repetition of such incidents.

Situation recalls the case of last season's "Two's Company," in which critics were asked not to cover the first two weeks' performances because the star, Bette Davis, had been ill. Cancellation of the shows would have been prohibitive, because they were sold to benefit party groups. But it apparently didn't occur to the management to designate the first two weeks' shows as "paid previews," so the critics considered them public performances and insisted on covering them.

As one critic remarked yesterday, "We were all pretty gullible and shouldn't have fallen for Rose's persuasive blandishments. If Rose's show wasn't ready to open he should have kept it out of town until it was ready. No show is ever 'ready' to the satisfaction of those who created it."

"Producers have been protesting for years that the critics should wait a week or so after the opening to cover a show—and maybe there's something to that argument. But the newspapers are not promotion agents. They treat the theatre as news, and a show is news when it opens. Rose should be bound by the same conditions as are other producers in that regard."

"The Times' action is perhaps regrettable. I certainly feel that it takes an unfair advantage of the theater papers. But I think it may clear up this whole muddled question. There may not be any more of these now-you-see-it-now-you-don't openings."

Although not personally involved in the mixup, Jean Kerr, wife of the Herald Tribune critic, and author of the incoming comedy "King of Hearts," was an interested observer. "I've decided one thing," she remarked. "For my next play, I want to have a year of paid public previews."

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Burning Glass (D)—Theatre Guild & John C. Wilson, prods.; Luther Kennett, dir.; Sir Cedric Hardwicke, Lucille Watson, stars.

By the Beautiful Sea (M)—Robert Fryer & Lawrence Carr, prods.; Charles Walters, dir.; Shirley Booth, star.

World of Sholom Aleichem (CD) (2d Co.)—Rachel Productions, prod.; Howard J. Silva, dir.

Broadway Pattern

My pipe is out, the fire burns low,
My dreams drift back to long ago;
The curtain's up, the play begins,
I see a youth who always wins.

Life's so charming, life's so gay—
Hey nonny, nonny, with a hey, hey, hey.

The second act goes much the same—
Oh, what a wonderful, giddy game.

But somehow, 'tween act two and three,
The Gods reversed their first decree.

The curtain's down, the play is done—
The youth's lost more than he ever won.

Tom Weatherly.

League

Continued from page 69

Weir was on friendly terms with the latter.

It has been stated, apparently with authority, that the firm of Klein & Weir will continue as attorneys for the Shubert interests, regardless of J. J.'s animosity toward Weir. That is presumable on the assumption that senior partner William Klein, an old friend of the Shubert family, would be able to handle the assignment personally. He is no longer in active legal practice.

If the League can get by the Shubert-Weir hurdle, it will shortly be in order to elect a successor to Lee as first vice-president and board member. Since the Shuberts operate 19 of the 31 legit theatres in New York, they should obviously be represented on the board and perhaps by an officer. Shubert himself, or his designee, would appear to be the logical choice.

With League president Leland Hayward on the Coast, the situation will probably remain in abeyance until his return in a couple of weeks.

Joe Louis Legit

Continued from page 2

ing its out-of-town tryout but is slated for production next season, with producers currently angling for a name femme to handle the starring assignment.

Also on Wildberg's future sked is an American production of "The Square Ring," which had been offered in England on an alternating basis with "Lucasta," prior to latter show's West End engagement. "Lucasta," a Wildberg and Bernard Delfont co-production effort, will follow its indefinite run at the Hippodrome with a tour of the provinces to be succeeded by engagements in western Germany and several other countries. All Negro cast will continue to offer the presentation in English outside of Britain.

Incidentally, current stand of "Lucasta" is its third on the West End. It had been previously offered at His Majesty's and the Prince of Wales. Show was originally produced on Broadway by Wildberg in 1944. Contemplated tour of the show, however, will be cut short as soon as Wildberg's ready to go ahead with the U. S. production of "Ring," which he figures will be around next October. Cast appearing in "Lucasta" will handle the acting assignments in "Ring." Play, which deals with boxing, will have former heavyweight champion Joe Louis as star, according to Wildberg. Another name possibility is Mrs. Sugar Ray Robinson.

Wildberg's plan calls for Louis to rehearse his role in London with the cast of "Lucasta." Since exiting the ring, Louis has been playing vaude dates.

Future B'way Schedule

(Theatre indicated if booked)

Stockade, President, Feb. 4.
Confidential Clerk, Morosco, Feb. 11.
Winner, Feb. 17.
Ondine, 46th St., Feb. 18.
Girl Pink Tights, Hell'ng'r, Feb. 25.
Burning Glass, week March 1.
Golden Apple, Phoenix, March 11.
Child of Grace, March 18.
By Beautiful Sea, March 25.
King of Hearts, March 30.
Anniversary Waltz, April 7.
Year Around, April 19.
Pajama Game, May 12.

Szella-Mitrop

Continued from page 63

country and, would have welcomed a Met guest bid earlier. All his great successes with the Philharmonic have been concert versions, of theatre or opera works. He has a flair for the theatre that's generally recognized.

Maestro conducted opera in his native Athens and early in his career was an assistant conductor at the Berlin State Opera. In recent seasons he's been conducting opera in Italy, and has several such dates this spring. He's done Ravel, Schonberg, Berg and Milhaud operas in concert form with the Philharmonic. His "Wozzek and "Elektra" were highpoints of their seasons.

Mitropoulos will lead the Philharmonic for six weeks next fall, then work at the Met in December and January before returning to the symphony. He will conduct "Salome" at the Met, and one or two other operas, probably including "The Masked Ball."

Szell, incidentally, who is regular conductor of the Cleveland Orchestra, has been reengaged by the Philharmonic as one of its guest maestros for next season, others being Bruno Walter and Guido Cantelli.

'Tights'

Continued from page 69

Got To Be A Little Crazy" and "We're All In The Same Boat," which have been fitted to story development.

Philadelphia Revise

Philadelphia, Feb. 2.
"Girl in Pink Tights," doing standee business on its pre-Broadway tour, is undergoing considerable revision. Principal change so far is the elimination of one ballet and the substitution of another. New number, being worked out by choreographer-musical stager Agnes de Mille, will be the show-opener, concentrating on story.

Chief fault with the production at present, according to producer-director Shepard Traube, is its slow opening. Insertion of the new ballet and the cutting of about 20 minutes from the first-act book, are expected to correct that.

Having played to standees at every performance last week at the Shubert, New Haven, for a new house record of almost \$41,000, the Sigmund Romberg-Joseph Fields-Jerome Chodorov-Leo Robin musical moved to the Shubert, here, for a three-week stand. It had an advance of almost \$140,000 here, with only a few matinee seats unsold as of Monday morning (1). Advance is said to be nearly \$400,000 thus far, including theatre parties, for the engagement at the Hellinger, N.Y., opening Feb. 25.

British Homos

Continued from page 1

could take action only on issues of professional misconduct.

Apparently dissatisfied with this ruling, the member who originally raised the question has, reportedly, been endeavoring to obtain the necessary number of signatures under union rule to convene a special general meeting of Equity members. Support from a minimum of 60 members is required for this.

It was in an endeavor to halt this move that last weekend's meeting took place. The whole inquiry has been blanketed with secrecy by Equity and all officials have received strict instructions not to discuss this matter with any press representatives.

BROADWAY ANGELS, INC.

Common Stock

Price 50c a Share

Write or phone for an offering circular to

BROADWAY ANGELS, INC.

29 W. 65th St., New York 23

TRafalgar 4-1815

CAB CALLOWAY

EIGHTY-SIXTH WEEK at Sportin' Life

"Porgy and Bess"

Currently

TAFT THEATRE, Cincinnati

Feb. 8, American Theatre, St. Louis

Mgt. BILL MITTLER, 1619 Broadway, New York



Literati

Radio-TV No News Threat
That old newspaper bugaboo—that first radio, now television is murdering newspaper circulation—has been proved erroneous again. And this time by the newspapers' own trade journal, Editor & Publisher.

The weekly, in a statement covering its 1954 International Year Book, claims newspaper circulation reached new highs last year. And this despite the claimed impact of radio and tv. The new figure, close to 54,500,000 papers sold, is 1% greater than that for '52. The Year Book is being prepared for publication late this month. There was, however, a 1/2 drop in Sunday circulations.

A state-by-state E & P breakdown discloses most daily and Sunday papers suffered losses confined to relatively few areas. Strange part of the checkup discloses that California, for one, lost avay circulation, but found evening papers with hyped figures. P.m. papers primarily are providing editorial space and doing promotional jobs on radio-tv listings and personalities.

Among the four major radio networks, Mutual leads the pack with newspaper-owned or newspaper-connected affiliates, with approximately 150 having such connections at this time. The network is currently checking its rosters along this line.

Time's Sports Mag Readies

Time, Inc. is reported readying to augment its current mag publications (Life, Fortune, Time and Architectural Forum) with a periodical devoted exclusively to sports. New mag, a 25 weekly, should hit the stands in August. Publication will include sports news and photos, features and special columns and departments.

Weekly, it's understood, will run off 450,000 copies initially. Sid James, former assistant managing editor of Life, will be editor.

Two Tynan Tones

London's most controversial drama critic, Kenneth Tynan, who will soon be moving over from the Daily Sketch to the Observer, has had a brace of books just published. The first, a straightforward biography of Alec Guinness (Rockliffe, \$1.75), is written with understanding and erudition. The volume, adequately illustrated with scenes from the star's plays and films, is a searching analysis of an actor who has risen to the front rank in a short while. Tynan was a member of the cast of the ill-fated Guinness production of "Hamlet" during the Festival of Britain. Of this episode the author writes: "He (Guinness), to my perturbed amusement, invited me to make my first and only appearance on the professional stage as the Player King. And I am risking the charge of ingratitude, not to mention schadenfreude, when I call the finished production a failure. But so it was. More precisely, it was a failure born of indecision and fostered by the cancer of Guinness' humility."

The second Tynan book, "Persona: Grata! Wingate; \$3) has been done in association with Cecil Beaton. It is an editorial and photographic record of 100 people whom they both admire. The portrait gallery comprises mainly international show biz names with a large sprinkling of Broadway and Hollywood personalities. It is an elegant, tasteful production. The editorial contents are typical of the author's incisive style, and photographically it is a topflight effort. Among American personalities included are Sophie Tucker, Cole Porter, Abe Burrows, Gary Cooper, Judy Garland, Greta Garbo, Orson Welles, Kay Thompson and Tennessee Williams.

CHATTER

Bernard Sobel, author and publicist, sailed recently for several months on the Riviera.

John Farrow completed his biography of Sir Thomas More for publication early next autumn.

Michael Jackson, longtime fan mag writer, appointed editor of the Laguna Beach (Cal.) Post.

Philip Purser penning new "Show Folk" Saturday column in Scottish Daily Mail, Edinburgh.

Olga Fabian, associate editor on Holiday, left Monday (1) to be stiff with the Hewitt, Ogilvy agency.

Theodore H. White, formerly European correspondent for The Reporter, appointed chief national correspondent for the mag.

Legit pressagent Lenny Traube has article on N. Y. Daily News Ben Gross in the March issue of

Magazine Digest, titled "Dean of TV Editors."

Arthur Marx's biography of his father, "Groucho Marx," will appear as a serial in Safevepost prior to its book publication by Simon & Schuster.

Dr. Bruno Furst, memory-training expert, will have a byline piece in the March-April issue of the Harvard Business Review on his system in business and industry.

Hermitage House bringing out an English translation of the best-selling Japanese novel, "Anata-han," in April. Tome is basis of a new film by Josef von Sternberg.

Yseult Warre Simone, formerly associated with several cosmetic firms, named beauty editor of Screenland, Silver Screen and True Life Stories, all mags in Pines Women's Group.

Mary Chase, author of "Harvey" and "Mrs. McThing," is the subject of a personality profile by Eleanor Harris in the current (February) Cosmopolitan mag. Piece skips at least one dramatic phase of the playwright's life, but represents her as a screwball practical joker.

A Gotham dance-literati contingent is going to Washington next Monday (8) for the D. C. bow of the Royal W. Beg Ballet, and reception by the Canadian Ambassador that follows. Group will include the N. Y. Times' John Martin, Herald Trib's Walter Terry and Dance News' Anatole Chujoy.

H. W. Heinsheimer will do a regular column, Edward Tatnall Canby will edit a record section, Harold C. Schonberg will do book reviews, and Ralph Kirkpatrick add occasional features to the Musical Courier, which recently changed hands. Warren Cox is m.e., Gid W. Waldrop editor and Roy E. Gainsburg publisher.

A new novel by Shirland Quin, "Delicate Gypsy," is being published in London by Hutchinson on Feb. 9 with a foreword by Dame Sybil Thorndike. Miss Quin first turned to writing as a young actress in repertory and her first novel, "Dark Heritage," won the Atlantic Monthly prize contest.

Sydney A. Mosley, vet British radio-tele journalist, is author of two recent books, one, "John Baird" (Odhams, \$2.30), a biography of his friend and colleague, John Logie Baird, television pioneer, and the other, "God Help America" (St. Catherine's Press; \$3.50), a record of his wartime experiences as a self-appointed broadcaster for Britain in America during the last war.

Last of Minstrelsy

Continued from page 1

letters (it was tough on the kids in windy weather . . . but they were well paid . . . they got a PASS for the show).

I once watched (from the window of a very warm room) the Al Fields show parade in Portland, Maine, when it was 10 below zero and the old man was riding in an open barouche! It was tough on the band. Ever blow a horn in zero weather? They had to loosen their instruments with alcohol . . . and you couldn't blame 'em for swallowing some . . . by accident!

Nothing Subtle

The minstrel show was never subtle. No problem play. No tears. Just laughs, dancing, songs and old, familiar music. It was this sameness that ultimately killed minstrelsy, and it survived about as long as vaudeville.

Once there were hundreds of minstrel shows all over the country and they made millions of people happy and also brought millions of dollars over the boxoffice till. The medium also cradled many great entertainers—Nat Goodwin, Eddie Leonard, Frank Tinney, Jerry Cohan (father of the great George M.) was a tambourine player and dancer. Paul Dresser wrote songs and sang them in Billy Rice's Minstrels in 1885. Al G. Fields was the first to build and carry his own stage settings and first to operate a special train for his troupe. Tony Hart (of the famous Harrigan & Hart) as Master Anthony Cannon was with the Arrington, Cotton & Kemble's Minstrels.

The Frohman, Dan, Gus and Charles, who were the tops of the legit managers, were old minstrel men in the management end. Behman of the Hyde & Behman Minstrels was a pioneer manufacturer of chewing gum. Nat Goodwin, he of the over five beautiful wives, started in minstrelsy as a mimic

and ended up as a great star of Shakespeare stuff. Percy G. Williams became a great vaude magnate. Al Tolson—well, you know.

To get back to Neil O'Brien. He knew and worked with them all. He knew minstrelsy when the end men used the jaw bone of a horse for bones, they rattled a rib-bone between its forks and produced rills and single and double clacks. Huber & Gilden played a fiddle and banjo made out of oyster cans. (Oysters were packed those days in tins about the size of a two-pound box of candy.) They were billed as "The Oyster Can Mokes."

While Gilden played a banjo Huber played a whisk broom obligato over his banjo and the chair that Gilden sat in. Neil O'Brien saw Carnecross & Dixey's minstrel start in a tiny theatre at 11th Street below Marcy Street in Philadelphia, and stayed there 40 years. (Dumont took it over.) Carnecross was the interlocutor and tenor. Dixey was the "bone" man, he did barber imitations, but his best "take off" was the race between Dexter & Goldsmith Maid, who were two famous trotters of that time. Dumont's was the last minstrel house in U. S. A.

Volumes have been written about minstrelsy . . . but they have never captured the personalities of the minstrel greats. Neil O'Brien was not only one of them, but the last one of them. He was a fine gentleman and a great comedian. He outlived minstrelsy, and played vaude with many partners, but the last one he had was the old champ, James J. Corbett. Neil has now gone on his last parade to join the Golden Circle "Upstairs" . . . Honey Boy Evans, Bert Swor, Hugh Dougherty, Bill Sweatman, Ed Rice, Carnecross, Frank Dumont, Lew Dockstader, Al G. Fields, George Primrose, Barney Fagan, Eddie Leonard, George Thatcher, Press Eldridge, Fields & Hanson, Gorman Bros . . . and so many, many more.

Happy parading, Neil, it is much easier to answer '11:15 up there where you will kick golden cobbles. . . I'd like to carry the drum for you guys! SEZ

All-Time Grossers

Continued from page 2

"30 Seconds Over Tokyo" and "The Sands of Iwo-Jima."

A predominating background is some phase of man's preoccupation with killing his own kind, 18 stories dealing with this material, some grim, others outright comedies and several are musicals; 12 films deal directly with warfare, four with military life, and two with post-war readjustment.

Six are western, and ten are adventure stories with a variety of locales, Africa being the scene of three. Showbusiness is also a popular background, showing up 13 times.

The major story type is the love-marriage relationship. Some 18 films treat this relationship, ranging from the neurotic passions of "Snows of Killmanjaro" to the spoofing of "I Was a Male War Bride."

Perhaps of some significance, there are only 10 films in which the boy-meets-girl story dominates. Also, the Horatio Alger story shows up only six times, primarily in the musical show-biz biographies.

Curiously, considering their radio and tv popularity, there's not a single film that may be classified as a crime story, detective yarn, or suspense story. These elements appear in some of the films but they're not dominant.

There are nine distinctly recognizable hero and heroine types, which appear over and over. They range from Dellah, representing the ancient notion of woman as both good and evil, all the way to Shane, the hero come from nowhere to right a wrong. These figures are classic and, as shown by Jung, lie at the deepest levels of human instinct.

Perhaps most significant of all, there is only one character in all of these films who can be described as truly courageous and self-sufficient, a woman, and she's British—Mrs. Miniver.

Also interesting are the sources from which the film-makers derive their big boxoffice hits. Some 47 top grossers are from books and of these 25 are, or were, bestsellers. Only 13 of these, boxoffice winners were taken from the legit.

The foregoing is what happens when a guy sits around with a pencil and absolutely refuses to do the crossword puzzle.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

If screenwriters worried half as much about their future as we do, the present crop of pictures would be better. But since they won't, the ordeal is up to us.

Since they have no money, not even enough to pay back income taxes, the only sensible thing to do is to throw the profit motive right down the Communist drain and give the screenwriters these plots for nothing. All we ask is that they spread the riches around. In brief, don't take more than you can use. Give others a chance, too.

Old Title

THE QUARTZITE SAGA

This is a picture dealing with four generations of pioneers in Quartzite, Ariz. They all seem to have women-trouble. Just when they're striking it rich, they suspect their women are not faithful. This goes on for 100 years. Well, not 100, really, but for two hours. It just seems like 100 years.

The last generation breaks the monotony by turning Quartzite from a ghost town to a place where hot-rod addicts can hold rodeos using their hopped-up jallopies instead of steers and wild horses. This results in all the men getting killed. After that the women suspect each other, which is at least a switch.

Old Title

20,000 OPEN TOES

This is a dog act involving 1,000 trained dogs that howl at piano music and even at the sight of pianos. Herr Prof. Spitz is determined to make them love Chopin. He starts out getting them used to spinets and works up to grands. Hans, the dog of Alec Tempest, a next-door neighbor's child, is his special objective. He figures through free lessons to the dog and her son Alec he will get Mrs. Trilby Tempest under his spell. Harry Rightman, the milkman, who is in love with Mrs. T., dreads this turn of affairs.

The milkman is particularly fond of Alec because the moppet has never seen a movie or a TV situation-comedy and is therefore completely bereft of the sort of fresh talk that comedy writers believe enhances the charm of childhood. He likes the dog too, because the dog, fed on skimmed milk, wouldn't bite even a milkman.

Alec, while reading "Alice in Wonderland" one afternoon when he was supposed to be tutoring his dog in Chopin, falls asleep and dreams he is with Alice, sharing her delightful experiences.

They come upon a castle which they had never seen before. It seems to be made of coal. "Let's call it Newcastle!" cries Alec. "Yes, let's," says Alice.

Their joy is short-lived, however, when inside the castle, which is diamond-studded, they come upon Herr Prof. Spitz and his 1,000 piano-playing mutts. The black dogs are on the white keys, the white dogs are on black keys.

Alec runs to his mother when he sees the Herr Prof. approaching with a bull whip. Instead of helping the lad escape, she betrays him on account she's bewitched.

Alec, his mother, his dog and Alice finally escape when the milkman, ordered to fix up a milk bath for Mrs. T. by the Herr Prof., equips his friends with life-preservers and then floods the castle, dungeon, moat and countryside with skimmed milk.

They all float back to Texas where the river of milk dries up. All except the Herr Prof. He gets drowned as the milk route crosses the wide Missouri.

So the milkman marries Mrs. T. After that they all have cream. Even Hans. The organ plays an original composition of the milkman's entitled, "The Melting Ice Cream Waltz."

Old Title

PUSHEROVER

Mitzi Minor used to hate Rex Imperator who lived next door. She called him "Imp" for short and she called him that a long time. He made more noise as a kid than the fire department. His toys rattled, his bike squeaked and it seemed everything he owned sounded like scratching a fingernail over glass. It drove Mitzi's mother crazy. Then her father married a widow with a boy about Mitzi's age, chiefly because the kid was a bookworm and moved around as quietly as one. His name was Cedric Marsh. Imp always called him "Mush."

When they grew up (and the mystery remains as to how Imp escaped being killed by his contraptions and how Mush escaped being killed by Imp) they became rivals for Mitzi's hand. It was a wonderful hand. In poker, canasta, 21 and even hearts, Mitzi's hand always won. Mush tried to win her over to books to show his superiority in his field, while Imp ran her around town in the noisiest contraptions. But at last they could go.

She often wished one would break down and bring down Imp's conceit with it. One day it did. They were on a high hill. Imp made no effort to repair it. He just sat there. The sun was setting. "Aren't you going to fix it?" she asked. "Thought you liked it quiet," he said. She told him they should get moving. He told her they were. "The earth right now is moving in three directions at once. Scared?" He put his arm around her. "Oh boy, what an approach," she said. "Good, eh?" he asked. "Terrifique," she replied.

Mush and her parents got worried and when she didn't come home by midnight started to search for her. But by then Imp had started the car. The drove to Vegas and got married.

This is a picture for people who like to see brats triumph over virtue.

Old Title

MURDER FOR FUN

This is a picture for a goodie-goodie girl (Ann Blyth) who would like a fling at something different. Her name is Cueti Malone. She sublets a Park Ave. apartment for the summer and hires a teacher to vulgarize her lovely voice so she can get \$20,000 a week in class clipperies at Vegas. Her teacher turns out to be Triggs O'Toole, a gravel-voiced thug who had to give up his swank apartment because Murder, Inc., ran out of partners. He takes her to New York niteries to see what she can swipe from Sophie Tucker, Martha Raye and Pearl Bailey.

One night she goes out alone and when she comes home she finds her tutor dead on her bed. She calls the cops. They suspect her. Then they run into one of the house-hops and recognize him as No Hands McGroin. He used to drive getaway cars and shoot with both hands at the same time. His alibi always was, "How could I a-done it when I was drivin'?"

"No, I wuz sleepin' in the cella," says McGroin.

The cops hop on this and check on the dumbwaiter. They find the gun there.

Daniel Marshall, attorney for Cueti Malone, rushes into the apartment with a writ of habeas corpus.

"Habeas corpus?" says the dick in charge of the case, "why she ain't even booked yet."

Marshall pulls out a Vegas contract. "Is she booked or is she booked?" he asks.

They all laugh and so does the corpse. "And don't forget my 10%," he says.

The dick glares at all of them. "You know I could clink all of you for turnin' in a false alarm."

"I'll tell you what I'll do, officer," offers Cueti. "I'll sing at your police benefit, and give you 10% of my Vegas deal as well. I'll even sing you a special number."

"Okay," says the dick, "what'll it be?"

"The 'Birth of the Blues,' flatfoot. What else?" demands Triggs.

"Shoot," commands the copper.

Broadway

Walter Wanger and Joan Bennett returned to the Coast. Phil Harris Jr., is taking basic training at Lackland Air Force Base, Texas.

Georges Rouvier, United Artists' managing director, in France, in town to onceover the stateside situation.

William Pine (& Thomas) came in from the Coast yesterday (Tues.) to confab with Paramount home-office execs.

The Dr. A. J. Cronins (he's the novelist), off on the Mauretania Friday (29) for an 18-day Caribbean cruise.

Reg Connelly, head of Campbell-Connelly Music in England, arrives in New York (Wed.) on one of his regular business trips.

Mr. and Mrs. S. A. Temple, parents of Shirley Temple, sailed Friday (29) on a 66-day Mediterranean cruise aboard the Britannic.

Metro topper Nicholas M. Schenck, international chief Arthur Loew and sales manager Charles Reagan back from studio confabs.

Howard M. Squadron, formerly with Phillips, Nizer, Benjamin & Krim, joined with tax attorney David Alter to form new law firm of Squadron & Alter.

Jack L. Warner, WB production chief, returned to the Coast following homeoffice talks. While east, Warner visited Buffalo for a gander at the Todd-AO process.

Paul Draper, field for some seasons, who returned to N. Y. recently from abroad to give a concert at the YM&YVHA, has now joined the Chester Hale Studio in N. Y. to teach classes in tap technique.

Paris

Sidney Bechet opened at the Alhambra Jan. 29.

Olivia De Havilland to England for confabs on a future film.

Pierre Brasseur to have top role in Jean Giraudoux's film, "Siegfried."

Jean Bretonnière into Bobino for 2-week stint on same bill with Collette Mars.

Rene Clair's next film will be "L'Optimiste," with Gerard Philipe. It starts in July.

Jean Marais off on a three-month tour with the old Jean Cocteau play, "La Machine Interne."

Jean Giraudoux's play, "Siegfried," will be made by a Franco-German pic with Pierre Brasseur.

Bob Ciner here to looksee coming Sheldon Reynolds' production of "Sherlock Holmes" vidpix series to be made here.

Theatre National Populaire re-opening at Theatre Chailhot these weeks with Gerard Philippe taking over title role of Shakespeare's Richard II.

"Flash Gordon," (U) a full length pic, made by splicing together a few episodes of the original 12, follows "Superman" (Rep) here which got the same treatment.

Marc Spiegel taking over here as continental rep for MPPA while Fred Gronich goes in as German MPPA rep. Ted Smith heads for U.S. to take up new duties as assistant to the foreign rep.

Cecile Aubry, who was a pic star in her first film, "Manon," and then disappeared until working in a bad play this year, now shows up as a dancer in the new Jean Guellis Ballet Co. She dances the lead in the ballet, "The Third Girl."

French Film Actor's Syndicate refused to issue a permit to Yvonne De Carlo for her forthcoming pic stint here in Franco-Italian pic, "La Castiglione." Syndicate claims role could have been done by local artist, but permit was obtained from Italy due to coproduction status of the pic.

Pittsburgh

By Hal V. Cohen

"New Faces" will stay at the Nixon for two weeks starting April 5.

Carol Eger opened studios here and in nearby Greensburg, Latrobe and New Alexandria.

Dean Martin gave \$5,000 to expansion fund of College of Steubenville, O., his home town.

Bill Blair, Nixon manager, went to Cleveland to help his parents celebrate their 65th wedding anni.

Faye Emerson accompanied here by her husband, Skitch Henderson, for Pittsburgh Symphony's annual ball.

Ben Tatar, Playhouse and Pitt Players actor, has been discharged from the Army and is back in town.

Paul Kleber, assistant contact manager for Stanley-Warner circuit, operated on at Pittsburgh Hospital.

Stanley Watt, who just graduated from the Carnegie Tech drama school, joined Playhouse technical staff.

Local juggler Bobby Jule goes into the Chicago Theatre, Chi,

with "Glenn Miller Story" next Friday (15).

Hazel Scott and Andre Philippe topping entertainment at Page One Ball in William Penn Hotel Saturday (6).

Jeffrey March, 10-year-old son of Stan March, public relations head of Carnegie Tech, wrote an original play and presented it for polio fund.

Chicago

Al Slavin joined Leo Salkin booking office here.

Marshall Migatz, summer theatre producer, now handling theatre parties in advance of "Porgy and Bess," due to open Opera House March 2.

Joyce Taylor here plugging new Mercury disk, "Take My Love," and then planned to Coast for one-week booking into the Flamingo, beginning last Sunday (31).

Jean Stewart in town last week for appearances at deejay cocktail parties and screenings of "Glenn Miller Story," mutually plugged by Decca Records and Universal.

Dennis Day, flown in for March of Dimes ballyhoo, doubled on promotional parties for his own RCA Victor disks.

Silver Palm has abandoned its exotic policy and bringing back its Dixieland jazz.

Miami Beach

By Larry Solloway

Betty Hutton held over extra week at Beachcomber.

Carmen Cavallaro's two week date at La Rue's is with options.

Since premed of "Glenn Miller Story" here about two weeks ago, sales of his records are topping other disks in greater Miami.

Ritz Brothers in town prepping series of shindigs celebrating 25th year in show biz; play return date at Di Lido Hotel beginning Feb. 1.

MPAA's Eric Johnston in town but didn't participate in AFM-producers discussions on studio musician's pay scale; just a vacation.

Berlin Peculiarities

Continued from page 2

owner gave him the original free of charge. . . .

Musician note: Wilhelm Furtwaengler, the Babe Ruth of European conductors, is packing 'em in whenever he appears with Berlin Philharmonics. SRO crowd always goes wild and cheers him dozens of times after the final number. . . .

When a teen-ager is whistling, it's dead-sure to be an Aml song. . . . It can't be emphasized enough: The three most popular contributions the Yanks have brought to postwar Berlin are jazz, jazz and jazz. . . .

Little fat gypsy violin maestro Barnabas Bakos at Haus Wien on Kurfurstendamm who tramped all the way from his native Budapest to West Berlin at the end of the war accompanied by his wife plus dog and a priceless Amati violin on his back. . . .

Five colored GIs—called "Die Berliners"—have won numerous fans here. Their harmonizing and arrangements have scored many times. The boys have been so pleased by their success that they have decided to go into show biz after rotation. As for their names, "the Berliners" just became naturally because meeting here. . . .

Synchronized American pictures. You may have a chance to hear Doris Day or Danny Kaye singing in German, some Miss or Mister Schulz substituting their singing voices. . . . and everywhere the signs of a "Berliner Kindl," big local beer outfit. . . .

What GIs miss in Berlin: Their home, of course, and—natch—money, naturally. . . .

The shaking hands among natives which is still something unusual and funny for newcomers. Amis. Sometimes it goes like that: "Guten Tag, Herr Schulz!" (shake hands)—"Wie geht's?"—"Auf Wiedersehen, Herr Schulz!" (again shake hands). . . .

The little watchmen in black uniforms pacing up and down through the night in front of U. S. family and bachelor quarters. . . .

Almost a daily sight locally: Group of some dozen bustling and hustling youngsters, ages around six or seven, being controlled on all sides by thin ropes. Kids on the edge of the group hold onto the rope while the ones on the inside move with the crowd. . . .

Pennings (German pennies) which are very much needed in Berlin, particularly in shopping centres. Too many local piggy banks. . . .

London

Jill Allan wielding the baton at the Don Juan.

Alicia Markova returned here this week for ballet dates at the First play by 22-year-old Laura Cecil, common of Cleveland, Ohio, "A Present for Jenny," was aired last weekend via BBC radio.

Dick Shawn inked for first Palladium bill of the season, opening March 8, which is being topped by Ted Heath and His Music.

Lillian Hellman's "Another Part of the Forest" will be America's second contribution to the BBC radio series, "20th-Century Theatre."

The vacant post of general secretary to the British Film Producers Assn. has been filled from outside the industry, with P. E. Taylor, an accountant.

Robert Donat this week started his first film role since he completed "The Magic Box" in 1951. He is starring in Ealing's production, "Lease of Life."

J. Arthur Rank Organization offered a night on the town with a famous star as a prize for a letter-writing contest in connection with the preem of "Love Lottery."

Jack Hylton is to be nominated Showman of the Year at a Variety Club luncheon at the Savoy tomorrow (Thurs.). Dorothy Tutin will be named Actress of the Year.

In from New York: C. J. Latta, Jerome Whyte and Joseph A. McConville. Returning to New York: Richard Arlen, Alec Waugh, Alan and Blanche Lund, Julius Erlich and Patricia Medina.

Amy Jeffries, formerly housekeeper at the London Palladium, planned to Hollywood last week to play in the Danny Thomas series, "Make Room for Daddy." During his vaude season here last year, the comic said she reminded him of his mother.

David Kingsley, who was the first secretary of the National Film Finance Corp. when the state film bank was set up by the government in 1948, has now returned as managing director, succeeding James H. Lawrie. He assumed his new post Monday (1).

Rome

By Helen McGill Tubbs

Henri Vidal here from Paris to play the role of Ezio in "Attila."

Dennis O'Keefe to Capri for shooting of first of his tv series with Telefilm, Inc.

Frank Gervasi is scripting for Anthony Quinn of "Attila," at Ponti DeLaurentis Studios.

Alga San Julia (Mrs. Edmond O'Brien) here while her husband films "Barefoot Contessa."

Luciano Emmer, director, is completing a feature length pic on life of Spanish painter, Pablo Picasso.

Actor Aldo Fabrizi has turned director for "Tight Frock Coat," from short story by Luigi Pirandello.

Gian Gaspare Napolitano, who made prize-winning film, "Green Magic," working in details for "Tam Tam Mafumbo" set for location in Belgian Congo.

Portland, Ore.

By Ray Feves

Art Peters at El Rancho Village as emcee.

The Carroll Wallace Revue opened at The Tropics.

Carroll Wallace Revue held for a second stanza at The Tropics.

The Clover Club shuttered Jan. 1, and last week went into voluntary bankruptcy.

Ben Blue and his revue playing the 1954 Motown Show for nine days starting last Saturday (30).

Louis Armstrong and His All-Star Revue inked for week at the Paramount starting Feb. 5.

Louis Armstrong and His All-Star Revue inked for a week's vaude-film date at the 3,400-seat Paramount starting Friday (5).

"The Big Package" with Stan Kenton orch, George Shearing Quintet and others set for a one-nighter here the middle of February.

Clary & Hamilton, Ben Berl, Jai Herod and Manhattan Cocktail Revue held over second week at Amato's Supper Club. Harmonicats are due in following.

Philadelphia

By Jerry Gaghan

Pat Dennis is the new bandsman at the Little Rathskeller.

Steve Strohmman is new branch manager for Capitol Records.

Bobby Branson, pianist at the Friars Club, just back from Korea.

Mickey Shaughnessy, playing clubdates here, signed by Paramount.

Dancer Jan Wynn is in Fitzgerald Mercy Hospital as a result of an auto crash.

Frank Liuzzi, president of Musi-

cians Union (Local 77), convalescing at home after hospital siege.

Sam Burd, local hosiery manufacturer, bought half interest in Milton Kellom's New York music publishing firm.

Jack Fields, Blue Note cafe owner, sponsoring Stan Kenton orch appearance at suburban Tower Theatre Feb. 8.

Joey Bishop, current at Latin Casino, honored by Jewish Basketball League last week. Bishop at one time played in league.

Washington

By Florence S. Lowe

The Ice-Capades into Ulline's Arena for a two-week stand.

Baritone William Warfield due in Feb. 7 for a Constitution Hall concert under the Patrick Hayes-American U. aegis.

Stan Kenton and his Festival of Modern American Jazz booked into the 6,000-seat Armory for a one-night stand Feb. 7 by Super-Music.

MARRIAGES

Catherine P. Maas to Edwin H. Gooding, New York, Jan. 28. Bride is a radio writer for Associated Press; he's assistant general news editor for AP in New York.

Toby Nelson to Edward Scrupski, New Jersey, Jan. 16. Bride is member of the dance team of Royce & Nelson.

Louise Studley to Bryan S. Ryan, Dublin, Jan. 22. Bride is musical comedy singer.

Joan Donovan to Lowell Cordier, Jan. 31, N. Y. Bride is an actress, currently in the Broadway production of "Seven Year Itch."

Margaret Swagler to Ted Haner, Pittsburgh, Jan. 30. Bride is Nixon Theatre secretary.

Elizabeth Head to John Williamson, Glasgow, Scot., Jan. 21. Both are members of Tom Arnold's "Old King Cole" company at Empire, Glasgow.

Ann Slater to Robert Anderson, San Bernardino, Cal., Jan. 29. Bride is a member of the KNBH press staff; he's with an ad agency.

BIRTHS

Mr. and Mrs. Paul Schneider, son, Los Angeles, Jan. 26. Father is a screen and television writer.

Mr. and Mrs. Russell Naughton, son, Hartford, Conn., Jan. 26. Father is chief announcer of WDRC in that city.

Mr. and Mrs. Tom Henry, daughter, Chicago, recently. Father is a Mutual network salesman there.

Mr. and Mrs. John Hix, daughter, New York, Jan. 20. Father is ABC-Paramount production exec; mother is Jane Bennett, former actress.

Mr. and Mrs. John Smith Matthews, daughter, New York, Jan. 25. Mother, former Collette Crawford, and father are both stage players.

Mr. and Mrs. Fred Hebert, son, New York, Jan. 29. Father is production manager for Paula Stone; mother is a former dancer.

Mr. and Mrs. Richard Adler, son, New York, Jan. 18. Mother is songwriter Marion Hart; father also is a tunesmith.

Mr. and Mrs. Murray Deutch, daughter, Jan. 27, New York. Father is contactman with Peer International.

Mr. and Mrs. Raymond Neuman, son, Mineola, L. I., Jan. 28. Father is an engineer with WQXR, N. Y.

Mr. and Mrs. Colman M. Conroy, son, Dublin, Jan. 14. Father, assistant g.m. for Odeon (Ireland) circuit.

Mr. and Mrs. Jack Jaglon, son, N. Y., Dec. 23. Mother is a legit actress, recently in "Seven Year Itch."

Mr. and Mrs. Irving Gitlin, daughter, New York, Feb. 1. Father is a CBS-TV director.

Obituaries

Continued from page 75

died in that town Jan. 15. A former vocalist, he was connected with the entertainment industry all his life.

Herbert G. Moorehouse, 59, screen actor, died Jan. 26 in Hollywood after a long illness. His wife, Mary, survives.

Emil H. Kopp, 71, former violinist with Chicago Symphony Orchestra and retired for 18 years, died Jan. 25 in Rhinelander, Wisc.

Mrs. Mary Lane Davis, musician, died in Bellows Falls, Vt., Jan. 22, after a long illness.

Mother of Bob Sennett, recording artist on the Jubilee label, died Jan. 25 in Atlantic City, N. J.

Mother of actress Gypsy Rose Lee and June Havoc died in Nyack, N. Y. Jan. 28.

Hollywood

Leo Spitz recovering from surgery.

Kathleen Crowley laid up with mumps.

Kay Starr recuperating after minor surgery.

Buddy Rogers recovering from minor surgery.

Art Glassers celebrated their 23d wedding anni.

Mickey Rocco back on the job after a siege of virus.

Elizabeth Risdon hospitalized with coronary thrombosis.

Y. Frank Freeman returned from Par homeoffice huddle.

Johnny Grant to Washington, D.C., to entertain wounded veterans.

Frank Scully elected to the Desert Springs Chamber of Commerce.

Burt Lancaster presented with the Rolling Stone Trophy by Global Travel Service.

Harry Peale, member of RKO's casting staff for 24 years, resigned to enter reddy biz.

Virginia Van Upp leaves for Berlin this week to produce "The Big Whisper" for Republic.

Arthur Krim and Robert Benjamin in town to discuss release deals with indie producers.

Paul Gregory in from N.Y. to round up a cast for a road company of "Caine Mutiny Trial."

RKO's Latin American supervisor, Michael Havas, in from Mexico City for confabs with studio toppers.

Stanley Goldsmith checked in at Metro after traveling more than 100,000 miles as unit manager on the pictures.

Maquers Club tossing a show for members of the Motion Picture Chapter of the Purple Heart, with John Ford as chairman.

Jerry Pickman checked in at Paramount for ad-pub huddles.

Wayne Morris headlined the March of Dimes show at El Centro.

Jack Carp, William Meiklejohn, Ellsworth Hoagland and Irving Talbot presented with plaques for their work in behalf of the United Jewish Appeal.

Vienna

By Emil W. Maass

Fire caused \$2,000 damage to the Vienna Ice Revue.

Austria is sending "April 2,000" to Sao Paulo film festival.

Theo Lingen to play in German language theatres of Argentine.

Dancer Harald Kreuzberg on world tour appeared in Konzert-haus.

Metro's oldie, "Anna Karenina," (Greta Garbo) drawing full houses here.

State Opera singer Julius Patzak inked for Joseph Krips concerts in Cincinnati.

About 14 newsreel companies sent crews to Austria during "avalanche time."

Schoenbrunn Films preparing folkplay "Beder Martin" with Ernst Marischka directing.

Telephone service introduced Platter of the Week system, by which one may dial and hear the latest song hits.

Minneapolis

By Les Rees

Ralph Flanagan into Prom Ballroom.

National Canadian Ballet set for Lyceum March 1-3.

Duke Ellington played St. Paul Auditorium one night.

Vic's holding over Red Allen and his Royal Court of Jazz.

Vocalist Eddie Fisher here for St. Paul Winter Carnival appearance.

"George Washington Slept Here" is current Edyth Bush Little Theatre bill.

Comedian George Gobel into Hotel Radisson Flame Room for annual engagement.

Starlight club has comic Jack LeMaire, Bob & Diane, songstress Jodi and Ray Kamin band.

"Ice Cycle of 1954" set for St. Paul Auditorium Feb. 18-22, making second such show there in two months.

Northwest Variety club honoring retiring chief broker Bennie Berger with testimonial dinner Feb. 15.

Gene Autry and his Big Show of 1954 started 45-day tour with two "March of Dimes" benefits at Auditorium here.

Aerialist Ingrid Meredith and exotic dancers Lynn Sherwood and Irene and emcee Jane Ruby at Persian Palms.

Singing trio Lind Bros., here for B'nai Brith concerts, "A Night in Israel," at Adath Jeshurun synagogue, previously played a number of local charity engagements.

The 10-day 1953 Minnesota State Fair attracted 865,523 paid admissions, a gain of 46,508 over previous year, despite unfavorable weather and polio outbreak, netting \$66,552 profit.

OBITUARIES

MAJ. EDWIN H. ARMSTRONG
Maj. Edwin H. Armstrong, 63, pioneer radio inventor, credited with the development of FM, died in a plunge Feb. 1 in New York. Details in radio section.

JOHN MURRAY ANDERSON
John Murray Anderson, 67, legit producer-director, died Jan. 30 in New York of a heart attack. He is currently represented on Broadway as director and stager of "John Murray Anderson's Almanac" at the Imperial Theatre.

Born in St. John's, Newfoundland, Anderson came to the U. S. in 1910 as an antique dealer. In 1919, he presented his first Broadway offering "Greenwich Village Follies." He subsequently put out six editions of the show. During the years following 1919, Anderson was involved either as a producer, director, writer or creator in the production of 34 musicals, of which 29 were presented on Broadway and five in London.

Anderson was active in the presentation of seven circuses for Ringling Bros., Barnum & Bailey and was credited with streamlining the circus productions along theatrical lines. His other endeavors included 11 pageants, 61 film-house vaude shows and 24 nitery presentations. He directed the first all-color film, "The King of Jazz," which starred Paul Whiteman, in 1930.

Among the Broadway productions in which he participated were "Fanfare," "Life Begins at 8:40," three editions of the "Ziegfeld Follies," "Jumbo," "One for the Money," "Two for the Show,"

Theatre, and was completing arrangements for his next summer "Concerts Under the Stars" when he died.

Oberfelder was proudest of his feat of bringing in the New York Metropolitan Opera company on his personal guarantee, and not by resorting to asking others to underwrite the expenses. He staged his productions not only in Denver, but in several other cities in the region. He was vice-president of the National Local Concert Managers Assn.; president of Associated Artists Bureau; president of Legitimate Theatre Corp. of America; life member of the IATSE; member of the Lotus Club, Variety, and various other organizations.

Surviving are his wife, a daughter, two brothers and four sisters. Services are to be held tomorrow (Thurs.) in Denver.

FLORENCE BATES

Florence Bates, 52, character actress, died Jan. 31 in Hollywood of a heart ailment. She began her professional career in 1940 when she appeared in the film, "Rebecca." She was signed for a role in the picture following appearances at the Pasadena Community Playhouse.

Since her 1940 bow, Miss Bates had appeared in numerous pictures including "The Turtles of Tahiti," "The Time, The Place and the Girl," "Whistle Stop," "The Diary of a Chambermaid," "San Antonio," "Love Crazy," "The Brasher Doubloon," "The Son of Monte Cristo" and "Out of This World." Among other films in which she performed were "Saratoga Trunk,"

N.Y. radio flagship, died Jan. 22 in N.Y. after a long illness.

Donegan, a veteran newspaperman, entered publicity via Warner Bros. in 1940, moving to NBC the following year and becoming assistant publicity manager of ABC in 1942 when the network was separated from NBC. He subsequently was named publicity manager of ABC and retained that post until last September, when he assumed his WABC position.

Educated at Virginia Military Institute, Princeton and the U. of Chicago, where he got a Ph.D., Donegan also received an A.M. degree from Trinity College in Dublin. He started his newspaper career with the Chicago Daily News in 1934, was assistant city editor of the New Orleans Item in 1938 and also worked on the San Francisco Chronicle.

Survived by wife, mother and sister.

MICHAEL J. CULLEN

Michael J. Cullen, southern and western division manager for Loew's Theatres, died of coronary thrombosis Jan. 26 at Tucson, Ariz., where he was convalescing and vacationing with his wife. Although suffering from a virus infection, he continued at his work until two weeks prior to his death.

Joining Loew's in 1928 as manager of Loew's State Theatre in Florence, R. I., Cullen subsequently managed houses in Washington and Pittsburgh. During World War II, he was a major in the Army Specialists Corps, in charge of theatre procurement as well as direction of Hollywood entertainment units in Italy, Germany, Austria and France.

Cullen who is survived by his wife, started his industry career at the age of 13 as a ticket-seller with a wagon show. He later was pressagent and advancement for Klaw & Erlanger, Barnum & Bailey's Circus and the "101 Ranch Wild West Show."

Also surviving is a brother, Ben.

YVONNE DE TREVILLE

Yvonne de Treville, 72, nee Edyth Le Gierse, coloratura soprano, died Jan. 25 in New York. Born in Galveston, Tex., of French and American parentage, she sang in operas and concerts throughout Europe and the U.S. following her debut at the age of 16 with the Castle Square Opera Co. in N.Y.

Miss de Treville sang at the Opera Comique, Paris, with the Stockholm Royal Opera and was a soloist at Petrograd Symphony concerts in 1903 and 1904. In Petrograd she also performed in the Imperial Opera. Among her other engagements were with the Bucharest National Opera, Berlin Royal Opera and the Budapest Royal Opera.

Besides extensive Continental engagements, Miss de Treville toured the U.S. in 1912 and 1913 and during World War I. Her last U.S. performance was in 1933 at a memorial concert at the Brooklyn Museum of Art.

BERNARD H. MILLS

Bernard H. Mills, 68, president of the Equity Film Exchange, Washington, D. C., and veep of Screenshot Pictures, N. Y., died Feb. 1 in Washington after a short illness. He had been associated with Biograph Films in 1912 and the Famous Players Studio in 1914. In 1915 he produced a series of one-reel comedies for Mutual Film Co.

Mills entered the indie distribution field in 1917 and in 1941 opened the Buffalo office of Producers Releasing Corp. In 1940, he opened the Equity Film Exchange in Washington. He also became Screenshot veep that year. During his career, Mills also managed various theatres.

Wife and a son, Myron, associated with Equity, survive.

ERNEST SCHWARTZ

Ernest Schwartz, 70, head of the Cleveland Motion Picture Assn., died in Cleveland Jan. 30 after a heart attack. His death came only a week after he had been elected for the 20th time to presidency of the exhibitors' group. His training as an attorney was highly valued in helping the organization negotiate labor contracts, and campaign against the local theatre admission tax.

A graduate of Western Reserve U. law school, Schwartz became interested in films when they were in their infancy. At various times he owned and operated three of Cleveland's earliest film houses, the old Erie, Marvel and Broadview.

Surviving are his wife, a son and a daughter.

MYER LESSER

Myer Lesser, 79, prexy of the Blaine-Thompson ad agency, N. Y., died Jan. 28 in Miami Beach, Fla. He joined Blaine-Thompson in 1913 when the agency was located in Cincinnati. During the 1920s,

he became associated with the film industry as a consultant to Warner Bros., later becoming advertising manager and director of the company. Warner's has been repaid by the Blaine-Thompson agency since 1920.

Lesser was also active in the production of early sound films such as "The Jazz Singer" and "The Singing Fool."

Wife, a daughter and a son survive.

MOYA NUGENT

Moya Nugent, 52, British character actress, died Jan. 26 in London during a rehearsal of "All Night Sitting." She collapsed on stage while going over her part and died before reaching a hospital.

An actress since 1911, Miss Nugent had performed in London, Edinburgh, Belfast and New York. She appeared on Broadway in 1934 in "Conversation Piece" and later in "Tonight at 8:30."

Miss Nugent was first seen as a child actress in such works as "Rip Van Winkle" and "Peter Pan." Among the plays in which she later had roles was "George and Margaret."

ALLEN C. HINCKLEY

Allen C. Hinckley, 76, bass-baritone, died Jan. 28 in the Bronx, N. Y. A Metropolitan Opera singer through 1908-1911, he had recently been director of the Village Light Opera Group, N. Y., which presented Gilbert & Sullivan operettas. He also appeared at the Met during the 1913-14 season.

Hinckley appeared with the Chicago Opera Co. and had toured Europe and Austria, later giving concerts throughout the United States. He was an executive board member of Local 77, A.F.M.

Wife and a son survive.

MORRIS BRAUN

Morris Braun, 60, concert violinist, died Jan. 28 in Philadelphia. He was concertmaster of the Philadelphia LaScala Opera Co., and was also a soloist with the Philadelphia Orchestra at Robin Hood Dell and the Pennsylvania Symphony Orch.

Braun studied in Europe under Fiesch, Sevel, and Auer and toured Germany and Austria, later giving concerts throughout the United States. He was an executive board member of Local 77, A.F.M.

His widow, a daughter and sister survive.

FERN CHANDLER

Mrs. Arthur Blake, retired actress known professionally as Fern Chandler, died in Manchester, N.H., Jan. 20. A native of Manchester, she was a member of the Stanley James Stock Company at the old Park Theatre there. She also operated her own stock company in Philadelphia and at one time co-starred with Francis X. Bushman and Fritz Scheff.

Besides her husband, she is survived by several nephews and nieces.

HENRY W. GAUDING

Henry W. Gauding, 88, one of Pittsburgh's earliest exhibs, died in that city on Jan. 10. He built the Lincoln Theatre in the Mt. Washington district in 1914 and operated it until 1930. For years he ran a local weekly newspaper.

A few years ago Gauding presented the Allied MPTO of Western Pennsylvania with the original gavel used by the first exhibitor organization in Pittsburgh. Besides his wife, he leaves two sons and a sister.

GUSTAV UCHTMAN

Gustav Uchtmann, 83, veteran stage carpenter and former magician, died Jan. 26 in Cincinnati, where he was a charter member of Local 5, IATSE-AFL. He entered show business in 1898 and did a magic act with the late Carl Portune, billed as Uma & Porto, before settling in Cincinnati as a stagehand and builder of magic apparatus.

His wife, a son, a daughter and a sister survive.

LEONARD A. STRAUSS

Leonard A. Strauss, 55, who had been active in Indianapolis music circles and had established the Indianapolis Symphony Orch in 1930 with Ferdinand Schaefer, was found dead in an Indianapolis hotel Jan. 30. A deputy coroner called his death a suicide and attributed it to an overdose of sleeping pills. Strauss left a letter indicating that he had taken his own life.

Wife, a daughter, his mother, a sister and two brothers survive.

ELIZABETH REINHARDT

Elizabeth Reinhardt, screenwriter, died Jan. 21 in Hollywood after a long illness. A member of the Screen Writers Guild for 13

years, she collaborated on the "Maizie" series, "Laura," "Sentimental Journey," "Cluny Brown" and other screenplays.

Her last work was on "Hit Parade of 1951" at Republic. Her husband, director John Reinhardt, died last year.

NICHOLAS BAKER

Nicholas Baker, 70, veteran actor who appeared in such Broadway productions as "Able's Irish Rose" and "Sons O' Guns," died Jan. 23 in Lincoln Park, N.J., after a long illness. He retired in 1946.

A native of Chicago, he tramped in Europe and at one time was a cameraman for Pathe News. Surviving are his wife and a daughter.

AL HOEGLER

Al Hoegler, 30, former baseball announcer and statistician, was found dead Jan. 28 in the basement of his Cleveland home. He was associated with Jimmy Duder and Jack Grancy at the WERE ball game reports.

Unmarried, he is survived by his parents and a sister.

MME. CAMILLE DE VERNET

Madame Camille Feher de Vernet, 86, former actress, died Jan. 21 in San Francisco. She had performed in light opera and comedy in Vienna, Paris and Berlin.

Mme. de Vernet was the heroine of Bertita Hardin's book, "Hungarian Rhapsody."

MAURICE H. KIRK

Maurice H. Kirk, 72, former concert violinist, died Jan. 30 in New York after a long illness. He had played with the Philadelphia Orch and other symphony groups. Kirk made his last public appearance about 30 years ago.

Genevieve McSwigan, member of the women's department of the Pittsburgh Post-Gazette since 1944 and a sister of A. Brady McSwigan, owner of Kennyswood Park in that city, died in Pittsburgh Jan. 27 of cancer. A sister is Marie McSwigan, short story writer and author of children's tales.

Maria Trapaga, 80, actress and widow of Ladrone de Guevara, noted actor of pre-World War I days, died recently in Madrid. Surviving are a son, Impresario Pedro Ladrone de Guevara; a daughter, legit star Maria Fernanda Ladrone de Guevara, and a niece, film and stage actress Amparo Rivelles.

Isabelle E. Rook, 41, former pianist who once appeared with the old Fred Allen radio show, died Jan. 18 at the Raybrook, N. Y., State Hospital where she had been a patient for the last five years. Prior to that she was a patient for nearly 10 years at the Will Rogers Hospital, Saranac Lake, N.Y.

Conn Grable, 70, father of Betty Grable, died of uremic poisoning Jan. 25 in San Fernando, Cal. Once a stock broker in St. Louis, he spent recent years as manager of his daughter's ranch.

Jack McCloud, 68, vet banjo player who started his career on San Francisco's Barbary Coast in 1907, died Jan. 25 of lung cancer at San Francisco Hospital.

Wife, 55, of Gilbert Selles, author-columnist-critic, died Jan. 27 in Lakeland, Fla. Surviving, besides her husband, are a son, a daughter, two brothers and a sister.

George L. Rubens, 54, part owner of the Royal Theatre, Philadelphia, died in that city Jan. 29. He was secretary of Keameco, Inc., film exhibiting company. His wife and son survive.

Richard A. Gourley, 48, son-in-law of Jane Gibson, women's commentator at WKJF-TV in Pittsburgh and before that with radio station KQV, died of tuberculosis Jan. 27 in Ann Arbor, Mich.

Bert Moorhouse, 59, screen actor, was found dead Jan. 26 in the garage of his Hollywood home with a bullet wound in his head. Police called it suicide. His wife survives.

John Clifton Lee, 50, founder of Station KFTM, Los Angeles, died Jan. 24 in San Bernardino, Cal., after a long illness. His wife, son and daughter survive.

Dolores Diaz Ruiz, 76, prominent actress of yesteryear, died recently in Madrid. Two sons, playwright Jose Diaz and cafe owner-impresario Luis F. Diaz, survive.

Edward A. Crane, theatre manager of Daytona, Florida, and recently a Deputy Hotel Commissioner of that state, died Jan. 18 after a six weeks' hospitalization.

Alfred Jepson, manager of the Victory Theatre, Oldham, Eng., (Continued on page 74)

JOHN MURRAY ANDERSON

Rest In Peace

We'll all miss you.

Ruth and Milton Berle

"Three to Make Ready" and the last edition of the "Music Box Review."

During 1926-29, Anderson was director in chief of stage productions for Paramount-Publix Theatres. In 1933, he directed at the Radio City Music Hall and in 1943 was stage director for Metro. He also worked with Billy Rose on the World's Fair Aquacade at Flushing Meadow, L. I., N. Y., and also directed an aquacade at the Golden Gate Exposition in San Francisco in 1940.

Surviving is a brother, Hugh A. Anderson, a professional associate of the deceased for 33 years.

ARTHUR M. OBERFELDER

Arthur M. Oberfelder, 63, Denver impresario for the past 40 years, died in his New York apartment Jan. 30. He had just about completed his bookings for the coming year when he was stricken with a heart attack. He was planning to return to Denver in a few days to be there for his next offering, the Agnes De Mille Dance Theatre, next Sat. (6).

On graduation from college, Oberfelder became private secretary to the late William Jennings Bryan, then went with the Redpath Lyceum Bureau. Later he was made manager of the Denver office, which he bought out in 1913. In his tenure as an impresario, Oberfelder brought most of the greats in the theatre and concert world to Denver. He booked shows throughout his area in association with Fortune Gallo.

Oberfelder was the major renter of the municipal auditorium, where most of his shows were staged. He helped put on the first concert at the Denver outdoor Red Rocks

"Slightly Dangerous" and "The Secret Life of Walter Mitty."

Miss Bates had planned a career as a pianist but later switched to law and was admitted to the Texas bar in 1941. Besides her film roles, she also appeared on radio, tv and in legit. Her husband died about three years ago.

HENRY SOUVAINÉ

Henry Souvaine, 59, composer and radio producer, died Jan. 30 in New York. For the past 14 years, he was in charge of the Metropolitan Opera broadcasts and its intermission features, "Opera News on the Air" and "Opera Quiz." He began his radio career in 1931 as producer of the "Cadillac Concerts" of the hour-long General Motors broadcasts.

As a radio producer, Souvaine sponsored the broadcasting debuts of Arturo Toscanini, Jascha Heifetz, Yehudi Menuhin, Marian Anderson, Artur Schnabel and others. At the age of nine, he made his professional bow as a violinist with a symphony orch in San Francisco. He later switched from violin to piano recitals. During World War I, he organized a group of entertainers to perform overseas.

As a composer his collaborators included E. Y. (Yip) Harburg and Morrie Ryskind. With J. P. McEvoy he wrote "Comic Supplement," which was produced by Florenz Ziegfeld.

Wife, a son and two sisters survive.

ARTHUR B. DONEGAN

Arthur B. Donegan, 44, former publicity manager of the ABC network and most recently publicity-promotion manager of WABC, its



The DE CASTRO SISTERS

with **HERBIE DELL** at the piano

"DE CASTRO SISTERS BOMBSHELL THE CHEZ" — *VARIETY* (Chicago, '53)

"De Castro Sisters as headliners in their Chez Patee debut have climbed into the hearts of Chicago club-goers — real big timers."

—KUP, Chicago Sun-Times.

"The De Castro Sisters, three girls who look like Merman, sing like the Andrews Sisters (with a dash of Martha Raye and Martin & Lewis), provide a riotous twenty minutes."

—HY GARDNER,
N.Y. Herald Tribune.

**Held Over Indefinitely—FRANK SENNES' SENSATIONAL
MOULIN ROUGE REVUE IN HOLLYWOOD**

Future Bookings: DESERT INN, LAS VEGAS—CHEZ PAREE, Chicago

1953 DATES

Latin Quarter, Miami
Chase Hotel, St. Louis
Mapes Hotel, Reno
Latin Casino, Philadelphia
Clover Club, Miami
Chez Patee, Chicago

Desert Inn, Las Vegas
Latin Quarter, New York
Versailles, New York
Town Casino, Buffalo
Walhurst Country Club, Denver
Moulin Rouge, Hollywood

TELEVISION APPEARANCES

Ed Sullivan's Toast of the Town Bob Hope's Colgate Comedy Hour
Milton Berle Show Kate Smith Show Jackie Gleason Show

Direction: WILLIAM MORRIS AGENCY

"Orchids and more orchids... sure bet showstoppers."

—WALTER WINCHELL.

"The zaniest sister trio in the business—the De Castros—provide the best distaff comedy I've ever seen."

—LEE MORTIMER, N.Y. Mirror.

"Biggest ovation at the Latin Quarter on opening night went to the De Castro Sisters whose comedy antics stopped the show."

—BILLBOARD.

FILMS
RADIO
VIDEO
MUSIC
STAGE

VARIETY

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription \$10. Single copies, 25 cents. Entered as second class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879. COPYRIGHT, 1954, BY VARIETY, INC., ALL RIGHTS RESERVED

VOL. 193 No. 10
NEW YORK, WEDNESDAY, FEBRUARY 10, 1954
PRICE 25 CENTS

CHI SHOW BIZ HAVING A 'PICNIC'

Stop Blaming TV! Give 'Em a Good Sports Event and You'll Get a Gate

By ART WOODSTONE

Quality, not coverage, makes or breaks a sport.

While the baseball magnates stir uncomfortably about the inroads tv has made on their sport, the men in and close to the professional National Basketball Assn. are lauding video as "a key to prosperity." It's increasingly hard to figure in some circles, but the medium is stimulating attendance at the pro court frays, whether they be in the top or satellite leagues. And if all the baseballers say is true—and they have hard figures to back themselves up—baseball has atrophied considerably since the advent of tv and the coaxial. The same holds for boxing.

Boxing should be discounted however, since the International Boxing Club and its kinsmen promoting units took a frightened look at television while it was still in its infancy and yelled foul before the first blow was even thrown. They've been yelping the same way about AM for years. Still, somewhere along the line, the pug's braintrust deviated sufficiently to permit, in addition to things like the fight of the week (which is rarely bigtime stuff), a few championship matches to be televised. What they claim they lost in gate receipts was assuredly made up by the nut paid out by sponsors for video rights. Some critics and in-the-know writers along sports row insist that if the boffem-and-belt-em game has fallen off in popularity, not video or any other extraneous media are to blame—boxing has simply degenerated over the years and it's only coincidental that the pallor first became evident with the birth of tv.

Though there aren't many pugs (Continued on page 48)

Sandburg in TV Reading Of His Old Lincoln Ms.

Carl Sandburg will make one of his rare tv appearances and do possibly the first tele reading of one of his works on ABC-TV Friday (12), when he stars in a special Lincoln Day telecast reading a manuscript on Lincoln which he wrote some 30 years ago and recently unearthed. He'll devote the entire 9:30-10 period to the 3,000-word manuscript, which is being printed in newspapers all over the country on Friday.

Program's a one-shot prepped by the ABC-TV news and special events department. Web still has to find a show to fill the time slot for the following week, to replace the departed "Comeback Story," which had its last outing last Friday (5). Sealy Mattress, which sponsored "Comeback," a Lou Cowan package, let its sponsorship expire on the show. Web hasn't made up its mind yet on a replacement.

Moon's the Limit—On TV

It all depends on who calls the tune.

In Saturday's (6) NBC-TV broadcast of the classic Mozart opera, "Marriage of Figaro," done in English, a countess and her maid openly discuss plans the lady's husband, the count, has for seducing the maid. Lines aren't sung, but spoken, and the word "seduce" occurs several times.

What's apparently good for homes, via tv, isn't okay for film theatres, via "Moon Is Blue."

Billy Rose Sets Top Stars in TV Bally Of 'Immoralist'

Billy Rose was taking no chances this week on critical reception of his production of "The Immoralist" which opened Monday (8) at the Royale Theatre. Producer has bought an across-the-board midweek quarter-hour on WNBT, N. Y., and surrounded the program with sundry names to boost the stock of the Andre Gide opus. It's the third such WNBT closeup as a Broadway-to-tv package. The others were half-hours. Initial try at video "reviews" was by "Kismet," followed a few weeks later by "John Murray Anderson's Almanac." The "Kismet" package was a natural in that it was presented right after the preem during the newspaper strike.

"The Immoralist" is in its second "opening." First performance was last Monday (1) under arrangements made by Rose whereby the drama critics wouldn't attend, the first week being previews. (The (Continued on page 48)

Under Revised Code No 'Notorious Hoodlum' Gets Biography on Film

Unusual situation has developed concerning the Production Code and Allied Artists' plans for summer production of a film based on the crime career of the late Waxey Gordon. Lindsley Parsons is to produce the film for AA and it's to be adapted from a Saturday Evening Post story, "I Put the Finger on Waxey Gordon."

Code, as it now stands, permits a film to focus on a criminal on condition that the subject character receives proper punishment. Thus, the pic on Gordon would seem to (Continued on page 66)

SALES DIRECTORS ARE THE HOSTS

By LES BROWN

Chicago, Feb. 9. Chicago started radio soap operas, and lost 'em to N.Y. Chicago originated the stageband policy, and who remembers? Chicago built the mostest of the first gingerbread film palaces, and is still auctioning off the lobby bricabrac. But if show biz languishes in the Windy City, and tv originations are so few that civic pride is embarrassed, there is at least one form of entertainment which is still big here—"the club date," the last surviving orphaned half-brother of vaudeville.

What makes the club date so numerous and so profitable hereabouts are not lodge meetings and smokers but what may be called the modern sales director's office picnic—indoors in winter, often literally outdoors in summer. Some "picnics" build their own scenery, employ 25 stagehands and have a talent budget as high as \$25,000.

Showmen best qualified to judge estimate that Chicago club dates, mostly thanks to industrial ballyhoo's growth, are up 100% since 1947. What this means locally is put this way by one booker, Tweet Hogan, "There's no other show business today in Chicago."

Chicago's preeminence in "club bookings" (the term though old is still employed) is commonly attributed to the city's continuing popularity as a convention site and its favorable geography in the center of the continent.

(Continued on page 66)

Amus. Centre Mapped for D.C.

Washington, Feb. 9. The nation's capital will get a complete amusement and recreation centre in the southwest section of the city. William Zeckendorf, topper of Webb & Knapp, New York realtors, will erect a development which will call for a theatre, music hall and convention hall as well as space for shops. Location hasn't yet been disclosed, but complete plans will be unveiled at a dinner Monday (15) for several members of Congress. A press conference the following day will be held at the Lafayette Bldg., at which all details will be divulged.

Zeckendorf has already acquired the necessary land, which is said to be located in a badly rundown section of Washington, yet a short distance from the centre of town. The project will be part of a plan to revive that section of the city.

The construction of an entertainment centre in Washington's southwest area will provide serious competition to the Auditorium owned by the Daughters of the American Revolution, now used for many show biz events.

Lee Shubert's Will Reads Like A Timetable of Feuds With J. J.

A Record: No Audience

London, February 9.

When the curtain was ready to go up for the first performance recently of "Stars You Know," featuring Frank Formby, at the Kemble Theatre, Hereford, it was realized that not a single member of the public had turned up to see the show.

It's believed this establishes a new alltime low for any production in this country.

Feud between Lee and J. J. Shubert was no minor tiff, but a bitter-to-the-death matter. That is revealed in the terms of the late theatre operator's will, due for probate today (Wed.).

Although the document reveals nothing of the actual cause of the quarrel, it indicates that the occasion was sometime between January, 1949, and October, 1952, apparently the climax of a lifelong series of disagreements. Otherwise, the will substantiates Lee's reputation as an intensely family-conscious man who, although he made relatively small bequests to longtime employees, also made provision for veteran subordinates discharged by his brother.

Lee's attorneys, using the conventional legal prose, wrote in the original will of 1949: "I make no provision in this will for my brother Jacob J. Shubert, for the reason that he has ample means of his own and requires no financial assistance from me. My love and respect for him, and my utmost faith (Continued on page 70)

St. Pat's & Easter Parades in Color —Also for Sale

The two big Fifth Ave. (N. Y.) parades of the year—Easter Sunday and St. Patrick's Day—will be picked up in color this year by NBC-TV, utilizing for the first time the web's remote color camera crews in the east.

In fact, NBC has become so "parade conscious" in terms of rainbow telecasting (as result of the successful transmission of the Tournament of Roses at Pasadena on New Year's Day) that it had also initiated plans to do a colorcast of the New Orleans Mardi Gras this year. Latter plans, however, ran into some telephone company snafus, with result that the idea was abandoned—at least for '54.

Both the St. Patrick's Day and Easter Sunday parades are now on the sponsorship block. Under the NBC-RCA system of compatibility, of course, both spectacles will be viewed as regular black-and-white attractions, with the doubling-intensity as an added client bonus.

Hardwicke Calls N.Y. Crix Too Rough, Killing Legit

Pittsburgh, Feb. 9. The open season on legit critics broke out on a new front last week when Sir Cedric Hardwicke, who was in Pittsburgh for a day to speak at an advance gifts brunch of the Women's Division of the United Jewish Fund, told newspaper interviewers that the aisle-sitters were destroying the theatre. He added that theatregoers are inclined to let critics influence them too much and insisted that a lot of plays would enjoy profitable runs if they went unreviewed.

Audiences, Sir Cedric told the Pitt press, are about the same in every city—only the critics differ. And in New York particularly, he said, they're much too severe.

Roosevelt Hotel

NEW ORLEANS, LA.

Currently presents

The Hour of Charm

All Girl Orchestra and Choir

Featuring EVELYN and her Magic Violin

under the direction of

PHIL SPITALNY

West Coast Rest (?) Cure

By ABEL GREEN

Vidpix's Crystal Ball

A swing of the Hollywood vidpix studios sees telepix producers grinding out celluloid by the bale. Hal Roach Sr., just returned from the National Assn. of Radio & Television Broadcasters' board meeting in Phoenix, is pushing a film plan of vidpix programing that will "insure tv not pricing itself out of business." Roach and George B. Storer, veteran station owner, have been discussing a 50-50 co-packaging deal, making the station, like the theatre exhibitor, a participant in the vidpix revenue, after costs. Hal Roach Jr. is loaded with his own indie packages (for Matty Fox's MPTV, and with ABC-TV, among others); ditto Roland Reed Productions, et al.

Incidentally, Preston Foster is living in a trailer on the Roach lot while making the "Waterfront" vidpix series with Lois Moran for Reed.

Farrell and Boyd on TV 'Intimacy'

Charles Farrell, former Mayor of Palm Springs and major domo of his Racquet Club, commutes to Los Angeles for his "My Little Margie" radio-tv shows. Former film star of "7th Heaven" (Janet Gaynor) is another who attests to the extraordinary power of the video medium. Never in his heyday did he get the attention "that the man-in-the-street in L.A. gives you," he observes. "There is apparently something about the intimacy of anybody coming, in visualization, into your home that creates a greater intimacy, to the degree they look upon you as one of the family."

Bill Boyd observed the same thing. "Not only with the kids, because of 'Hopalong,'" says the star, "but in my case I'm known to three generations; some of my mid-1920s theatre fans are young grandpents today." Cowboy star, it is "Mr. Cassidy. His wife, the former Grace Bradley, who acts as his partner and personal rep in every department, gets the, "Mrs. C" treatment.

The Boyds hand out dollar-size coins, with Hopalong's likeness. It costs him 1.8c. each in 100,000 lots, and he has distributed over 1,000,000 to date.

This Is Retirement?

The concurrent residence of Col. Harry C. Wilder in Scottsdale, near Phoenix, cued a conclave of the 1945 Radio Mission (to Europe) turning up for an annual reunion. A bare quorum of 8 of the 15, and with Col. Ed Kirby himself absent, were sumptuously hosted by Wilder at his swank ranchhouse, and at the Chichi Kiva Club atop the Westward Ho Hotel, with its commanding sweep of the city. The NARTB board sessions in Phoenix made it feasible for Judge Justin Miller, Bob Swezey, Clair McCullough, John E. Fetzner, Morris S. Novik, Sol Taishoff and Abel Green to attend. It was voted that that "last man club" idea—with its commemorative bottle of champagne from the Rheims caves of Pommery-Greno—be scrapped as a needlessly macabre footnote to the 1945 junket. The grape will be broken in terrestrial conviviality instead.

Wilder, like Raymond Rubicam (Young &), who also "retired," is in Arizona realty, the president of a new golf club which is contiguous

ous to a new realty development, and generally active anew.

Incidentally, Wilder, Rubicam, deejay Dick Gilbert (KTYL), and others are prominent in a safety driving campaign. Arizona has the worst fatality record because of its legal 60-mile speed on the open roads. Highway patrols have taken to marking the scenes of fatal accidents with wooden crosses. They seem to occur chiefly on narrowing bridges. Sometimes as many as four crosses on the same spot indicate a multiple tragedy. It has shocked many into soberer driving, although these wooden reminders have been noted as also scaring some drivers as to work in reverse—make themselves unsure at the wheel.

Cantor Just Must Rest

Eddie Cantor must take it easy; knocked himself out again barnstorming for his WB biopic, "The Eddie Cantor Story," and hence may not even be able to make the Feb. 21 date for the N. Y. Friars' dinner to George Jessel. Jack Benny will toastmaster it, and Bob Hope, Danny Kaye and Tony Martin will be among other Coasties easing for the event.

Keeffe Brasselle who catapulted into nitery stardom, with a \$15,000 package deal at the Flamingo, Las Vegas, as the "Eddie Cantor" of the film version, is clicking on his own in cafes. The 15G is a special deal but Brasselle paid for Gene Wesson, the King Sisters & Alvino Rey, and the rest of the show.

A Break for Larry Parks

Larry Parks ("Al Jolson") is due for spotlighting anew—this time favorably again—when Columbia reissues "The Jolson Story," and later, "Jolson Sings Again" with widescreen, stereophonic sound. First pic is being aimed to land a Radio City Music Hall booking, in itself a de-

(Continued on page 18)

Binford Cites New Orleans Of 60 Years Ago, States 'French Line' Dance Worst

Memphis, Feb. 9.

Lloyd T. Binford, Memphis' 89-year-old censor leveled off on "The French Line," and told Bob Reagin, Memphis RKO manager, to hang his "linen on another line" by banning the 3-D musical starring Jane Russell.

"This is a vile and filthy picture," Binford blasted, "it's the worst I ever saw. I lived in New Orleans some 60 years ago when that great city was a wild town and Royal Street was the rendezvous for gamblers, robbers and filth. 'French Line' and Miss Russell's dance scene was worse than that."

Three women members of the Memphis Board of Censor along with Binford screened the pic at the downtown Malco Theatre. Avery Blakenny, the fifth member who has been at "odds" with censor boss Binford did not attend. Binford informed VARIETY that the three women voted against the pic and his vote wasn't necessary because of the majority.

"However, I certainly would vote against the picture," he emphasized, "and I want to go on record in banning this dirty picture."



HORACE HEIDT

Currently Hotel Statler, New York
Under Personal Management
WALTER PLANT
Statler Hotel, New York City, N. Y.

Prime Cannes, Rio, B.A. Fests

Paris, Feb. 2.

One of the two big yearly competitive film festivals, the Cannes fete, has been scheduled to unroll from March 25 to April 9. More than 16 countries have already accepted invitations, and Russia may participate this year. Russo made its last appearance in 1950. Budget for fest is \$51,000.

Already entered are U.S. Germany, Austria, Denmark, Spain, Hungary, Italy, Japan, Mexico, Norway, Holland, Poland, Sarre, Sweden, Switzerland, and Yugoslavia. A record turnout is expected this year. A CinemaScope screen already has been installed and Metro has announced that its first C'Scoper, "Knights of Round Table," is already entered. Screen will be all purpose to embrace all the new techniques.

Stereophonic sound has been installed at the film palace with 12 mikes. A special editing room is also being built for any cutting that may be needed.

Corkery to 'Chaperon' Pixites at Brazil Fete

Robert L. Corkery, Motion Picture Export Assn. assistant v.p., left N.Y. last week (6) for the Coast to arrange final details for the American participation in the Sao Paulo, Brazil, film fete.

Corkery will chaperon the Hollywood contingent to the affair, leaving the Coast for Brazil Feb. 18. The Sao Paulo fete actually starts Feb. 12. However, the Americans, headed by MPEA prexy Eric Johnston, aren't due there until the 19th and will remain until the 26th. They are then due to go to Rio de Janeiro to participate in the carnival.

Russians In Buenos Aires

Washington, Feb. 9.

Word from Buenos Aires is that the Russians plan to enter their best features and shorts in the Argentine Film Festival.

This follows the Brazilian Film Festival.

Ziffren's New Job

Santiago, Feb. 9.

Lester Ziffren, First Secretary of the American Embassy and Public Affairs Officer, has resigned to accept an executive post with the Braden Copper Co., Chilean subsidiary of Kennecott Copper. Ziffren, a former Hollywood writer and UP foreign correspondent, was formerly stationed in Bogota, Colombia. He will assume his new duties with Braden in March.

Mrs. Ziffren is the former Edythe Wurtzel, daughter of film producer Sol Wurtzel.

LILLIAN ROTH'S BIOPIC?

Film deals are in the works for the forthcoming Lillian Roth autobiography, "I'll Cry Tomorrow," to be published in May by Frederick Fell. Singer, now on a comeback trail, has been re-signed to Monte Proser's La Yle en Rose, N. Y., for some time in April. She played that spot last December.

Miss Roth had been in obscurity for several years and started singing following AA rehabilitation.

Show Biz Income Tax Deductions

By J. S. SEIDMAN, C.P.A.*

Show people are entitled to many income tax deductions. The following is a list of some of the items. However, it's one thing to claim the deductions, and another to get them allowed. The government wants proof of two things—(1) the amounts spent; (2) that the items are professional expenses and not personal living costs. Mere say-so or "guesstimate" is not enough.

Preparation expenses—research, cost of material, dialog, gags, music; special coaching lessons; theatre tickets; costumes, wigs, shoes, make-up; repair, pressing, cleaning, dyeing, and rental of professional wardrobe; wardrobe valet; beautifying, physical culture; studio rentals, tips to studio employees; recording of voice or program; screen tests, auditions.

Booking expenses—scouting for engagements, agent and personal management commissions, legal expenses on contracts.

Traveling expenses—transportation, board and lodging away from home; automobile upkeep and depreciation; cabs from one engagement to another; expenses on trips taken to get material, background, or ideas for professional work.

Public relations expenses—development of public following; handling of fan mail; photographs; complimentary tickets; entertaining press, playwrights, critics, backers, agents, directors, etc.; club membership dues; advertising and publicity; press agent's fees.

Miscellaneous expenses—VARIETY and other trade papers; Equity and other union dues; telephone exchange; accompanist, accountants' fees; bodyguard; rent, secretary, and office expense; household expenses, like rent, maid service, utilities, telephone, insurance, etc., to the extent household is used actively for conferences with authors, writers, agents, or other professional matters; income taxes paid abroad on foreign bookings.

The Ring & Piston Set

By SYD SILVERMAN

Herb Shriner's International Motor Sports Show opened in New York Friday (5) exhibiting some of the best of the foreign car manufacturers. Show is presented in the 7th Regiment Armory amidst a tasteful decor and to the strains of music. Novel feature is a combination fashion show and auto spotlighting; models are posed in cars in latest fashions, commentators then explain the dress and the car to the public. Preem of the show was covered by DuMont and featured Herb Shriner greeting the guests as they arrived at the Park Ave. entrance to the Armory. CBS-TV had the show for a half hour Sunday (7), 3 p.m.

This is the third major auto show for New York this season. The World Motor Sports Show and the General Motors Show both played to Gotham crowds, touted their wares well and did good b.o. Shriner's exhibition is the best of the foreign stuff and offered the most interesting machinery.

Probably the most interesting cars on the floor were the Mercedes-Benz 300SL (super light) and the new Triumph T.R. 2. The Mercedes is the latest effort of the Stuttgart firm for dominance in the competition field. The car has a three Litre motor mounted at a 45-degree angle to keep the hood line low, fuel injection and 240 H.P. The factory claims 15-170 m.p.h. in top gear for this auto which should make it one of the most potent sport cars in the world. Price for this bomb is \$6,820 in New York, very reasonable for a car in the Ferrari class. The new Triumph is the latest English product in the low priced sports field. This car looks not unlike the Jaguar XK-120 although considerably smaller. Car features

the two Litro Standard Vanguard engine boosted to 90 H.P. and top speed of 108 m.p.h. in touring trim. At \$2,448 this car will undoubtedly cut into the MG market which has so far been relatively safe.

The Ferrari booth displayed one of the new Grand Prix cars with the fuel tanks mounted amidships. It is said that this characteristic has made these monsters very tricky to handle as the weight balance keeps shifting as the car uses up the fuel. The new Maserati sport model looked very fast but is overpriced (\$9,000) and should not be as popular as some of the other foreign makes.

Jaguar continued to use the best showmanship of the export manufacturers, displaying an XK-120 with goldpainted trim against a dead white paint job. Models have not changed for this breed and continue to be the Convertible, Super Sports, Coupe, and Mark VII Sedan. Biggest news from Coventry was the price cut last fall, dropping some models almost \$800. The modified roadster now goes for less than \$4,000 in New York, which makes it one of the best buys in the market.

Probably the most overlooked booth in the show was the Porsche. The public evidently has not come to accept the different styling and rear engine of this little car; too

(Continued on page 66)

Homo-Theme 'Immoralist' Embarrasses' Chapman; Jinx's 'Stay Away' Pitch

Despite Freud being a household word and two "Kinsey Reports" bestseller publications, plays dealing with homosexuality are still drawing a blush from some critics and commentators. Opening of Billy Rose's "Immoralist" Monday (8) resulted in a brief notice from N.Y. Daily News drama critic John Chapman, in which he noted play's content, "embarrassed" him. "Immoralist" deals with a married homosexual.

Also siding with Chapman was Jinx (Tex & C) Falkenberg, who advised her WNBC, N.Y., morning listening audience to stay away from the production because of its subject matter. In contrast, however, four of the daily legit crits made special note of the tasteful treatment given play's theme. They were Brooks Atkinson (Times), Walter Kerr (Herald Tribune), Robert Coleman (Mirror) and Richard Watts Jr. (Post). Of the remaining two daily reviewers, William Hawkins (World-Telegram) cited work as being "... a delicate, tender tragedy ..." and John McClain opined that "... the elements of good drama are there, the quality of Andre Gide's novel appears to have been faithfully translated to the stage ..."

Incidentally, one of Broadway's biggest hits, "Tea and Sympathy," also deals with the homosexual problem, although not as intently as does Rose's production.

Subscription Order Form

Enclosed find check for \$

Please send VARIETY for One Year
Two Years

To (Please Print Name)

Street

City Zone State

Regular Subscription Rates

One Year—\$10.00 Two Years—\$18.00

Canada and Foreign—\$1 Additional per Year

VARIETY Inc.

154 West 46th Street

New York 36, N. Y.

MILLIONAIRES WANNA MAKE GOOD

NEEDLESS CHURCH FEAR

Auxiliary Bishop Joseph F. Flannelly, administrator of St. Patrick's Cathedral, in a letter to parishioners made public this week in *The Cathedral Bulletin*, questions whether the recent U.S. Supreme Court decision on motion picture censorship cases had not "exploded a moral atomic bomb." The Roman Catholic prelate fears it may wreck the moral standards of the country.

Such fears ought to have been automatically put to rest within recent weeks, despite the "M" and "La Ronde" test cases, by repeated public rededication to the "Breen office" on the part of practically all the major figures of the industry.

Desire of producers to hold the mirror up to life with some greater degree of realism than heretofore implies no breakdown. Vast majority of responsible film production executives think that this still can be done, without offense, as it has been achieved even with such virile subjects as "From Here To Eternity." The intent is to keep the code, give or take some minor compromises of detail as to the original "Hays office" code. Today some of the 1925 taboos are ridiculous. For example, scenes of drinking, where such scenes are part of the cinematography, hence necessary. Or consider the once-taboo subject of segregation. In recent years, American citizens of all races, colors and creeds fought side by side, hence it becomes obviously antiquated when barracks or kindred scenes between Negro and Caucasian GIs are not picturized.

Bishop Flannelly should have no concern about any "filthy avalanche" of celluloid being loosed on the U.S. public because of curbed censorship. Ivory's classic 99 4/100% purity will not be far off in relation to good taste and moral standards. The Legion of Decency's own data in this issue makes the point very neatly.

Abel.

Costume Films Seen Too Imitative

Industry Feeds on Innovation But Currently Story Selection Is Very Repetitive

Flood of forthcoming costumers has some observers in the biz worrying whether the technical innovations coupled with the cut in production have doused the "experimental" spirit on the major lots.

A number of exhibs, and particularly the artie coterie, are scanning release skeds with concern. They profess to see a tendency on the part of the majors to toe the "tried and true" line and to stick without variation to a success formula which on occasion tends to forego quality for bigness.

There's no unanimity on the subject, of course, but those who are concerned over the current trend point to the new releases and planned projects to support their argument that Hollywood can't afford to become the servant of the wideangle lens rather than its master.

Goodly majority of new films rated in the top category have Biblical backgrounds or else are laid against the pageantry background of the middle ages. 20th-Fox started it off with "The Robe" and then Metro nailed down the trend with "Knights of the Round Table."

Among the 20th pix coming along will be such spectacles as "The Egyptian," "Prince Valiant," "Demetrius and the Gladiators," "Desiree," "Broken Lance," and

(Continued on page 75)

Good Causes Big Debt to Media

Boston, Feb. 9.

Extensive contributions to humanitarian causes by motion pictures, radio, tv and the press were cited by Leonard Goldenson, American Broadcasting-Paramount Theatres president, in Brookline, Mass., today (Tues.). In a ceremony attended by close to 1,000 persons, the exec was presented with the 21st Annual Goodwill Citation of Merit from the Brotherhood Temple Ohabei Shalom for his efforts in behalf of brotherhood.

"As one who has worked practically all his adult life in the field of mass communications and entertainments," stated Goldenson, "I am proud that these fields have contributed so much to so many humanitarian causes. It has been an ever heartwarming experience

(Continued on page 75)

Romance and Rabbits

Public likely will do a double-take when the title for an upcoming Metro film flashes on theatre marquees.

Feature is being called "Moonlight and Carrots." This, presumably, would appeal to both romance addicts and vegetarians (or rabbits).

UNPAID FINE VITAL TO PIX PRESTIGE

Motion Picture Assn. of America must act pronto anent the Production Code situation with Howard Hughes and "French Line" or will find itself losing stature in the eyes of both the public and the industry. This is the opinion of trade execs, including a couple close to the Code operation.

MPAA has yet to press the issue, preferring, instead, to await Hughes' next move. However, Hughes hasn't taken any action at all and there's no indication of his plans. It's felt that the longer MPAA permits this "up in the air" nature of things to continue, the weaker its position will be. The Code can remain effective only as long as it is properly enforced and/or non-conformists are penalized, it's pointed out.

RKO, headed by Hughes, has yet to pay the \$25,000 fine imposed by MPAA because "Line" was released in defiance of the Code. And MPAA hasn't made any effort to collect.

Further, an MPAA board meeting has yet to be called to take up the matter, although such a board session had been anticipated last month.

Hyman, Levy Head West

Edward L. Hyman, United Paramount Theatres v.p., left for the Coast Sunday (7), accompanied by Bernard Levy.

Hyman, who headed first for San Francisco, will inspect theatres there as well as in Los Angeles, Phoenix and Tucson. He expects to return to his N.Y. headquarters within about three weeks.

IN SHOW BIZ OF GEARED-UP ERA

By ABEL GREEN

Hollywood, Feb. 9.

Hollywood, Beverly Hills, Las Vegas, Palm Springs and way stations are populated this winter by millionaires anxious to make good in the uncertain future of show business. In this era of widescreens, closed-circuits, taperecordings, color video and electronic wonders to come there are more queuing and questioning big shots than at any time to which the memory of trade observers runneth back. Never before have so many tycoons contemplated their own navels in between soliciting all and sundry, "and what do you think?"

A mob of Paramount Pictures execs came to Palm Springs to study Telemeter, a new method and a new threat. William S. Paley of CBS arrived in Hollywood to hold the line and get a line. Spokesmen were around for CinemaScope, Polaroid spectacles, a stricter production code, an easier production code, live tv originations, tv on film, fewer but better quality features and the opposite philosophy. In all sorts of ways among all sorts of people this has been the winter of the rewrite on Kipling—the twain of east and west were definitely meeting, mind to mind, worry to worry.

Realistically, the drawing together of the Hollywood film domain and the east's stage-tv-radio influences are more and more apparent. Television and the ramifications of electronic variations of the celluloid theme are the common denominator.

Not that pix is giving in to video. Not by a long shot. Hollywood is bouncing more than has been the case in the past two or three years. CinemaScope is part answer. Also, there is the evidence that third-dimension is not dead; if the film is good, the alleged nuisance with the polaroids is more than offset by the recent strong grosses. And yet good product in conventional 2-D snares biz, vide, "Here to Eternity."

But there is no gainsaying the weather-eye to the future, which has to do (1) with closed-circuit,

(Continued on page 18)

Cryptic-But-Significant 'Alerting' Of IA Membership Seen Planting Red Flag on 'Salt of the Earth'

Uncut Coffee

Chicago, Feb. 9.

Latest nationwide uproar against coffee prices hasn't diluted the free java dispensed at the Surf Theatre here. It's still served to patrons in the foyer, with an attractive femme doing the honors from a silver urn, has for years been a part of the class appeal of the small Gold Coast deluxer.

"Cut our coffee?" says the house. "We'd sooner cut our prices: Puleeze!"

STANLEY STALLS NEW CINERAMA PIX NOW

Stanley Warner Corp., holder of the exhibition and production rights to Cinerama, has temporarily abandoned plans for embarking on an extensive film-making program. With Louis de Rochemont currently filming "The Thrill of Your Life," set for release in May, company toppers reportedly feel that the new entry will be able to run in Cinerama-equipped theatres for at least a year. Immediate need, therefore, of hefty coin expenditures for additional product is deemed unnecessary.

Change in SW's thinking, it's believed, was brought about by observations of the Todd-AO process which reportedly impressed SW topper S. H. (Si) Fabian. However, it was noted, that Cinerama still maintained its superiority in overall effect.

Another reason for the production delay is that the current picture, "This Is Cinerama," initial

(Continued on page 20)

Nobody will talk openly, but International Alliance of Theatrical and Stage Employees appears to be moving to block exhibition of the film "Salt of the Earth," produced by the International Union of Mine, Mill and Smelter Workers. Pic is alleged to be full of Communist propaganda and has worried both the IA and the State Dept. ever since it was lensed on location in Silver City, N.M.

IA has notified all unions and projectionist unions to contact IA headquarters in N. Y. before handling or projecting the film. IA spokesman in N.Y. last week wouldn't confirm or deny that the alert meant IA members would refuse to have anything to do with the production.

IA prexy Richard F. Walsh has denied a report the IA was ready to take similar action on pix lensed abroad by Hollywoodites who were either members of the Unfriendly Ten or who had refused to testify before Congressional investigating committees. Story was that the IA had its eye on two United Artists releases — "Luxury Girls" and

(Continued on page 75)

Ben Marcus Is New Allied Prexy

Cincinnati, Feb. 9.

Ben D. Marcus, head of Marcus Theatres Management Co., Wisconsin chain with headquarters in Milwaukee, has been named the new prexy of Allied States Assn. Marcus was selected for the post over the weekend at Allied's mid-winter board meeting here. He succeeds Wilbur Snaper who steps down after a two-year term.

Rube Shor, the Cincy exhib who

(Continued on page 23)

National Boxoffice Survey Trade Generally Offish; 'Knights' Again Tops Field, 'Cinerama' 2d, 'Rifles' 3d, 'Command' 4th

First-run business is generally offish this session as numerous theatres mark time awaiting the arrival of Lincoln's Birthday (12). Many already have launched new fare or will bring in fresh, stronger product to take advantage of this holiday and Washington's Birthday (22). Most key cities covered by VARIETY currently were helped by favorable weather.

For the fifth week in succession, "Knights of Round Table" (M-G) is easily holding onto first place although pressed for top honors by "Cinerama" (Indie). Former, first M-G CinemaScope pic, is playing in some 14 keys and stout to great in most of them. "Cinerama" amazingly is pushing ahead of a week ago in many locations. It is easy second-place winner.

Third money goes to "Khyber Rifles" (20th), another C'Scoper, as a result of additional playdates, majority of them big to robust. "The Command," first C'Scoper film from WB, is capturing fourth position although out on release for first time to any extent.

"Majesty O'Keefe" also from Warners, is a close fifth by dint of some more extra strong playdates. "Sadie Thompson" (Col) is finishing sixth as compared with fifth a week ago. "Eddie Cantor Story" (WB) is winding up seventh. "Julius Caesar" (M-G) is landing eighth position.

"Forever Female" (Par) is climbing to ninth spot, with "Living Desert" (Disney) in 10th. "Fl Bravo" (M-G) and "12-Mile Reef"

(20th) round out the top 12 in that order. "Taza, Son of Cochise" (U), "Walking Baby Home" (U) and "Paratrooper" (Col) are the runner-up films.

"Money From Home" (Par), latest Martin-Lewis comedy, shapes as standout newcomer. It is great in Chi (top new pic), stout in Indianapolis, good in Seattle, big in Buffalo and socko in Denver. "Hell and High Water" (20th) new C'Scoper, shapes nice in N. Y. and great in Philly. "Wicked Woman" (UA) big in Detroit and Cleveland, is mild in Boston and Seattle.

"Should Happen to You" (Col), also new, is repeating current N. Y. sock at Loew's State, with big session in Philly. "Best Years of Lives" (RKO), out on reissue, shapes nifty in Boston, smash in Washington and good in Denver. "Man in Attic" (20th), okay in N. Y., is solid in Detroit. "Rob Roy" (RKO) looms nice on preem date in N. Y.

"Cease Fire" (Par) augurs robust in Minneapolis, fair in Balto and sharp in Detroit. "Little Fugitive" (Burstyn) is continuing brisk in some five keys currently. "Bigamist" (FR) looks nice in Washington and Philly. "Man Between" (UA) is big in Toronto. "Hell's Half-Acre" (Rep) looms neat in Buffalo.

"War Arrow" (U), not so big in Omaha, is fine in Denver. "Captain's Paradise" (UA), big in St. Louis and Philly, is nice in K.C. (Complete Boxoffice Reports on Pages 8-9)

VARIETY
Trade Mark Registered
FOUNDED BY SIME SILVERMAN
Published Weekly by VARIETY, INC.
Harold Ericks, President
154 West 40th St. New York 36, N.Y.
Hollywood 28
6311 Yucca Street
Washington 4
1292 National Press Building
Chicago 11
612 N. Michigan Ave.
London W2C2
8 St. Martin's Pl., Trafalgar Sq.
SUBSCRIPTION
Annual \$10 Foreign \$11
Single Copies 25 Cents
ABEL GREEN, Editor
Vol. 193 No. 10

INDEX	
Bills	66
Chatter	74
Film Reviews	6
House Reviews	67
Inside Legit	68
Inside Music	54
Inside Pictures	22
Inside Radio-TV	44
International	12
Legitimate	68
Literati	73
Music	49
New Acts	65
Night Club Reviews	64
Obituaries	75
Pictures	3
Radio-Television	28
Radio Reviews	40
Record Reviews	50
Frank Scully	73
Television Reviews	37
TV-Films	26
Vaudeville	60

DAILY VARIETY
Published in Hollywood by
Daily Variety, Ltd.
\$15 a Year. \$20 Foreign

Skelus Group and Harry Popkin Seek Friendly End to Mixed Up Case of Hitler's 'Muenchhausen'

Group which acquired the American rights to the German UFA pic, "Baron Muenchhausen," from the Office of Alien Property in Washington is headed for the Coast for huddles with Harry Popkin who has a dubbed version of the film.

Popkin, who maintains that he has invested \$75,000 in preparing the Agfa color production for release, and who in the past has stated that he controls all distribution rights, said last week that "we may be able to work out a deal without litigation."

Rights to the film, which Hitler visualized as the epic to end all epics and which tells of a fantastic journey to the moon, were licensed by the Alien Property Office to Skelus, Inc. in which Sidney Kaufman, Moritz Hamburger and Emil Lustig are partnered. Outfit got the rights for \$17,500 which, according to Dallas S. Townsend, assistant attorney general and director of the Office of Alien Property, "was the highest bid received which was satisfactory in all respects."

The licensing of Skelus created unhappiness among other parties who had bids in for the picture. They're now wondering what would happen if the Congress authorizes the return of confiscated alien property to the original owners.

Prodded by Sen. Everett Dirksen (R., Ill.), the Senate Judiciary subcommittee recently recommended the return of \$200,000,000 worth of confiscated alien property to owners who were not convicted of any war crimes. The government contracts for pix contain cancellation clauses.

However, it's understood that, should the U. S. return German pix to their owners, they'd still be subject to the leases and terms (Continued on page 18)

UNPAID LAYOFF AT M-G STUDIO

Hollywood, Feb. 9.

Personnel in departments not directly concerned with prepping production slated to start in April have been asked by Metro to take two weeks off without pay in addition to their annual 1954 paid vacation. Several hundred of the studio's present employment roster of 1,400 persons, notably in publicity, production, casting, makeup, hairdressing, set decoration departments, would come under the temporary layoff. Studio last fall similarly laid off personnel due to production slowdown but a much greater number of employees are affected this time.

Studio's only production activity at this time is on "Brigadoon," book of which was wound up Monday. (8) with director Vincent Minnelli now spending two weeks rehearsing the final dance number. Three pix are slated to start in April, five others to start rehearsing then for later start.

Jane Russell Into 'Dolls'; Clark Gable Deal Pends

Hollywood, Feb. 9.

Under an involved deal with the star's Russell Corp., Jane Russell goes into "Guys and Dolls" as femme star with indications that Clark Gable will be confirmed this week as male lead. Russell, along with William Goetz Productions owns small piece of film rights to "Doll" and will coproduce film version with Goetz for Columbia release.

Ownership deal includes provision that Russell will supply services of a femme star which inevitable will be Miss Russell.

Russell, in which Miss Russell is partnered with husband Bob Waterfield, will make other pix this year, some alone and some as co-producer, as in case of "Dolls" but not necessarily all with her involved in cast.

Cheep Stuff

Hollywood, Feb. 9.

After 15 years as a Hollywood talent agent, Ed Lynn has retired from showbiz and opened a shop called Parakeet Haven.

Although he is selling birds instead of thespes, he says he is still getting back-talk.

Small Burgs' Future Sans Theatres, Knowing Films Only Via TV—Berger

Minneapolis, Feb. 9.

Bennie Berger, North Central Allied president, latest comment: "Film companies are making the biggest money in their history while destroying small-town exhibitors on a wholesale scale." He declares hundreds of houses "still trying to navigate," are "on the ragged edge" and are "on the verge of tossing in the sponge."

It's all because of current developments within and without the industry and it'll leave hundreds, if not thousands, of small towns without any theatres and dependent entirely on tv for their future acquaintance with films, he points out.

The only theatres in Winthrop, Halstead and Kenyon, Minn., have just closed permanently and numerous houses in many other towns are in serious trouble, according to advices reaching North Central Allied.

Republic Sues DuMont

Infringement action involving six pix on tv was filed in N. Y. Federal Court last week by Republic against DuMont and Sutton Television. The company also sued Ideal Television Co. in connection with 12 films. Republic asked an injunction to keep DuMont from infringing on its rights to the films, as well as for damages, an accounting and return of the negatives.

The pix, according to Republic, were made by Liberty Films in 1933. In 1939 they became the property of Consolidated Film Industries and in 1945, with the merger of Consolidated and Republic, they became the latter's property. Company claims the defendants were notified of the Republic claim but the showing of the pictures continued.

Among the titles involved are "Once Every Bachelor," "Sweepstakes Annie," "Dizzy Dames" and "Born to Gamble."

MAJORS' AD-PUB CHIEFS SOUR ON MYERS' BID FOR NEW ALL-INDUSTRY BALLY DRIVE

General skepticism greeted the suggestion of Allied States Assn. board chairman Abram F. Myers that the industry embark on a gigantic institutional campaign "to win the so-called lost audience back to the theatre." Myers' pitch, contained in a 28-page annual report covering the activities of Allied during 1953, found film company pub-ad toppers this week in a completely unresponsive mood, the consensus being that it has been tried before.

Although all the publicity and advertising chiefs queried were willing to comment on Myers' idea, only Si Seadler, Metro advertising manager, would permit the use of his name. Said Seadler: "Previous industry hypo campaigns of the 'Pictures Are Your Best Friend' type didn't prove themselves sufficiently potent to warrant the expenditure of time, effort and money now. There is a big motor show currently running in New York. They are not ballyhooing the general idea of automobiles but are showing specific models. In my

Owen Crump's Turkish Pic

Hollywood, Feb. 9.

Owen Crump, who wrote and directed "Cease Fire" for Hal-Wallis, has been linked to longterm producer-director-writer pact by Wallis.

He will continue to turn out same type of films as "Fire," Initiator being a film with Turkish background with both Turkish and United States governments cooperating.

CIRCUITS BUY LINE TV UNITS

Promoters of closed-circuit theatre television were heartened last week when five circuits purchased additional closed-circuit equipment from RCA. Units cost between \$10,000 and \$12,000 per.

Chains making the buys were Walter Reade Theatre, Century, Fabian, Stanley Warner and Wometco. Nine out of 17 available units were bought, with commitments made for the rest. RCA, which needed the space, dropped its price to rockbottom. Sets formerly sold for \$15,800.

Buyers mark an end to a long lull in activity relating to theatre tv equipment. Heretofore there have been about 100 theatres with closed-circuit installations. The increase in this number was delayed when exhibitors earmarked coin for the purchase of equipment for showing of films in the new projection techniques. It's apparent that many of the big chains have completed their "new era" installations and are now moving toward having their houses ready for every possible boxoffice use.

Both SW and Century, it's understood, are not immediately placing their new closed-circuit units in theatres but are putting them in storage pending developments in the use of the medium. Outfits acted following renewed activity in theatre tv which saw three closed-circuit commercial meetings—Sealtest, Dodge and Ford—staged within a period of a week.

Although there is no immediate event set for theatres, Box Office Television, Inc., which presented the Ford show, will produce, direct and transmit a closed-circuit conference for the American Management Assn. at the Hotel Astor (N.Y.) on Feb. 26. Telecast will be beamed via specially-designed, portable projection equipment to two theatre-size screens from an upper floor of the Astor to the convened AMA registrants in the grand ballroom.

Par Regular 50c Divvy

Paramount board yesterday (Tues.) declared a regular quarterly dividend of 50c per share on the Par common stock, thus continuing the \$2 annual rate. New divvy is payable March 29 to stockholders of record on March 15.

MAJORS' AD-PUB CHIEFS SOUR ON MYERS' BID FOR NEW ALL-INDUSTRY BALLY DRIVE

opinion (for what it is worth) the best way to get people into theatres is not by a general campaign about the movies, whether in contest form or newspaper ads listing a lot of pictures. Hard work cooperatively between exhibitors and distributors on good pictures will do more to awaken public interest than generalizations."

'We're Pikers'

A pub-ad chief who had been actively involved in previous institutional campaigns put it this way: "We have to talk in terms of a consistent rather than a spasmodic campaign. As long as COMPO (Council of Motion Picture Organizations) operates on a shoestring, we might as well forget the whole thing. We're actually pikers compared to the cigaret, trucking or beer industry. We only think in terms of an institutional campaign when we face a crisis. We do nothing to prevent it. We should do something to maintain a favorable climate all the time."

"Everybody is vocal about a campaign until the time comes to raise money. The only way it can be

Featherbedding, Padding, Shmearing'

Mushrooming, featherbedding and padding practices by the labor unions, officially and on the q.t., which have spiraled cost figures in all phases of show business sky-high, came in for Page One attention from the N.Y. Times Monday (8) in the first of a two-part series on the situation by staffer Murray Schumach.

With the stagehand situation in legit and tv, and the "gratuity" practice in the latter and its sister radio medium reaching new highs, Times story turned the searchlight on what it described as "featherbedding," "padding" and "shmearing." It took stage unions to task, particularly Local 1 of the Theatrical Protective Union, for what it termed "millions of dollars" drained off annually from the city's entertainment industry. Schumach pointed up featherbedding via the example of requirement of four stagehands for a one-man show in legit, and the "shmear" payment of as much as \$150 per performance of a tv show to stagehands, cameramen and other technicians.

In the field of radio and tv, incidentally, the situation has worsened at an accelerated pace. The technical aspects of the electronic show biz have reached the point where even a radio disk jockey has to shell out for fear a twist of the knob will foul his broadcast up. In tv, it's much worse, with as much as \$100,000 of a sponsor's coin riding on each show—a fluke could put that coin down the drain. And so the byword of the technicians this past Christmas was "send cash."

Legalistics, Taxes, 'Pride,' 'Privacy' Cue \$23,489,478 RKO Bid by Hughes

By GENE ARNEEL

Howard Hughes' maneuver to convert RKO into a one-man show via his \$23,489,478 proposal to buy out all other stockholders at \$8 per share appears a preliminary to integration of the film corporation with the airman's privately-owned Hughes Tool Co.

Consolidation probably will be via Hughes Productions, which now is a Tool Co. subsid. This would satisfy tax authorities who normally object to merging two unrelated businesses solely for the tax gains which accrue. Hughes Prod. is the indie filmmaking unit.

For Hughes, there would be these advantages accruing from (1) the sole ownership of RKO, and (2) having the outfit merged with, or otherwise absorbed for book-keeping purposes by, Hughes Tool. Minority stockholder suits pending in N. Y., L. A. and Nevada against Hughes' RKO management will cease to carry much weight and probably would be dropped; lawyers feel that the \$6 per share payoff will be regarded by any court as sufficient to square things with the plaintiff dissidents.

Tax Benefits

Consolidation of RKO with Hughes Tool could be worked out so that RKO's financial losses, for tax purposes, could be a carry-forward against the multimillion dollar profits of Hughes Tool for as long a period as four years under the Internal Revenue provisions.

Further, there are the obvious (Continued on page 10)

L. A. to N. Y.

Eddie Albert
Robert S. Benjamin
Jack Benny
Neville Brand
Macdonald Carey
Paul Douglas
Bonar Dyer
Margaret Ettinger
Marvin Faris
Glenn Ford
Peggy Ann Garner
L. Wolfe Gilbert
Don Gillin
June Haver
Kay Harrison
Arthur B. Krim
Bill Landmark
Diana Lynn
James Neilson
Robert Palmer
Lindsay Parsons
Sam Rosen
Frank Sinatra
Clifford Webb
John Williams
Rhys Williams
Teresa Wright

N. Y. to Europe

Art Buchwald
Jack Cummings
Jean Dalrymple
Arthur F. Driscoll
Faye Emerson
James A. Fitzpatrick
Jack Hawkins
Sketch Henderson
Griffith Johnson
Murray Silverstone
Earl J. Sponable
Aldo Sylvania

Europe to N. Y.

Sir Thomas Beecham
Gardner Cowles
Tom Curtis
Patricia Medina
German Severn
Robert S. Wolf

Uncut 'Line'

Hollywood, Feb. 9.

Second playdate for RKO's controversial film, "The French Line," will be Feb. 17 at the Broadway theatre, Denver.

Picture will be shown as is—without a single cut.

Lawyer Sees Himself As Rating 'Benefits' In Howard Hughes' Offer

Assuming that minority stockholder spits against RKO management are dismissed, in view of the Howard Hughes offer of \$6 per share to all investors in the corporation, Hughes might still be left with a legal migraine. Louis Kipnis, attorney for dissident stockholders in three separate actions, reportedly has taken the position that the court actions he instituted have had the effect of "creating the benefit" of the \$6 offer for all stockholders.

Kipnis, according to sources in the minority stockholder camp, likely will ask the courts to fix a (Continued on page 20)

N. Y. to L. A.

Ruth Erickson
Lynn Farnol
Edward L. Hyman
Edwin H. Knopf
Jerry Lewis
Dean Martin
Arnold Moss
Merle Oberon
Robert Palmer
Ed Sullivan
Edward A. Wolpin

POOL OVERSEAS DISTRIBUTION?

Legion's C-Exuals Still Mostly Foreign But '53 Dip Cues Change

Foreign producers by far outdistance Hollywood in terms of making films regarded as morally unfit by the Catholic National Legion of Decency. Consistently over the years the percentage of imports which are "condemned" by the Legion is greater than obtains with domestic films.

In 1953, however, the percentage of foreign imports rating a "C" classification dropped sharply to 6.38% from a high 17.11% in 1952. This is seen as a possible increase in awareness by producers abroad of the requirements of the U. S. Code.

Here's a breakdown on foreign pic reviewed by the Legion and given the "C" rating.

Year	Total No. of Films Class "C"	Per-centage
1948	84	6.71
1949	79	10.12
1950	57	6.10
1951	77	13.16
1952	76	13.17
1953	47	3.68

Breakdown re domestic productions reveal that less than 1% in any single year got the "C-exual" rating. Here's the American data:

Year	Total No. of Films Class "C"	Per-centage
1948	367	1.27
1949	388	1.78
1950	402	2.50
1951	365	1.27
1952	370	1.27
1953	336	1.30

United Artists' release of "The Moon Is Blue" was the one domestic pic "C-ed" by the Legion last year.

Columbia led the list of American distributors handling "B" films—morally objectionable in part—during 1953. Col had 13 features that fell into this category. Others: Allied Artists, 2; Metro, 7; Paramount, 2; Reelart, 3; Republic, 2; RKO, 8; 20th-Fox, 11; UA, 9; Universal, 7, and Warners, 7.

There's a vast difference between the "B" and "C" ratings so far as marketing of the films is concerned. As the Legion explains it, "B" pic are "considered to contain certain elements dangerous to Christian morals or moral standards." But active campaigns are not undertaken against these features by Catholic groups. The "C" pic, though, often means trouble for theatremen, in the form of picketing, blasts from church pulpits, etc.

'CINERAMA HOLIDAY' DE ROCHEMONT TAG

"Cinerama Holiday" is the new title of the Cinerama production Louis de Rochemont is currently shooting in the United States and Europe. It was originally known as "The Thrill of Your Life." New title maintains the widescreen process tradename as identification, the initial entry now playing in 10 theatres being "This Is Cinerama."

De Rochemont's European crew is now enroute to St. Moritz, Switzerland, where one of the major episodes will be filmed. The U.S. crew, under the supervision of Otis Carney, is presently on location in the Apache country of Arizona.

Lancaster Films to UA

Hollywood, Feb. 9. United Artists will release all Ben Hecht-Burt Lancaster features, pending and planned, for the next two years. Deal was consummated over the weekend by group comprising Lancaster, Arthur Krim, Paul Benjamin, Robert Blumofe and Lew Wasserman of the Music Corp. of America.

Features (some seven) will star such names as Gary Cooper, Jean Peters and Lancaster himself.

SEVERAL DEALS TREND THAT WAY

Reduction in production schedules at the various U. S. studios has hypoed discussions among distributors of film for consolidation of operations in the foreign market. Emphasis is on the majors taking on one another's, or the smaller companies' product for handling in the various overseas sales territories.

Latest such deal to be consummated is one under which Columbia distributes Allied Artists pic in France and North Africa. Allied isn't making any bones about the fact that it's eager for similar arrangements elsewhere, and United Artists, too, has been discussing possible deals in areas where the company now has franchise holders. UA, incidentally, is handling AA product in Australia under a recently concluded agreement.

In the very small, one-branch countries, the companies are re-evaluating their policy of independent operation since it's figured that here's the logical place to start operational mergers and cut down on expenses. Execs are split on the wisdom of consolidation, with some claiming that the resultant savings aren't overwhelming.

However, this attitude, too, is seen affected by the reduction in the number of films. Murray Silverstone, 20th-Fox International prexy, in N. Y. last week commented on his return from a globe-circling tour that it's "a decided advantage" to pool facilities in the smaller territories.

Metro and 20th have had a long-standing arrangement under which 20th releases the Metro product in (Continued on page 6)

BRIT. PRODUCERS GET \$2,217,000 FROM EADY

London, Feb. 9.

In the first five months of the current Eady Fund year, from August to last December, the income from distribution among British producers totalled \$2,217,000. The share out is equivalent to 34% of the distributors' gross and monthly checks are paid to eligible producers.

According to figures released last week by the British Film Producers Assn., more than 500 British pic are participating in the share-out, but by far the majority qualify for only minor returns. The bulk of the Eady revenue is divided among the top current features, particularly those which get circuit and national bookings.

The current Eady plan scheme expires in July. The new arrangement, which starts next August, for a three-year period, will be on a lower scale unless there is some substantial remission in admission tax.

Reveal Franco's Ban of 'Blockade' Years Ago Just a U.S. Press Stunt

This is one of those "at last it can be told" stories, related last week in N. Y. by Arthur Mayer before the AMPA showmanship class. It's about the controversial film, "Blockade," which Walter Wanger made in 1938 and which concerned the Spanish civil war. The popular assumption has been

that Spain's Generalissimo Franco not only banned the picture, but all films handled by its distributor, United Artists, after he had had a look at "Blockade."

Not so, said Mayer. Here's how Wanger told him the story.

Wanger and his publicity man saw "Blockade" in a screening room and the producer wasn't too happy about it. "Don't worry, boss," said the plugger. "I'll fix it."

The next day the papers blossomed out with stories of how Franco had banned the film. The U. S. State Dept., then under Cordell Hull, chimed in with protests. Editorials were written on the subject. The production became a cause celebre.

In Madrid, meanwhile, Franco hadn't even seen the picture, nor had he banned it. When the ruckus came to his attention eventually he did the logical thing—he blocked "Blockade" and all UA pic with it.

Arthur Mayer: 'TV Has Made Shambles Of Idea of Protecting the Kiddies'

Flying Garters

Hollywood, Feb. 9.

Formal opening of Paramount's "Red Garters" at the Fox Wilshire theatre was not quite formal in a literal sense. Three gals who appeared in the picture tossed red garters to fans in the bleachers outside the film house. Garter tossers were Pat Drake, Betty Thomas and Marley Sanderson.

Each garter catcher was entitled to two Annie Oakleys.

Producers With Same Tale Of How British Hoodwinked Hitler Via Fake Corpse

Conviction that it can get the cooperation of the British Admiralty was a factor in 20th-Fox's purchase of Ewen Montagu's "The Man Who Never Was" despite the fact that the exact same story, titled "Operation Heartbreak," has been acquired by Hecht-Lancaster Productions.

Situation is reminiscent of the one that came up a couple of months back when Metro acquired "Panther Squadron 8" and Paramount latched on to "The Bridges of Toko-Ri." Both stories were scripted by James A. Michener and the common theme of an airstrike against Korea.

20th feels that it's got one strike in its favor with "The Man Who Never Was" because the Montagu book—he's Judge Advocate of the British fleet—is the official version of this fantastic wartime tale. The book, published by Lipincott, was bought by 20th for \$25,000.

"Operation Heartbreak," on the other hand, written by Viscount Norwich and published in novel form by Viking in 1951, didn't have official sanction.

The story of both books concerns a successful attempt on the part of British naval intelligence to fool the Nazis into thinking that the Allied invasion would come via Greece and Sardinia instead of Sicily. The project was eminently successful. It was accomplished by flying the body of a man from Britain to a naval vessel in the Mediterranean. Dressed in an officer's uniform, and with "secret" invasion plans in its pockets, the corpse was permitted to drift ashore in Spain in the hope that the documents would be transmitted to the Germans. Franco's agents did their job, and Hitler was fooled.

Although he endorses the Hollywood Production Code, New York importer Arthur Mayer feels it "unbearable" that the medium of motion pictures is constantly hobbled by the mental standards of children. He adds: "Television has made a shambles of the idea of protecting the kiddies. If any manager were to show in his theatre some of the things that go on tv, he'd immediately be flooded with protests."

Mayer's comment were made to the showmanship school of the Assn. of Motion Picture Advertisers last week. He declared that exhibitors are the real backbone of the production code and every effort should be made to bring them within the framework of the code authority so as to hold the line against unwanted pix.

The vet exhib, former COMPO exec v.p. and now prexy of the Independent Motion Picture Distributors Assn., had as his theme "The story of the art theatre and how the MPAA Code applies to the art theatre," but he confined his remarks mostly to censorship and the Code as they apply to all houses.

Mayer made a big pitch for an updating of the code "to bring it in line with the customs of the present day" but at the same time declared himself a stout supporter of self-regulation because "unfortunately, some measure of control is necessary. There are some people who simply like to peddle filth and we have to protect ourselves against them."

The Code administration had made a mistake in refusing a seal to "The Moon Is Blue," he thought, adding that exhibs. obviously thought so since the film has been booked widely. "I am fearful that a substantial number of exhibitors may play 'The French Line,'" Mayer commented. "If they do, (Continued on page 18)

RIGHT TO EVICT F&M IN L.A. IS UPHELD

Washington, Feb. 9.

The U.S. Supreme Court yesterday upheld the right of Paramount Pictures to force out Fanchon & Marco and Partmar Corp. as operators of the Paramount Downtown theatre in Los Angeles. Vote was 5-2. Chief Justice Earl Warren and Justice Hugo L. Black dissented. Justices Robert Jackson and Tom Clark took no part in the case.

Paramount had won in both the U.S. District Court and the Circuit Court of Appeals. The majority opinion, by Justice Stanley Reed, agreed that Paramount because of the big antitrust decree against the majors, had to vacate its lease to Partmar.

The lease was first signed in 1939 and was for 10 years. It was subsequently amended and extended to 1952. Lease included a film franchise agreement under which Partmar was to exhibit Paramount product no fewer than 46 weeks per year under a scale of license fees in the lease. Paramount notified of cancellation in March 1947. When Partmar refused to get out, Paramount sued in May 1947.

In his vigorous dissent, Chief Justice Warren wrote—"The eviction suit and counter-claims have been severed for trial purposes. During the trial of the eviction suit, Paramount was the only party with any reason or justification for proving that the franchise was part of a conspiracy. Because of Paramount's failure to present such proof, the court held the lease to be valid, but at the same time gave judgment against petitioner on his counterclaims because of the same shortcoming of Paramount's proof. The anomalous result is to penalize petitioner for refusing to help Paramount win the eviction suit. I believe the petitioner has been denied his day in court and that the case should be reversed with instructions to the trial jury to hear the counterclaims."

Riot in Cell Block 11

Well-made, topical prison drama that states, articulately, pros, cons of rioting.

Hollywood, Feb. 8.

Allied Artists release of Walter Wanger production. Features: Neville Brand, Emile Meyer, Frank Faylen, Leo Gordon, Robert Osterloh. Directed by Don Siegel. Written by Richard Collins; camera, Russell Harlan; editor, Bruce B. Pierce; music composed and conducted by Herschel Burke Gilbert. Previewed Feb. 4, '54. Running time, 80 MINS.

Dunn Neville Brand
The Warden Emile Meyer
Haskell Frank Faylen
Carnie Leo Gordon
The Colonel Robert Osterloh
Monroe Paul Frees
Reporter John Keener
Gardner Al Moore
Schuyler Dabbs Greer
Snader Whit Bissell
Auntie Carleton Young
Capt. Barrett Harold J. Kennedy
Reporter William Schallert
Roccell Jonathan Hale
Frank Robert Patton
Mickey Joel Fluellen
Al Roy Glenn
Delmar John Taranolo
Manuel Robert Burton
Ambrose Robert Burton

"Riot in Cell Block 11" is a hard-hitting, suspenseful prison thriller with plenty of exploitation box-office chances. It should be a strong grosser for Allied Artists and a profitable looking for those situations that take advantage of the ticket-selling opportunities in the ballyhoo angles. It has been some time since the market has had a real good prison melodrama of this vintage.

The pros and cons of prison riots are stated articulately in the Richard Collins screen story, and producer Walter Wanger uses a realistic, almost documentary, style to make his point for needed reforms in the operation of penal institutions. Don Siegel's taut direction puts these social facets on display effectively, but never minimizes the requirements for gummy, meller-action entertainment that will sustain regular audience attention.

The picture doesn't use formula prison plot. There's no inmate reformed by love or fair treatment, nor unbelievable boy-meets-girl, gets-me-angel. Nor are there any heroes and heavies of standard pattern. Instead, it deals with riot, how it started and why, what was done to halt it, the capitulations on both sides. Finally, it runs its course and subsides, with neither side having won or lost very much, other than to bring prison conditions to public attention.

The points for reform made in the Wanger production cover overcrowding housing, poor food, the mingling of mentally well and mentally sick prisoners, the character-corroding idleness of men caged in cell blocks. These points are brought up in the riot, a thing of desperate violence led by Neville Brand and in which, either willingly or unwillingly, involved Leo Gordon, Robert Osterloh, Dabbs Greer, Joel Fluellen, Alvy Moore, Frank Hagney and other inmates. Brand, Gordon and the others deliver forcefully and in character.

A stand-out performance is given by Emile Meyer, the warden who understands the prisoners' problems because he has long called for reform. Also good are Frank Faylen, politician; Paul Frees, Whit Bissell and James Anderson, who are among the guards held hostages; Carleton Young, guard captain, and each of the other cast members who contribute to the melodramatic punch of the footage.

Russell Harlan's photography counts strongly and the editing by Bruce B. Pierce also is good. Herschel Burke Gilbert is good. Good score, but it is used in a formula manner to back the footage. Brog.

Hell's Half Acre (SONGS)

Murder melodrama located and lensed in Honolulu. So-so program entertainment with mild chances.

Hollywood, Feb. 5.

Republic release of John H. Auer production. Stars: Wendell Corey, Elyse, Elsa Lanchester. Directed by Auer. Written by Steve Fisher; camera, John H. Russell, Jr.; editor, Fred Jones; music, R. Dale Butts; songs, Jack Pitman; make-up, Bud Westmore. Previewed Feb. 3, '54. Running time, 70 MINS.

Chet Chester Wendell Corey
Donna Williams Evelyn Keyes
Lida O'Reilly Elsa Lanchester
Rose Julie Haydon
Sally Lee Nancy Gates
Inpy Leonard Strong
Chief Dan Keve Luke
Roger Kong Philip Alkin
Frank Robert Shield
Jamison Clair Widenauer
Silim Novak Robert Costa

"The Hawaiian location sites in 'Hell's Half Acre' are more interesting than the routine melodramatics in its plot. The film's

possibilities in the general market are about average, however, since familiar names head the cast to give an exhibitor something for the marquee in booking a double bill.

Title derives from a Honolulu skid row section, where much of the action takes place. The Steve Fisher story is a murder meller with some rather involved complications which aren't helped by the spotty direction of John H. Auer, who also produced, or by the lack of smoothness in the editing. The players are competent and do what they can, but aren't able to add much punch to the presentation.

Wendell Corey plays an island racketeer gone respectable. When his ex-partners try blackmail, his girl friend, Nancy Gates, bumps one off and Corey takes the rap, figuring he can beat it. Into this meller setup comes Evelyn Keyes, searching for a clue that will tell Corey as the husband she believes she lost at Pearl Harbor 10 years before. While she tries to get an admission from him, Miss Gates is murdered. Corey escapes jail on several occasions to find the killer and everything is contrived confusion. At the final, Corey displays his nobleness by fixing things so the killer, Philip Alkin, will gun him down, freeing Miss Keyes for a new marriage and leaving their son to believe his dad died a hero's death at Pearl Harbor.

Elsa Lanchester co-stars with Corey and Miss Keyes, playing a Honolulu taxi-driver who befriends the girl from the mainland. Like most of the others in the cast, nothing much is made of her presence. Miss Gates comes off well as the Chinese girl friend of Corey and others are assorted meller character studies by Alkin, Leonard Strong, Jesse White, Marie Windsor and Keve Luke, the latter good as the Honolulu police chief.

John L. Russell, Jr., handled the cameras, using the island settings as a backdrop for the melodramatics, rather than as as Cook's tour travelogue. Two grass-skirt tunes are heard, "Polynesian Rhapsody" and "Lani." Fisher and Jack Pitman collaborated on the first and Pitman did the second solo. Brog.

The Holly and the Ivy (BRITISH)

An example of fine British filmmaking. Strong names help give it sock appeal for the arties.

Pacemaker Pictures release of a London Films Production. Stars: Ralph Richardson, Celia Johnson, Margaret Leighton, John Garggan, Margaret Halstan, Maureen Delaney, William Hartnell, Robert C. O'Brien. Directed by Anatole de Gruenwald. Produced by George More O'Ferrall from a screenplay by Anatole de Gruenwald based on the Wynyard Browne play; camera, Edward Seale; music, Malcolm Arnold. Previewed Feb. 3, '54 in N.Y. Running time, 80 MINS.

Rev. Gregory Ralph Richardson
Jenny Gregory Celia Johnson
Margaret Margaret Leighton
Mike Gregory Denholm Elliott
Richard Wyndham Hugh Williams
David Peterson John Garggan
Aunt Lydia Margaret Halstan
Aunt Bridget Maureen Delaney
Sgt. Major William Hartnell
Major Robert Fleming
Lord B Roland Culver
Young Girl Sally Owen

"The Holly and the Ivy" is the kind of quiet and yet expertly fashioned picture which, if there were more of them, would have the American arties happy and flourishing. Simplicity itself, it is acted and directed with skill and the attention to detail and character study that has endeared other British imports in the past.

If the Wynyard Browne play on which the film is based was only a moderate success on either side of the Atlantic, the film has vastly improved on the stage offering. It is tender, completely believable and, in its critical moments, touching and revealing. It also has a kind of wry sense of humor which only the British know how to poke at themselves.

Much of the credit obviously goes to the cast which reads like a who's who of British stars. Sir Ralph Richardson, in the lead role of the elderly vicar, delivers a distinctive and captivating performance that is restrained and yet effective. Celia Johnson, as his devoted daughter, imparts to her role all her great talents, creating a character that is uniquely British likeable and at the same time immensely fine. Margaret Leighton etches a fine portrait of the second daughter, the black sheep of the family, who needs security but cannot confide in her father.

Denholm Elliott is fresh and wholly competent in the difficult part of the son who finally confronts his father with the bitter truth that his being a parson has created a wall of pretense between him and the family. There are

many fine bits of acting to fill out the thin story line. John Garggan, who wants to be a vicar, is a consistent suitor for being annoying. Hugh Williams registers as the quiet observer, and Margaret Halstan and Maureen Delaney, as the aunts, are a critic's delight and examples of expert type-casting.

Anatole de Gruenwald, who both produced and scripted the screenplay, deserves kudos for creating his climaxes without overstating them. His characters act, move and talk with complete conviction and their quarrels, set against the stillness of a snowy Christmas Eve and the bells of Christmas Day, resolve into depth rather than surface shrillness. If anything, the film suffers a little from the overabundance of thoughtful dialogue which is a hangover from the stage version.

The story has the vicar's family assembling for the Christmas holiday. No one has a good time except Richardson who is unaware of the tension and doesn't even know that one of his daughters wants to get married and the other is on the way to becoming a drunkard. Eventually, some frank talk clears the air, particularly in a poignant scene between Richardson and Miss Leighton.

There is much praise owing George More O'Ferrall's direction which creates a fluidity of action despite limited sets. "The Holly and the Ivy" should be a favorite among artie audiences. Hiff.

The Love Lottery (BRITISH-COLOR)

David Niven in satirical yarn of Hollywood's star system; over imaginative treatment with spotty b.o. prospects.

London, Feb. 2.

General Film Distributors release of Ealing Studios-Michael Balcon production. Stars: David Niven, Peggy Cummins, Anne Vernon, Herbert Lom. Directed by Charles Crichton. Screenplay, Harry Kurnitz from story by Charles Neilson; camera, John Garggan; editor, Seth Holt; music, Benjamin Frankel. At Gaumont, London, Jan. 26, '54. Running time, 89 MINS.

Ray Allerton David Niven
Sally Peggy Cummins
Ann Anne Vernon
James Herbert Lom
Jenny Charles Crichton
Ralph Gordon Jackson
Wimant Felix Aylmer
Rodney Hugh Williams
Stanton Stanley Maxted
Willa June Clyde
Gulliver Kee John Garggan
Parsonious Theodore Bikel
Suarez Sebastian Cabot
Fodor Andrea Malandrinos

Ealing Studios, which has a run of major boxoffice hits, via a string of outstanding comedies, lately has been trying its hand at satire with less conspicuous results. This time it is a try at satirizing Hollywood's star system. But this basically amusing idea gets bogged down by super-clever treatment which will probably misfire with most types of audience. Boxoffice prospects must be rated as spotty.

The yarn, scripted by Harry Kurnitz, opens in Hollywood, moves to London and finishes in an Italian lakeside resort. In earlier sequences, it has a few satirical siffs at the picture industry which would evoke yawns from a pro audience, but the entire subject is overloaded with series of dream sequences which delay the plot and restrict the action.

David Niven is cast as a topranking star at a Hollywood studio where he is No. 2 only to the unit's wonder dog. As a publicity stunt, a columnist dreams up the idea of a lottery with the first prize being a week with the star. In satirical vein, Niven suggests a week is not adequate and says he'll take the winner for life. While the idea is being ridiculed by press and radio, the star flies to London but once again finds himself besieged by unruly fans. So finally, almost in Italy, hoping to find peace and quiet. But he did not reckon with the computation business run by Herbert Lom, who traps him into keeping his love lottery promise.

The general theme is dressed in highly imaginative style with the dream sequences intruding whenever the plot shows signs of sagging. These are aimed to portray the state of mind of a star harassed by howling fans and by an ardent female bobbysoxer who reenacts some of the romantic scenes from the films in which her hero starred. It is this girl who picks the winning ticket.

Film has a quality look and is expensively mounted, while the Lake Como locations are attractive in the Technicolor hues. The acting standard is more than adequate for the yarn. Niven gives a typically smooth portrayal as the harassed star while Peggy Cummins sparkles as the adoring fan. Anne Vernon blends sophistication and charm as the beguiling statistician. Lom turns in a reliable

study as the sinister and suave head of the computation, setup, with Theodore Bikel as one of his assistants. Charles Victor does a flawless job as the star's valet and Felix Aylmer, in a little more than a bit, stands out as an impresario. Other roles have been filled with obvious care. Myro.

White Fire

British-lensed meller mystery with Scott Brady, Mary Castle; for programmer bookings.

Hollywood, Feb. 4.

Lippert Pictures release of Robert S. Baker, Monty Berman Tempem Films production. Stars: Scott Brady, Mary Castle; features: Gabrielle Brune, Percy Sarlege, Colin Tapley, John Garggan, John Gilling; camera, Monty Berman; editor, John Garggan; music, Stanley Black; song, Black and Barbara Killalee. Previewed Feb. 2, '54. Running time, 81 MINS.

Gregory Scott Brady
Yvonne Durante Mary Castle
Lorna Gabrielle Brune
Sergeant Percy Sarlege
Winston Colin Tapley
Darr John Garggan
James Smith John Gilling
John Durante Julian Somers
Inspector Haley Ballard Berkeley
Clawson John Schofield
Larry Paul Erickson

A passably fair 81 minutes of melodramatic complications are unspooled in "White Fire," a British-lensed meller mystery which Lippert Pictures is distributing domestically. A lively pace, stepped up quite a bit from the usual British tempo, helps to carry it off and it has Scott Brady's name for the marquee in the lesser market.

Labeled a Tempem Films production, produced by Robert S. Baker and Monty Berman, the presentation has a highly contrived plot about a U.S. Merchant Marine officer (Brady) who comes to London to visit his brother, finds him three days away from execution for murder and, in the short span of time that his ship's in harbor, solves the killing, unmasks a diamond-smuggling gang and gets himself a girl. Suspects turn up in every alley, where Brady spends quite a lot of time getting badly beaten by the gang's strongarm guys. The police aid him, in a round-about manner, get the goods on Colin Tapley, the gang's mastermind who is also the attorney who defended the brother, and when his ship sails, Mary Castle, saloon singer and unwilling tool of the crooks, is aboard for the finale clinch.

John Gilling's direction keeps the script moving, but he can't do much to make it believable. Performances by Brady, Miss Castle, Tapley, and the others in the cast are adequate, considering the light demands of the screenplay by Paul Garggan and John Gilling. Credits are about average for this type of budget feature. Score includes a tune, "No Way Out," written by Stanley Black and Barbara Killalee. Brog.

Creature From the Black Lagoon (3-D)

Well-done science-fiction horror feature guaranteed to spook the chiller fan and amuse others. Good exploitation possibilities.

Hollywood, Feb. 9.

Universal release of William Alland production. Stars: Richard Carlson, Julia Adams. Directed by George C. Scott. Screenplay, Harry Essex; Arthur Ross; story by Maurice Zimm; camera, William E. Snyder; editor, Joseph Gershenson; music, underwritten sequences directed by James C. Havens; editor, Ted J. Kent; make-up, Bud Westmore. Previewed Feb. 2, '54. Running time, 79 MINS.

David Reed Richard Carlson
Kay Julia Adams
Mark Williams Richard Dennis
Carl Maia Antonio Moreno
Dr. Thompson Nestor Paiva
Zee Whit Bissell
Chico Bernie Gozier
Henry Escalante

Monsters from out of space have been getting a film ride of late in science-fiction offerings, but in this 3-D hackle-raiser Universal reverts to the prehistoric. It's horror guaranteed to spook the chiller fan and amuse others. Excellent exploitation possibilities.

After the discovery of a web-fingered skeleton hand in the Amazon region, a scientific expedition heads into the steaming tropics to hunt more fossils. In the backwash of the Amazon they come across a still living Gill Man, half-fish, half-human. While trying to study and photograph the monster, several members of the expedition lose their lives and the creature, with a human canniness, tries to prevent the party's leaving. He has become interested in the femme member of the party, even captures her at the finale, but the windup finds her freed and the monster, mortally wounded, sinking into the depths of the black lagoon to die.

The 3-D lensing adds to the eerie effects of the underwater footage, as well as to the monster's several

appearances on land. The below-water scraps between skin divers and the pre-historic thing are thrilling and will pop gobbs in the susceptible fan, as will the closeup scenes of the scaly gilled creature. Jack Arnold's direction has done a first-rate job of developing chills and suspense, and James C. Havens rates a good credit for his direction of the underwater sequences. The frightening monster makeup was developed by Bud Westmore and Jack Kay.

Richard Carlson, whose name is becoming almost synonymous with science-fiction films, and Julia Adams co-star in the William Alland production and carry off the thriller very well. Topnotch assistants are supplied by Richard Denning, Antonio Moreno, Nestor Paiva, Whit Bissell and other cast members, including the assorted unnamed performers who enact the monster in various scenes in the footage. As befitting the Amazonian setting, Miss Adams appears mostly in brief shorts or swim suits, and the males will like what she displays.

put together good chiller script from Maurice Zimm's story. Rating a nod for the 3-D lensing is William E. Snyder, plus the special photography contributed by Charles S. Welbourne. Editing and other technical credits are expertly handled. Brog.

World Without End (DOCUMENTARY)

Produced by Basil Wright for the United Nations Educational, Scientific and Cultural Organization. Directed by Paul Rotha; Basil Wright; narration, written by Rex Warner, spoken by Michael Redgrave, Joseph Cargill, Adrian Jenkins, Muriel Elizabeth Luytens. Running time, 60 MINS.

Hollywood, Feb. 8.

Since the inception of the United Nations Educational, Scientific and Cultural Organization (UNESCO) several years ago, films have played an increasingly important part in making the work of the organization understandable to the peoples of the world. UN cameras have peered and pried into many sections of the globe, explaining what UNESCO is trying to do to better living conditions and raise standards in undeveloped areas.

Latest in the series of UNESCO documents that relate the progress in this direction is "World Without End," a skillful, professional job of story-telling which weaves together activities at opposite ends of the world to explain the functions of various branches of the world organization. The camera follows UN workers in Mexico and in Thailand, capturing their labors and their successes in the fields of agriculture, medicine, etc. The "one world" concept is underlined through intercutting from one part of the globe to another so that the similarity between the basic problems to be faced in Mexico and those to be faced in Thailand is readily apparent.

This interesting is at once the strength and the weakness of the documentary. It serves its purpose well for the most part but is occasionally overdone, or so abrupt, that the transition is ragged and the comparison therefore seems forced. Film is made up of several incidents, among the most compelling being the triumph of UN medical workers over such diseases as yaws.

Film boasts some excellent camera work by Jose Carlos Carbajal, whose Mexican footage had an almost third-dimensional quality, and by Adrian Jenkins whose black-and-white work in Thailand frequently had the impact of color. Rex Warner's fine narration is well-voiced. Michael Gough, Elizabeth Luytens' score is frequently too busy. Kap.

Overland Pacific (CO'OR)

Jack Mahoney, tv's "Range Rider," heading regulation feature western for the program action market.

Hollywood, Feb. 8.

United Artists release of Star Jack Mahoney, Peggie Castle, Adele Jergens. Directed by Fred F. Sears. Screenplay by Robert Emmett Doolittle; story, Frederic Lewis Fox; camera, color by Color Corp. of America; editor, Joseph Gershenson; make-up, Bud Westmore. Previewed Feb. 2, '54. Running time, 77 MINS.

Rose Granger Jack Mahoney
Jesse Lorraine Adele Jergens
Del Stewart William B. Davidson
Mr. Dennison Walter Sear
Sheriff Flaney Chubby Johnson
Dark Thunder Pat Horan
Weels Phil Chambers
Broden George Eldredge
Perkins House Peters Jr.

Regulation western action is run off in this feature oater and it should prove an okay entry for program bookings, mostly because

(Continued on page 20)

BUYING POOL SPREADS TO VIDPIX

New Orleans Ruling On % Action

Distributors' Right to See Exhibit Books and Submit Evidence Is Upheld

In a decision that could have far-reaching significance, the Circuit Court of Appeals in New Orleans has ruled that a lower court cannot dismiss a distributor action against exhibitors on boxoffice fraud grounds until the distributors have been given opportunity to present evidence.

Federal Court in the Northern district of Mississippi threw out complaints by Loew's, Warners, Columbia and Universal. They had charged L. B. Bays and associates, operating the Grenada and Pix Theatres, Grenada, Miss., with under-reporting of grosses. Motion for a summary judgment dismissing the action was made by the defendants.

Circuit Court reinstated the case, noting that the distributors should have been given the privilege of inspecting the defendants' books and presenting its version of the issues in court. Circuit tribunal also found that the defendants, via a series of motions and other maneuvers, tried to keep the plaintiffs "off balance" and made the "attacker appear as the attacked."

Repping the distributors were Earl T. Thomas and L. O. Smith of Jackson, Miss., and Edward A. Sargoy and John F. Whichler of Sargoy & Stein, N. Y. Walter P. Armstrong of Memphis and Philip Stone of Oxford, Miss., were counsel for the exhib defendants.

Lantz Cites Economics Of Cartooning; Says Cost Up 165%, Rentals 15%

Hollywood, Feb. 9.

Cartoon rentals have risen 15% in the last 10 years while costs have gone up approximately 165%. That was the statement of Walter Lantz, cartoon producer, who declared his fellow producers can't stand another salary raise. Cartoonists are currently asking pay hikes ranging from 55% to 94%, he said.

Lantz pointed out that cartoon producers 30 years ago received more for their product than they do today. He added that an average for four years is required to get back the negative cost of a cartoon.

ALL-FEMME VA. CENSORS

Widow of State Judge Gets \$5,264 In Taking Over on Board

Richmond, Va., Feb. 9. Mrs. Herbert B. Gregory of Roanoke has been appointed to the Virginia Division of Motion Picture Censorship to fill the post vacated by the death of J. B. Bennerly, former head of the board. Other two members of the board are Mrs. Lollie Whitehead of Amherst and Mrs. Russell F. Wagers of Appomattox.

Appointment was made by Attorney-General Lindsay Almond, Jr., head of the state's Department of Law under which the Censorship Board operates. Mrs. Gregory is the widow of State Supreme Court Justice Herbert B. Gregory, and currently is a fraternity house mother at Washington & Lee University.

Positions on board are budgeted for the next fiscal year at a salary of \$5,264 and for the year following at \$5,600.

Texans Attend Mexican Union Convention Feb. 11

San Antonio, Feb. 9.

A delegation from the Motion Picture Operators Union, Local 407, has been invited to attend the Mexican Unions' national convention scheduled to be held in Tampico Feb. 11-13.

Among the members of the local group to go are Benno Kusenburger, prez; W. B. Keeler, biz manager; Alfredo Pena and Manuel Ayala.

Art Is As Art Does

Columbus, Feb. 9.

Every year the Motion Picture Council, a group dedicated to "better films," holds an afternoon meeting at the World Theatre, city's only art house. Last week an elderly lady called Charles Sugarman, World manager, to schedule the Council's meeting late in January. They settled on a date and Sugarman told her he would screen the picture that would be current then, or his next attraction, if a print was available. All this for free.

"Now, young man," said the lady to Sugarman, "just where is your theatre and how do we reach it?"

Scattered Few Extra Releases No Film Cure

Exhibitors pursuing the idea of financing production to balance against any shortage of films from the distributors must think in terms of a full lineup of pix, according to Julius M. Gordon, Texas circuit operator. Swinging into production on a one-shot basis simply serves no purpose at all, he states.

Gordon explains it this way: "Unequivocally, the need of this industry is for more production of good motion pictures. It is the only long-pull salvation for theatre exhibitors throughout the U. S."

"The previously-tried method of financing a single producer in the making of a single picture has proved inadequate due to the fact that the major distributing company, distributing such a picture, merely cuts one picture from his own proposed schedule and leaves the industry just as short as before."

"Thus, it seems to me . . . it is up to a group of exhibitors to, in some method, finance and encourage a scheduled number of releases per year, distributed independently of the major distributors."

Gordon is among the key members of Theatre Owners of America who have been endorsing the exhibs-into-production idea. Specific plans have yet to be mapped, however.

Avert Strike of Carriers Affecting 800 Theatres

Intervention of the State Mediation Board averted a strike of film carriers in the New York metropolitan area which threatened to close 800 theatres. Settlement was reached late Friday (5) when Jay Kramer, of the State agency, reported that an agreement had been reached between Local 817 of the AFL teamsters and the Film Distributors Group, Inc., which represents 14 film carrier companies.

New two-year pact, expiring Dec. 31, 1955, provides for "substantial" wage hikes for carriers and helpers, increases the number of paid holidays from nine to 11, and includes an employer-paid family health insurance plan and \$2,000 life insurance protection.

According to Kramer, pact also stipulates there will be no layoffs unless there is a "significant" loss in business. If there is a dispute relating to a "significant" loss, the matter will go to an arbitrator.

TO SERVE EXHIB-OWNED STATIONS

Amalgamated Buying Service of New Haven and New York, which services some 20 theatres, has begun to handle film buying for a group of four exhib-owned stations and expects to add others on an individual basis.

Action of Amalgamated, which is headed by Lew Ginsburg, follows the collapse of plans for an organization of theatre operators who either own stations or have applied for them. Group had gone as far as querying the Justice Dept. in Washington and getting a tentative okay provided no exclusivity was involved.

There are currently 27 exhib-operated tv stations on the air; seven have construction permits and 25 have applied.

Ginsburg plans to buy for as many theatre-owned tv outlets as possible and expects to service a dozen or so within the near future. Original plan had exhibs getting together and setting up an office of their own to do the buying. Now, everything's to be done on an individual basis.

Currently on the Amalgamated customer list are WRTV, the Walter Reade station in Asbury Park, N. J.; KCRI-TV, Des Moines (Myron Blank); WDAK-TV, Columbus, Ga.; and WJBF-TV, Augusta, Ga., both E.D. Martin outlets.

Reich Tries Again to Have Court Probe 'Collusion' In RKO Stockholder Suit

Los Angeles, Feb. 9.

Bernard Reich, Beverly Hills attorney, will appear in Federal Judge Ben Harrison's court on Feb. 15 to apply for leave to take a deposition from Howard Hughes in connection with the complicated RKO minority stockholders' suit brought by Eli and Marion Castleman. Complaint is that Hughes' control of the company has cost approximately \$38,000,000.

Reich also served notice that the case will be reopened in all its aspects, and that he will ask the court to set aside a motion quashing service on Hughes, or else to secure the appointment of a Master to investigate charges of collusion in connection with the switching of the suit to Las Vegas.

In a new 32-page affidavit supporting his latest moves, Reich declared that the case, originally filed here, was moved to Nevada as a result of a "plan and scheme on the part of the plaintiffs' N. Y. attorneys and the defendants to deprive" the Federal Court here of jurisdiction.

"The State Court in Nevada," Reich declared, "was chosen by the defendant Hughes contrary to the interests of the corporations which do no business in Nevada and the other defendants, directors of the corporations, who do not reside in Nevada. It is clear also that plaintiffs' N. Y. attorneys acquiesced in the Nevada action in the hope of obtaining a settlement far below what stockholders were entitled to from Hughes but which would provide a substantial counsel fee to plaintiffs' N. Y. lawyers."

Affidavit recited a long series of events which Reich contends indicate the framework of collusion in the case.

Asks Federal Court Prohibit Forced Single-Featuring on CinemaScopes

Chicago, Feb. 9.

Alleged attempts by Metro and 20th-Fox to keep CinemaScopes playing on single feature basis were cited last week by Melbro Amusement Co. (Rockne Theatre) is asking the Chicago Federal District Court for an immediate action prohibiting the distributors from placing special restrictions on their pictures. Denying the request for a preliminary injunction, Judge Sam Perry said he would hear the case at a later date, presumably to study the evidence further.

Melbro, repped by attorney Richard Orlikoff, told court that Metro would not permit doubling with "Knights of the Round Table" and that 20th was allowing no deduction for second features with "How to Marry a Millionaire" and others. This, the theatre company argued, was crippling the indies' competition with Balaban & Katz, which so far has booked all its CinemaScope features singly.

Melbro's Rockne had slated "Millionaire" for two weeks, teamed the first frame with "Easy to Love" and the second with "Sadie Thompson."

Judge Perry did not set a date for the hearing. Metro is being counseled by Miles Seeley and 20th by Robert Bergstrom.

U Sees 'Miller' As Top Puller Since 'Egg and I'

Universal's hopes for the year are riding on "The Glenn Miller Story" which opens today (Wed.) at the Capitol Theatre, N. Y. Late bandleader's biography is being given whopping promotional push via both a \$70,000 local ad budget and an extensive record tieup with Decca.

Encouraged by the response to the pic in its three-theatre Miami premiere, U execs are looking for "Glenn Miller Story" to outgross any prior U release, including "The Egg and I" which grossed \$5,500,000 domestically and "Francis" which did in the neighborhood of \$3,000,000.

Pic has given U its first chance for close and effective cooperation with its parent company, Decca, which has issued a long-playing disk taken from the soundtrack. However, Decca is getting plenty of competition from RCA Victor which also has a disk out. But where the Decca record features the U studio orch, the RCA platter has the original Glenn Miller orch waxings. Furthermore, it's got almost the same numbers as the Decca disk.

U has had advance men out from every exchange and has given the production an extensive tv buildup via special footage. Odd angle is that James Stewart, who stars as Glenn Miller, refuses to go on tv. However, he's being seen anyway via clips from the pic.

Aldine Now Viking; Cut To 950 Seats for C'Scope

Philadelphia, Feb. 9.

Aldine, former Stanley-Warner first-run, has been renovated at a cost of \$200,000 by Harry Sley, parking system mogul who originally bought house to convert into a parkade and was balked in this plan by city zoning regulations.

Sley's new plans call for CinemaScope size screen, in intimate type theatre. Seating capacity will cut from 1,300 to 950 seats. Air-conditioning has been installed, as Aldine was previously closed during summer.

House will be called the Viking Theatre under Sley regime, and William J. Manning, who manages Locust Theatre, West Philly nab, also owned by parking man, has been named general manager. Viking will play first-run pics and kickoff is skedded for next month.

Urges Poor Man's CinemaScope

Hollywood, Feb. 9.

Citing the need of a "poor man's CinemaScope," Steve Broidy, Allied Artists prexy, urged industry leaders to form a pool for research and development of a medium available for smaller theatres. This medium would encompass the features of CinemaScope and supplement it for smaller situations.

Broidy declared the current bickering over playing CinemaScope in smaller houses with a single track instead of stereophonic sound is bad for the industry and that a constructive approach should be made to solve the problem. He added: "We should seek to maintain and improve the standards set by CinemaScope to insure a future at the boxoffice."

Ted Smith in From Paris; MPEA Post to Spiegel; Hetzel Free for 'Policy'

Ted Smith, former Paris manager for the Motion Picture Export Assn., arrived in N.Y. last week to take over his duties as head of the MPEA's European section at the N. Y. home office.

Smith is being replaced in Paris by Marc Spiegel, the MPEA former German rep, who will have the title of continental manager for the assn. In N.Y., Smith will take over many of the duties formerly carried by Ralph Hetzel, MPEA exec v.p., who will be thus free to devote himself to the broad policy issues since he heads the entire MPEA foreign setup under MPEA prexy Eric Johnston.

Smith was in Paris for the MPEA for two years. Late last year he helped negotiate the French film agreement which the French now refuse to implement.

NEVER MENTION THE WORD

Praise Ben Dargush for Cool Handling of Fire

Rochester, N. Y., Feb. 9.

Benjamin Dargush, supervisor of the Rochester Schine neighborhood theatres, has been "saluted" by the local evening daily in a special editorial page feature for his psychologically smart action when fire broke out during a recent Sunday matinee at the Riviera Theatre, which he manages.

Dargush, after he had been informed a room off the rear of the balcony was ablaze, stepped on to the stage and without mentioning the fire, announced to the crowd of 400—mostly kids—that there had been some trouble and would everyone please clear the theatre, using the side exits. Less than two minutes later the theatre had been cleared sans panic.

Damage from fire, \$8,000. All Riviera ticket stubs that day were good for admission to another local Schine theatre, which was running the same bill.

Makelim Acquires Four Made by Pickford-Rogers

Hollywood, Feb. 9.

Hal R. Makelim's Atlas Pictures has acquired rights to four pix made by company headed by Mary Pickford, Buddy Rogers, Ralph Cohn for United Artists release seven years ago.

"Sleep My Love," made under Triangle banner; "Adventures of Don Coyote," "Stork Bites man," and "Susie Steps Out," made under Comet tag, are the features.

L.A. Way Off; 'Rifles' Smooth 21G, 'Lure,' 'Affair' Both Dull at \$9,000, 'Cinerama' Smash \$30,400 in 40th

Los Angeles, Feb. 9. Newcomers that proved unexciting here and long-range prospects at a low level currently. But "Khyber Rifles" is showing something of the new entries at the Chinese although it's not more than a good \$21,000.

"Bad For Each Other" shapes slow \$12,500 in two theatres. "Lure of Sila" also in two, and "Personal Affair" in four locations, both expected dull \$9,000. Only a mild \$8,500 looms for "Sadie" and "Give Girl Break" at State.

"Cinerama" closed its 40th round with smash \$30,400, and is looking to beat that in current stanza with added shows. "Knights of Round Table" is nice \$10,000 in seventh session while "Living Desert" looks neat \$4,800 in eighth week. These are the only other extended-runs showing strength.

Estimates for This Week
Loew's State (UATC) (2,404; 70-\$1.10) — "Sadie" (M-G) and "Give Girl Break" (M-G). Mild \$9,500. Last week, with Fox Hollywood, "Dragonfly Squadron" (AA) and "Widow For Rent" (AA) \$11,800. Hilmaire, Pantages (RKO) (2,752; 2,812; 60-\$1.10) — "Bad For Each Other" (Col) and "Drums Tahiti" (Col). Slow \$12,500. Last week, "Sadie Thompson" (Col) (flat) (6th wk-5 days), \$8,700.

Los Angeles, Ritz (FWC) (2,097; 1,363; 70-\$1.10) — "Lure of Sila" (IFE) and "Norman Conquest" (Lip) (L.A. only). Dull \$9,000. Last week, Ritz and Rialto, "Act of Love" (UA) (6th wk-6 days), \$3,700. L.A. in unit.

Globe, Iris, Uptown, Loyola (FWC) (782; 814; 1,715; 1,248; 70-\$1.10) — "Personal Affair" (UA) and "Bombay Waterfront" (Indie). Thin \$9,000. Last week, with Los Angeles, excluding Globe, "Riders to Stars" (UA) and "Glory at Sea" (Indie), \$17,200; Globe, "Go Man Go" (UA) and "Shark River" (UA) (2d wk), \$2,700.

Chinese (FWC) (1,905; \$1-\$1.80) — "Khyber Rifles" (20th). Just good \$21,000. Last week, "12-Mile Reef" (20th) (6th wk), \$7,000.

Los Angeles, Hollywood Paramounts (ABPT-F&M) (3,300; 1,430; 70-\$1.25) — "Majesty O'Keefe" (WB) and "Captain Scarface" (WB) and (L.A. Par. only) (2d wk). Fairish \$16,000. Last week, \$25,800.

Warner Downtown, Vogue (SW-FWC) (1,757; 885; 70-\$1.10) — "Forever Female" (Par) (2d wk), with "Shadows Tombstone" (Rep) Downtown, "Norman Conquest" (Lip) at Vogue. Small \$8,000. Last week, \$12,500.

Orpheum, Hawaii, Wilmette (Metropolitan-G&S-SW) (2,213; 980; 2,344; 70-\$1.10) — "Paratrooper" (Col) and "Charge of Lancers" (Col) (2d wk). Fair \$14,000. Last week, \$23,800.

Warner Beverly (SW) (1,612; 90-\$1.50) — "Cantor Story" (WB) (6th wk). Slight \$3,000. Last week, \$3,500.

Egyptian (UATC) (1,538; \$1-\$1.80) — "Knights Round Table" (M-G) (7th wk). Nice \$10,000. Last week, \$12,400.

Fine Arts (FWC) (631; 90-\$1.50) — "Living Desert" (Disney) (8th wk). Neat \$4,800. Last week, \$5,500.

El Rey (FWC) (861; 70-\$1.10) — "Little Fugitive" (Burstyn) (7th wk). Minor \$1,700. Last week, \$1,900.

Four Star (UATC) (900; \$1.50-\$2.40) — "Julius Caesar" (M-G) (13th wk). Light \$3,200. Last week, \$4,200.

Wilshire (FWC) (2,296; \$1-\$2.20) — "Millionaire" (20th) (14th wk-5 days). Slim \$3,200. Last week, \$4,200.

Warner Hollywood (SW) (1,364; \$1.20-\$2.80) — "Cinerama" (Indie) (41st wk). Rolled into 41st frame after socko \$30,400 last week.

Martin-Lewis Standout
In Seattle, Good \$11,000

Seattle, Feb. 9.

"Money From Home" shapes standout here this round at Paramount. "Majesty O'Keefe" is rated good at Orpheum while "Khyber Rifles" looms okay in third Fifth Avenue session.

Estimates for This Week
Blue Moon (Hamrick) (800; 90-\$1.25) — "Little Fugitive" (Indie) (3d wk). Okay \$3,000 after \$4,000 last week.
Coliseum (Evergreen) (1,829; 85-90) — "Sins of Jezebel" (Lip) and "Man from Cairo" (Lip). So-so \$6,000. Last week, "Dragonfly Squadron" (Continued on page 20)

Broadway Grosses

Estimated Total Gross
This Week\$489,990
(Based on 24 theatres)
Last Year\$600,700
(Based on 22 theatres)

'Command' Wow \$16,000 in Prov.

Providence, Feb. 9. First WB CinemaScope pic, "The Command," is riding high with smash returns at the Majestic. State's "Bad For Each Other" looks nice. Albee's second stanza of "Khyber Rifles" is socko.

Estimates for This Week

Albee (RKO) (2,200; 74-\$1) — "Khyber Rifles" (20th) (2d wk). Sock \$9,500 after \$15,000 in first. Majestic (Fay) (2,200; 80-\$1) — "Command" (WB). Upped scale and smash \$16,000. Last week, "Golden Blade" (U) and "Meet Dr. Jekyll and Mr. Hyde" (U), \$6,500 in 5 days.

State Loew's (3,200; 50-70) — "Bad For Each Other" (Col) and "Man Crazy" (UA). Nice \$14,000. Last week, "Sadie Thompson" (Col) and "Battles Chief Pontiac" (Indie) (2d wk), \$10,000.
Strand (Silverman) (2,200; 50-70) — "Jack Slade" (AA) and "Private Eyes" (AA). Opened Monday (8). Last week, "Forever Female" (Par) and "Gay Adventure" (AA), oke \$6,500.

'Sadie' Smash at \$17,000, Prov; '3 Sailors' Sturdy 12G, 'Baby' Big 11G, 2d

Toronto, Feb. 9. "Sadie Thompson" is off to a big start to lead the city. "3 Sailors and a Girl" is also hefty among newcomers. "12-Mile Reef," in second frame is also lusty. Also big in a two-house combo holdover is "Man Between," with "Walking My Baby Back Home" still big.

Estimates for This Week

Downtown, Glendale, Mayfair, Scarborough, State (Taylor) (1,095; 955; 470; 694; 698; 36-60) — "Tumbleweed" (U) and "Combat Squad" (Col). Nice \$14,500. Last week, "Big League" (M-G) and "Royal African Rifles" (AA), \$9,500.
Eglinton, University (FP) (1,080; 1,558; 40-75) — "Man Between" (UA) (2d wk). Holding big at \$12,000. Last week, \$14,000.

Hyland (Rank) (1,250; 60-90) — "The Sinner" (Indie) (4th wk). Neat \$7,000. Last week, \$3,500.
Imperial (FP) (3,373; 60-\$1) — "12-Mile Reef" (20th) (2d wk). Lusty \$16,000. Last week, \$23,000.
Loew's (Loew) (2,096 90-\$1.50) — "Knights Round Table" (M-G) (Continued on page 20)

Mpls. Warner, B.O. Likewise; 'Rifles' \$16,000, 'Fire' Hot 9G, 'Sea' Big 4G

Minneapolis, Feb. 9. A big change from recent weeks, mild weather is helping boost some new strong fare. Unseasonably high temperatures is rated the big biz builder currently. Led by "Khyber Rifles," the new arrivals boast such boxoffice stalwarts as "Forever Female," "Cease Fire," "Go Man Go" and "Cruel Sea." "Jivaro" also is okay. "12-Mile Reef" is nice in third round.

Estimates for This Week
Century (Par) (1,600; 65-85) — "Forever Female" (Par). One of this theatre's best recent bets. Good \$5,500. Last week, "Give Girl a Break" (M-G), \$5,000.

Gopher (Berger) (1,000; 65-85) — "Jivaro" (Par). Lean \$3,200. Last week, "Dragonfly Squadron" (AA), \$4,000.

Lyrice (Par) (1,000; 65-85) — "Go Man Go" (UA). Right up the alley in this basketball town. Fast \$5,500. Last week, Diamond Queen" (WB) and "Terror Street" (LP), \$4,500.

'Caesar' Record \$13,000, D.C.; 'Years' Wham 18G

Washington, Feb. 9. Mainstem biz continues on upbeat here. Greatest impact is being made by "Julius Caesar," which is breaking previous records at Loew's Dupont with wow biz. "Best Years of Lives," the oldie launched by fancy preem, is smash at Keith's. Holdovers continue steady.

Estimates for This Week
Capitol (Loew's) (3,434; 90-\$1.50) — "Knights Round Table" (M-G) (2d wk). Big \$32,000. Last week, \$53,000. Stays.

Columbia (Loew's) (1,174; 55-85) — "Bigamist" (FR) (2d wk). Very nice \$6,500. Last week, \$9,000.
Dupont (Loew's) (372; 90-\$1.25) — "Julius Caesar" (M-G). Wham \$13,000 to set new record here. Last week, "Fanfan Tulip" (UA) (5th wk), \$4,000.

Keith's (RKO) (1,939; 55-85) — "Best Years Lives" (RKO) (re-issue). Smash \$18,000. Full dress preem sponsored by White House Correspondents Assn. helped it off to big start. Stays. Last week, "Sadie Thompson" (Col) (6th wk), \$7,000.

Metropolitan (SW) (1,200; 55-85) — "Paratrooper" (Col). Fine \$9,500. Last week, "Eddie Cantor Story" (WB), \$8,000.

Palace (Loew's) (2,370; 74-\$1.20) — "Khyber Rifles" (20th) (3d wk). Very steady \$16,000 after \$20,000 in second.
Playhouse (Loew's) (435; 55-\$1) — "Living Desert" (Disney) (6th wk). Fine \$5,500. Last week, \$6,000. Holds.

Warner (SW) (1,300; \$1.20-\$2.40) — "Cinerama" (Indie) (14th wk). Smash \$20,000. Last week, \$19,000.
Trans-Lux (T-L) (600; 90-\$1.25) — "Eternity" (Col) (24th wk). Okay \$5,000, same as last week. Stays on.

'Rifles' Strong \$25,000, Frisco

San Francisco, Feb. 9. A full week of balmy weather is blamed for sagging trade on Market Street this session. Despite this, "Khyber Rifles" shapes good in the huge Fox while "Majesty O'Keefe" is rated fancy at Paramount. "Cinerama" is pushing up to great total in sixth Orpheum week.

Estimates for This Week
Golden Gate (RKO) (2,850; 65-95) — "Border River" (U) and "Tumbleweed" (U). Fairish \$11,000. Last week, "Public Enemy" (WB) and "Little Caesar" (WB) (re-issues), \$10,000.

Fox (Fawcett) (4,651; \$1.25-\$1.50) — "Khyber Rifles" (20th) (Good \$25,000. Last week, "12-Mile Reef" (20th) (3d wk), \$11,500.
Warfield (Loew's) (2,656; \$1.00-\$1.50) — "Knights of Round Table" (M-G) (6th wk). Pushed up to solid \$12,000 after \$11,000 last week.

Paramount (Par) (2,646; 95-\$1.25) — "Majesty O'Keefe" (WB) and "Sweethearts on Parade" (Rep). Fancy \$16,000 or close. Last week, "3 Sailors and a Girl" (WB) and "Waterfront Women" (Indie), \$13,000.

St. Francis (Par) (1,400; 95-\$1.25) — "Eddie Cantor Story" (WB) (2d wk). Good \$8,500 after \$13,000 opening week.

Orpheum (No. Coast) (2,538; \$1.80-\$2.80) — "Cinerama" (Indie) (Continued on page 20)

'Rifles' Bulls-Eye \$16,000 in Cincy; 'Cantor' Hotsy 12G, 'Vadis' OK 8G

Key City Grosses

Estimated Total Gross
This Week\$2,551,400
(Based on 24 cities, and 228 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year\$2,410,200
(Based on 23 cities and 206 theatres.)

'Command' High \$20,000 in Pitt

Pittsburgh, Feb. 9. Stanley, with its first CinemaScope pic, "The Command," has command of the Golden Triangle this week, with "Here Come the Girls" at Penn running a so-so second. "Cinerama" continues to shoot ahead at the Warner and should have its best session since the holidays while Fulton's wind plus upped prices and generally favorable reviews should produce big \$20,000, more than enough to rate a holdover. Last week, "Eddie Cantor Story" (WB) (2d wk), \$10,500.

Estimates for This Week
Fulton (Shaa) (1,700; 65-\$1) — "Walking Baby Back Home" (U) (3d wk - 6 days). Fine \$5,000. Held over at last minute when second session wound up at \$9,000.
Harris (Harris) (2,100; 65-\$1) — "Taza, Son of Cochise" (U). Okay \$7,500. Last week, "War Arrow" (U), \$12,000 in 8 days.

Penn (Loew's) (3,300; 50-85) — "Here Come the Girls" (Par). Penn's only downtown first-runner, holding price line on regular pix; othing have upped top to \$1. Bob Hope starrer started well but only fairish \$11,000 looms. Last week, "Knights Round Table" (M-G) (5th wk), \$12,500 in 8 days.

Squirrel Hill (SW) (900; 50-85) — "Desperate Moment" (U). Biz here depends on notices, and this import got a set of bad ones. Fair \$2,000. "Hamlet" (U) opens Feb. 11. Last week, "Mr. Denning Drives North" (Indie), \$2,400.

Stanley (SW) (3,800; 85-\$1.25) — "The Command" (WB). First CinemaScope pic for this house. Thin plus upped prices and generally favorable reviews should produce big \$20,000, more than enough to rate a holdover. Last week, "Eddie Cantor Story" (WB) (2d wk), \$10,500.

Warner (SW) (1,200; \$1.30-\$2.80) — "Cinerama" (Indie). Continuing to pick up and this should be its best week since Xmas-New Year's push. Great \$26,000 or near. Last week, \$23,000.

New Pix Up K.C.; 'Love' Lush 11G, 'Taza' 15G, 'Female' Fast at 10 1/2 G

Kansas City, Feb. 9. Relatively strong returns loom for several films this week. "Easy to Love" is rated nifty at the Midland while "Forever Female" looks fine at Paramount. "Taza, Son of Cochise" in four spots shapes strong. Art houses continue garnering top trade with "Captain's Paradise" at Vogue and "Julius Caesar" at Kim, both on extended-runs. Weather continues favorable this session.

Estimates for This Week
Kimo (Dickinson) (504; \$1-\$1.80) — "Julius Caesar" (M-G) (4th wk). Continues sock at \$3,000. Last week, \$3,500.

Midland (Loew's) (3,500; 50-75) — "Easy to Love" (M-G) and "Flame Calcutta" (Col). Nifty \$11,000. Last week, "Torch Song" (M-G) and "Shoot First" (UA), \$8,000.

Missouri (RKO) (2,650; 60-85) — "War Paint" (UA) (2d) and "The Fake" (UA). Light \$4,500. Last week, "Gun Fury" (Col) and "Nebraska" (Col) same.

Paramount (Tri-States) (1,900; 65-85) — "Forever Female" (Par). Kicked off by spicy campaign. Fine \$10,500. Last week, "Boy from Oklahoma" (WB), good \$9,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 70-1,217; 65-85) — "Taza, Son of Cochise" (U) and "Sea of Lost Ships" (Rep). Good \$15,000. Last week, "Bigamist" (FR) and "Man in Attic" (20th), \$16,000.

Vogue (Golden) (550; 75-\$1) — "Captain's Paradise" (UA) (7th wk). Fine \$2,200. Last week, \$2,300.

Cincinnati, Feb. 9. "Khyber Rifles" at Keith's has hit the business bullseye. This round besides pointing downtown trade total to seasonal level, "Eddie Cantor Story" shapes torrid at the Palace. "Quo Vadis" has the Capitol in okay stride on popscale bow. "Drums of Tahiti" appears only fairish at the Grand. "Knights of Round Table" stretched its Albee run to fourth week.

Estimates for This Week
Albee (RKO) (3,100; 75-\$1.25) — "Knights of Round Table" (M-G) (4th wk) (3-D). No complaint at \$8,000 after big \$12,500 third stanza.

Capitol (RKO) (2,000; 55-85) — "Quo Vadis" (M-G). Okay \$8,000 for return at pop prices. Last week, "M" (Col) and "El Alamein" (Col), \$7,000.
Grand (RKO) (1,400; 55-85) — "Drums of Tahiti" (Col) and "Charge of Lancers" (Col). Fairish \$6,500. Last week, "Escape From Ft. Bravo" (M-G) and "Man of Conflict" (AA), \$6,000.

Keith's (Shor) (1,500; 75-\$1.25) — "King of Khyber Rifles" (20th). Topping the town at hot \$16,000. Last week, "Miss Robin Crusoe" (20th), \$4,000 at 55-85 scale.
Palace (RKO) (2,600; 55-85) — "Eddie Cantor Story" (WB). Hotsy \$12,000. Last week, "Paratrooper" (Col), \$11,500.

'Command' Crisp \$17,000, Balko; 'Knights' Great 17G, 2d, 'Sadie' 8G, 3d

Baltimore, Feb. 9. CinemaScope entries are cashing in strongly here this week. "The Command" is socko at the Stanley. Second week of "Knights Of Round Table" looks lusty at the Century. "12-Mile Reef," third C'Scoper, is winding fourth stanza with good total at the Town.

Estimates for This Week
Century (Loew's-UA) (3,000; 50-\$1.25) — "Knights Round Table" (M-G) (2d wk). Loud \$17,000 after \$22,000 opener.

Hippodrome (Rappaport) (2,100; 35-90) — "Sadie Thompson" (Col) (3d wk). Okay \$8,000 after \$10,200 for second.

Keith's (Schamberger) (2,400; 25-80) — "Money From Home" (Par). Starts tomorrow (Wed.). In ahead, "Cease Fire" (Par) (2d wk), fair \$5,000 after \$7,200 opener.

Little (Rappaport) (310; 25-90) — "Living Desert" (Disney) (4th wk). Looks set for run with big \$4,000 bettering \$3,300 done in third.

Mayfair (Hicks) (980; 25-70) — "Tumbleweed" (U). Opens tomorrow (Wed.) after moderate \$3,400 for "Jubilee Trail" (Rep).

New Mechanic" (1,800; 35-70) — "Forever Female" (Par) (2d wk). Dipping to \$6,500 after nice \$8,800 opener.

Playhouse (Schwaber) (420; 50-\$1) — "Cruel Sea" (U) (7th wk). Winding up longrun with good \$3,500. Last week, \$4,000.

Stanley (WB) (3,200; 35-\$1.20) — "Command" (WB). Socko \$17,000 or better. Last week, "Eddie Cantor Story" (WB) (2d wk), \$7,500.

Town (Rappaport) (1,600; 25-80) — "Best Years of Lives" (RKO) (reissue). Starts tomorrow (Wed.). In ahead, "12-Mile Reef" (20th) (4th wk), \$7,000.

'Command' Hotsy 10G, L'ville; 'Caddy' \$18,000

Louisville, Feb. 9. All first-runs here are now 100% widescreen, with the Mary Anderson joining this week. "Command" looks smash at the Mary Anderson. But the real draw is "Caddy" at the Rialto, with sock session.

Estimates for This Week
Kentucky (Switow) (1,200; 54-75) — "Jesse James vs. Dalton's" (Col) and "Drums Tahiti" (Col), both 3-D. Big \$5,500. Last week, "Taza, Son of Cochise" (U) and "Donovan's Brain" (UA), same.

Mary Anderson (People's) (1,200; 75-99) — "Command" (WB). First C'Scoper for WB chosen to prein this house's new wide screen and stereophonic sound. Smash \$10,000 looms. Last week, "Majesty O'Keefe" (WB) (2d wk), \$5,000.

Rialto (Fourth Avenue) (3,000; 75-99) — "Caddy" (Par). Town topper on strength of Martin and Lewis draw. Mighty \$18,000. Last week, "Khyber Rifles" (20th) (2d wk), \$12,000.

State (Loew's) (3,000; 54-75) — "Escape From Bravo" (M-G) and "Phantom From Space" (UA). Mild \$7,000. Both 3-D pix here. Last week, "Knights Round Table" (M-G) (3d wk), \$8,000.

Chi Healthy; 'Money' Great \$28,000, Female' Fancy 10G, Ft. Bravo' Hep 21G, 'Cantor' Rousing 20G for 2d

Chicago, Feb. 9. Biz is dipping slightly in most spots this round largely because of an inclement weekend. However, the overall pace remains healthy. Three new entries all are getting off to fast starts, with "Money From Home" racking up a great \$28,000 at the Grand. "Forever Female" looks nice \$10,000 and the Monroe. The United Artists should pick up fancy \$21,000 with "Escape from Ft. Bravo."

Second week of "Eddie Cantor Story" at McVickers is torrid. "Khyber Rifles" at Oriental looks very good while Roosevelt heads for a strong frame with "3 Sailors and Girl."

Third round of "Miss Sadie Thompson" is pulling nicely at Chicago with stag show helping. "Knights of Round Table" is brisk in fourth at the State-Lake while "12 Mile Reef" is ditto in fifth at the Woods. In 20th week at the Palace, "Cinerama" continues sock.

Estimates for This Week
Chicago (B&K) (3,900; 98-\$1.25)—"Sadie Thompson" (Col) (2-D) with stag show (3d wk). Fast \$32,000. Last week, \$40,000.
Grand (RKO) (1,200; 55-98)—"Money From Home" (Par) (2-D) and "Jivaro" (Par) (2-D). Great \$28,000 or near. Last week, "Easy to Love" (M-G) and "Diamond Robbery" (M-G) (6th wk). \$3,700.
Loop (Tele-T) (800; 98-\$1.25)—"Living Desert" (Disney) (7th wk). Nice \$9,200. Last week, \$9,800.
McVickers (JL&S) (2,200; 65-\$1.25)—"Eddie Cantor Story" (WB) (2d wk). Hot \$20,000. Last week, \$3,000.
Monroe (Indie) (1,000; 55-98)—"Forever Female" (Par). Fine \$10,000 or close. Last week, "Lure of Sila" (IFE) (4th wk). \$3,700.
Oriental (Indie) (3,400; 98-\$1.25)—"Khyber Rifles" (20th) (2d wk). Way off but good \$26,000. Last week, \$45,000.
Palace (Eitel) (1,484; \$1.25-\$3.60)—"Cinerama" (Indie) (28th). Still great at \$41,000. Last week, \$35,500.
Roosevelt (B&K) (1,400; 55-98)—"3 Sailors and Girl" (WB) and "War Paint" (UA) (2d wk). Holding up stoutly at \$16,000. Last week, \$20,000.
Selwyn (Shubert) (1,000; \$1.25-\$2.40)—"Julius Caesar" (M-G) (7th wk). Okay \$12,500. Last week, \$15,500.
State-Lake (B&K) (2,700; 98-\$1.80)—"Knights Round Table" (M-G) (4th wk). Torrid \$37,000. Last week, \$42,000.
Surf (H&E Balaban) (685; 98)—"Folly To Be Wise" (Indie) (m.o.) (3d wk). Fairish \$2,700. Last week, \$3,200.
United Artists (B&K) (1,700; 55-98)—"Ft. Bravo" (M-G) and "Three Young Texans" (20th). Potent \$21,000. Last week, "Wild One" (Col) and "Drums of Tahiti" (Col) (2d wk). \$17,000.
Woods (Essaness) (1,198; 98-\$1.25)—"12 Mile Reef" (20th) (5th wk). Goodly \$16,000. Last week, \$18,000.
World (Indie) (587; 98)—"Little Fugitive" (Burstyn) (7th wk). Bright \$3,600. Last week, \$4,000.
Ziegfeld (Lopert) (430; 98)—"Gilbert and Sullivan" (UA) (3d wk). Nice \$4,600. Last week, \$5,000.

'O'Keefe' Solid \$18,000, Det; Fire' Sharp 14G, 'Wicked' Lively at 16G
Detroit, Feb. 9. Biz is generally good this week at downtowners. "Wicked Woman" looks sock at the Madison. "Majesty O'Keefe" is solid at the Palms. "Cease Fire" shapes sharp at the Broad-Capitol. "Man in Attic" is okay in second week at the Fox. "Cinerama" looks great again in 47th week at the Music Hall.
Estimates for This Week
Fox (Fox-Detroit) (5,000; \$1)—"Man in Attic" (20th) and "Man Crazy" (20th) (2d wk). Solid \$21,000. Last week, \$32,000.
Michigan (United Detroit) (4,000; \$1-\$1.25)—"Command" (WB) (2d wk). Sock \$12,000. Last week, \$25,000.
Palms (UD) (2,961; 80-\$1)—"Majesty O'Keefe" (WB) and "Flight Nurse" (Rep). Solid \$18,000. Last week, "Taza" (3-D) and "El Alamein" (Col). \$16,000.
Madison (UD) (1,900; 80-\$1)—"Wicked Woman" (UA) and "Fort Algiers" (U). Big \$16,000. Last (Continued on page 20)

Estimates Are Net
Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.
The parenthetic admission prices; however, as indicated, include the U. S. amusement tax.

Rifles' Bangup \$17,000, Omaha

Omaha, Feb. 9. General first-run pace continues offish despite unusually mild weather. "King Khyber Rifles" looks big at Orpheum. "War Arrow" and "Wild One" are rated below par. "Knights Round Table" still is sturdy in third stanza at the State.

Estimates for This Week
Brandeis (RKO) (1,100; 50-75)—"Wild One" (Col) and "El Alamein" (Col). Oke \$6,500. Last week, "Paratrooper" (Col) and "Paris Model" (Col). \$7,500.
Omaha (Tristates) (2,000; 50-76)—"War Arrow" (U) and "Yukon Vengeance" (AA). Fair \$6,000. Last week, "Boy From Oklahoma" (WB) and "Golden Idol" (AA). \$7,000.
Orpheum (Tristates) (2,890; 70-\$1)—"Khyber Rifles" (20th). Big \$17,000. Last week, "Eddie Cantor Story" (WB). \$10,500 at 65-85c scale.
State (Goldberg) (875; 80-\$1)—"Knights Round Table" (M-G) (3d wk). Sturdy \$5,000 after \$8,500 in second round.

'Cantor' Sockeroo 14G, Denver; 'Money' \$12,000

Denver, Feb. 9. "War Arrow" at the Denver and "Eddie Cantor Story" at the Paramount are top grossers currently. "Money From Home" also is smash at Denham and is holding. "Saadia" is getting a few extra days after fair week at the Broadway. "Taza" looks trim in two houses.

Estimates for This Week
Aladdin (Fox) (1,400; 50-85)—"Little Fugitive" (Burstyn). Nice \$5,000 or near. Last week, "Living Desert" (Disney) (6th wk). \$4,000.
Broadway (Wolfberg) (1,200; 50-85)—"Saadia" (M-G). Fair \$5,500. Holding. Last week, "Que Vadis" (M-G) (2d wk). \$6,500.
Denham (Cockrill) (1,750; 50-85)—"Money From Home" (Par) (3-D). Great \$12,000 or better. Stays on. Last week, "Cease Fire" (Par) (2d wk). \$6,500.
Denver (Fox) (2,525; 50-85)—"War Arrow" (U) and "Jennifer" (Indie). Fine \$15,000. Last week, "Khyber Rifles" (20th) (2d wk). \$13,500.
Esquire (Fox) (742; 50-85)—"Little World Don Camillo" (IFE) and "Secret Conclave" (IFE). Fair \$2,000. Last week, "Conquest of Everest" (UA). \$4,000.
Orpheum (RKO) (2,600; 50-85)—"Best Years Lives" (RKO) (re-issue). Good \$11,000. Last week, on reissues.
Paramount (Wolfberg) (2,200; 50-85)—"Eddie Cantor Story" (WB). Fancy \$14,000 or close. Last week, "His Majesty O'Keefe" (WB) and "Hello Frisco" (Indie). \$15,000.
Tabor (Fox) (1,967; 50-85)—"Taza, Son of Cohise" (U) (3d) and "Yellow Balloon" (AA). Trim \$5,000. Last week, "Flight Nurse" (Rep) and "Geraldine" (Rep). \$5,500.
Webber (Bailey) (712; 50-85)—"Taza" (U) and "Balloon" (AA). Good \$2,500. Last week, "Flight Nurse" (Rep) and "Geraldine" (Rep). same.

Jack Labow Promoted
Jack Labow has been upped from RKO branch manager in Toronto to Canadian district manager.
Labow, an RKO-ite since 1947, succeeds Carl Peppercorn, who resigned last month to enter another business.

'MONEY' BRISK 14G, INDPLS; 'CANTOR' 10G

Indianapolis, Feb. 9. Biz is steady but not spectacular at most first-run situations here this stanza. "Money From Home" at Indiana is standout. Playing 3-D version, it is stout. "Easy to Love" at Loew's shapes nice while "Eddie Cantor Story" at Circle shapes lively.

Estimates for This Week
Circle (Cockrill-Dolle) (2,800; 60-85)—"Eddie Cantor Story" (WB) and "Texas Badman" (AA). Nice \$10,000. Last week, "Forever Female" (Par) and "Flight Nurse" (Rep). \$11,000.
Indiana (C-D) (3,200; 95-\$1.25)—"Money From Home" (Par) (3-D). Stout \$14,500. Last week, "Majesty O'Keefe" (WB). \$10,000 at 60-85c scale.
Keith's (C-D) (1,300; 60-86)—"Nebraska" (Col) and "Singing in Corn" (Indle) (3-D). Tepid \$4,000. Last week, subsequent run.
Loew's (Loew's) (2,427; 60-85)—"Easy to Love" (M-G) and "Mission Over Korea" (Col). Nice \$11,000. Last week, "Escape Ft. Bravo" (M-G) and "Marshall's Daughter" (UA). \$10,000.
Lyrie (C-D) (1,500; 50-76)—"Miss Robin Crusoe" (20th) and "Yukon Vengeance" (AA). Mild \$5,500, with All-Star Jambooree on stage, replacing second feature Sunday only. Last week, "Diamond Queen" (WB) and "Down Laredo Way" (Rep). \$6,000, same setup.

'Hell' High \$40,000, Philly; Judy 27G

Philadelphia, Feb. 9. New product and good weather are pushing biz here this session to much higher levels. Biggest coin tele will go to "Hell and High Water" with whopping \$40,000 at the Fox. "Julius Caesar" shapes very potent at the Arcadia. "Majesty O'Keefe" packed a wallop from kickoff and will land a mighty total at the Goldman. Judy Holiday sparked opening of "Should Happen To You," with Stanley having a big session in prospect. "Cinerama" is getting a nice shot in arm at Boyd via half price for juves on Sunday.

Estimates for This Week
Arcadia (S&S) (625; 99-\$1.50)—"Julius Caesar" (M-G). Terrific \$25,000. Last week, "Mogambo" (M-G) (17th wk). \$5,000 in 5 days.
Boyd (SW) (459; \$1.35-\$2.80)—"Cinerama" (Indle) (18th wk). Great \$24,700. Last week, \$23,000.
Fox (20th) (2,250; 74-\$1.50)—"Hell and High Water" (20th). Giant \$40,000 or close. Last week, "Three Young Texans" (20th). \$12,000.
Goldman (Goldman) (1,200; 50-99)—"Majesty O'Keefe" (WB). Mighty \$24,000. Last week, "Thunder Over Plains" (WB). \$10,500.
Mastbaum (SW) (4,360; 99-\$1.30)—"Command" (WB) (2d wk). Fell off to lean \$13,500. Last week, \$28,000.
Midtown (Goldman) (1,000; 74-\$1.30)—"Bigamist" (FR) (3d wk). Fine \$8,500. Last week, \$12,000.
Ridgely (Goldman) (2,500; 74-\$1.30)—"Sadie Thompson" (Col) (4th wk). Fair \$14,500. Last week, \$22,000.
Stanley (SW) (2,900; 74-\$1.25)—"Should Happen To You" (Col). Big \$27,000 for Judy Holiday starrer. Last week, "Cease Fire" (Par) (3-D) (2d wk). \$10,000.
Stanton (SW) (1,473; 50-99)—"Living Desert" (Disney) (2d wk). Staunch \$12,700. Last week, \$20,000.
Studio (Goldberg) (500; 85-\$1.25)—"Captain's Paradise" (UA) (7th wk). Big \$4,800. Last week, \$5,000, which has been figure for several weeks.

Trans-Lux (T-L) (500; 99-\$1.20)—"Moon Is Blue" (UA) (15th wk). Neat \$4,600. Last week, \$5,000.

'COMMAND' SOCK 20G IN CLEVE; 'BABY' 12G

Cleveland, Feb. 9. "The Command" is sockeroo newcomer here this week at the Allen. "Walking My Baby Home" looks fine at the Palace while "Wicked Woman" shapes fast at the State. "Knights of Round Table" still is stout in seventh week at the Stillman.

Estimates for This Week
Allen (S-W) (3,000; 55-85)—"Command" (WB). Sock \$20,000. Last week, "Public Enemy" (WB) and "Little Caesar" (WB) (reissues). \$16,000.
Hipp (Telemanagement) (3,700; 55-85)—"Miss Robin Crusoe" (20th) and "Three Young Texans" (20th). (Continued on page 20)

B'way Slipping; 'O'Keefe' Nice 50G, 'Water' Bags 75G, 'Roy' Good 21G, 'Attic'-Vaude 20G, 'Holly' Tall 9G

Although helped by five new bills, Broadway first-runs currently show signs of fatigue, with many holdovers and overly-extended longruns contributing to the downbeat. Rain on one night proved the only adverse weather factor. The fact that a week preceding a holiday (Feb. 12) traditionally is offish naturally is making itself felt.

Probably the best newcomer is "Majesty O'Keefe," which looks to hit a nice \$50,000 opening session at the Paramount. "Hell and High Water" did a good \$75,500 in its first week at the Rxy but is not showing enough promise to hold long. It is set to stay only three days past the second week. "Rob Roy" looks fairly good \$21,000 at the Criterion. "Man in Attic" with eight acts of vaudeville is headed for a fine \$20,000 or near at the Palace. "Holly and the Ivy" looks to grab a big \$9,000 opening week at the Trans-Lux 60th St.

Still money champ, "Knights of the Round Table" with stag show, also was hurt by the downbeat, particularly on weekdays. It is winding up the fifth stanza at the Music Hall with a very good \$120,000, and stays a sixth. "Long, Long Trailer" comes in Feb. 18.

"It Should Happen To You" continues its big longrun at the State with a sock \$25,000 in prospect for the current (4th) week. Fie plays on. "Millionaire" also is holding very well with \$15,000 in its 13th frame at the Globe. It starts its 14th week yesterday (Tues.).

"Sadie Thompson" is sagging to a mild \$13,000 in 6-day seventh round ended last night (Tues.) at the Capitol. "Glenn Miller Story" opens today (Wed.). "Khyber Rifles" slipped to a fair \$10,000 in its seventh week at the Rivoli. "Escape From Ft. Bravo" is dipping to a slow \$9,000 in its third session at the Mayfair. The Astor is bringing in "Act of Love" tomorrow (Thurs.) night, with regular run opening Friday (12). "Conquest of Everest" continues solid in its ninth frame at the Fine Arts while "Golden Coach" is doing likewise in third week at the Normandie.

Estimates for This Week
Astor (City Inv.) (1,300; 80-\$1.80)—"Bigamist" (FR) (7th-final wk). Current week ending today (Wed.) is down to \$4,000 in 6-day session after \$6,000 for full sixth round. "Act of Love" (UA) opens tomorrow (Thurs.) night. Regular run starts Feb. 12.
Bijou (City Inv.) (589; \$1.80-\$2.40)—"Gilbert and Sullivan" (UA) (15th wk-5 days). Wound up abbreviated session and run here Sunday at okay \$4,000 after \$5,500 for 14th week. House now closed.
Baronet (Reade) (430; 90-\$1.50)—"Final Test" (Indie) (3d wk). Initial holdover stanza ended Sunday (7) was fine \$5,500 after \$7,700 for opening week. Stays three or four more weeks.
Capitol (Loew's) (4,820; 70-\$2.20)—"Glenn Miller Story" (U). Opens today (Wed.). In ahead, "Sadie Thompson" (Col) (7th wk-6 days), dipped to mild \$13,000 after \$24,000 for sixth full week, to wind up very solid run.
Criterion (Moss) (1,700; 85-\$2.20)—"Rob Roy" (RKO) (2d wk). First session ended yesterday (Tues.) was good \$21,000 or near. In ahead, "Danevan's Brain" (UA) (2d wk). \$6,500.
Fine Arts (Davis) (468; 90-\$1.80)—"Conquest of Everest" (UA) (10th wk). Ninth round ended last night (Tues.) held at solid \$8,300 after \$11,800 for eighth week. Continues on.
Globe (Brandt) (1,500; \$1-\$1.80)—"Millionaire" (20th) (14th wk). The 13th week ended Monday (8) was fine \$15,000 after \$20,000 for 12th frame. Continues.
Guild (Guild) (450; \$1-\$1.80)—"Times Gone By" (IFE) (6th wk-9 days). Current 9-day stanza ending today (Wed.) looks like fair \$6,000. "Hamlet" (U) (reissue) opens tomorrow (Thurs.).
Holiday (Rose) (950; 70-\$1.80)—"Duffy of San Quentin" (WB). Opened yesterday (Tues.). In ahead, "Diamond Queen" (WB) (2d wk). Was fair \$8,000 after \$12,000 opener.
Mayfair (Brandt) (1,736; 70-\$1.80)—"Escape Ft. Bravo" (M-G) (3d wk). Current session ending tomorrow (Thurs.) is slumping to near \$9,000 after \$17,000 for second week.
Normandie (Normandie Theatres) (592; \$1.50-\$2.40)—"Golden Coach" (IFE) (3d wk). Present round ending today (Wed.) is heading for

solid \$9,000 after \$10,300 for second.

New York (Brandt) (598; 55-\$1.25)—"Lure of Sila" (IFE) (7th wk). Holding at \$5,000 after \$5,400 for sixth week. "Tomorrow Too Late" (Burstyn) (reissue) opens Feb. 13.
Palace (RKO) (1,700; 60-\$1.20)—"Man in Attic" (20th) with 8 acts of vaudeville. Current frame ending tomorrow (Thurs.) looks to hit fine \$20,000. In ahead, "Flight Nurse" (Rep) and vaude, \$21,500.
Paramount (Par) (3,664; 80-\$1.80)—"Majesty O'Keefe" (WB). Initial session winding up tomorrow (Thurs.) looks to hit nice \$50,000. Holds. In ahead, "The Command" (WB) (3d wk). \$27,000, to round out very solid three-week run for this initial Warner C'Scope.

Parke (Indie) (568; 90-\$1.80)—"Captain's Paradise" (UA) (20th wk). The 19th frame ended Sunday (7) held with sturdy \$9,000 after \$10,500 for 18th week.
Rialto (Maege) (600; 50-98)—"Striporama" (Indle) (19th wk). Current stanza ending tomorrow (Thurs.) looks like good \$4,200 after \$4,800 in 18th week. Holds for a couple more weeks.
Rivoli (UAT) (2,092; 95-\$2)—"Khyber Rifles" (20th) (8th wk). The seventh week ended yesterday (Tues.) slipped to fair \$10,000 after \$16,500 for sixth.

Radio City Music Hall (Rockefellers) (6,200; \$2-\$2.75)—"Knights of Round Table" (M-G) and stag show (5th wk). Holding with good \$120,000 in current session ending today (Wed.). Stays a sixth, and final week. Fourth week was big \$136,000, albeit a bit below hopes. "Long, Long Trailer" (M-G) opens Feb. 18. "Rhapsody" (M-G) will follow prior to opening Easter show.
Roxey (Nat'l. Th.) (5,717; 65-\$2.50)—"Hell and High Water" (20th) (2d wk). First round (ended Mon-2d) for this fifth C'Scope plea Monday-Fox looks to hit nice \$75,500. In ahead, "12 Mile Reef" (20th) (7th wk-4 days). \$22,500. "Hell" will go only two weeks and three days, with "New Faces" (20th) due in Feb. 19.

State (Loew's) (3,450; 85-\$1.80)—"It Should Happen To You" (Col) (4th wk). This stanza ending tomorrow (Thurs.) is heading for a sock \$25,000 after \$33,000 in third week. Stays on indef.

Trans-Lux 60th St. (T-L) (453; 90-\$1.50)—"Holly and the Ivy" (Indle). Initial frame ending today (Wed.) looks to hit big \$9,000 or close. Holding. In ahead, "Horse's Mouth" (IFE) (2d wk-9 days), \$4,000.
Trans-Lux 52nd St. (T-L) (540; 90-\$1.50)—"Lili" (M-G) (49th wk). The 48th week ended Monday (8) held with fancy \$7,400 after \$6,000 for 47th round. Continues on to make it a full year here in a few more weeks.

Victoria (City Inv.) (1,060; 95-\$1.80)—"Forever Female" (Par) (5th wk). Fourth session ended yesterday (Tues.) dipped to mild \$10,000. Third week was \$13,500. "Top Banana" (UA) opens Feb. 19.
Warner (Cinerama Prod.) (1,600; \$1.20-\$3.60)—"Cinerama" (Indie) (36th wk). Present stanza ending tomorrow (Thurs.) looks to hit great \$42,000 after \$44,000 for 35th week. Stays on indef.

'Command' Paces Hub, Loud 25G, 'Best Years' Big 18G, 'Desert' 11G

Boston, Feb. 9. "The Command" at the Met shapes as best of the newcomers here this frame although the oldie, "Best Years of Lives" also appears nifty at the Astor. "Living Desert" looks big at the Beacon Hill while "Saadia" is rated fair at the Pilgrim. "Cinerama" shapes stout in sixth week at the Boston.

Estimates for This Week
Astor (B&Q) (1,500; 60-\$1.10)—"Best Years of Lives" (RKO) (re-issue). Should hit nifty \$18,000 or near. Last week, "Annapurna" (IFE) (2d wk-6 days). \$3,000.
Beacon Hill (Beacon Hill) (800; 50-\$1)—"Living Desert" (Disney). Big \$11,000. Last week, "Fanfan Tulip" (Lopert), wound record-breaking 18th week with \$3,000.
Boston (Cinerama Productions) (1,354; \$1.20-\$2.40)—"Cinerama" (Indie) (6th wk). Stout \$22,000. Fifth week built to \$24,000.
Exeter (Indle) (1,300; 60-\$1)—"Gilbert and Sullivan" (UA) (3d wk). (Continued on page 20)

'Test' Only to Prove Superiority, Sez 20th as Reade Does Burn

Twentieth Century-Fox and Walter Reade, who buried their hatchets in the stereophonic sound fight Jan. 20 via an agreement to conduct a series of comparative tests, are on the warpath again. Issues now appears definitely headed for the courts.

Tests were called off by Reade when he was told by 20th that, whatever their outcome, the campaign had no intention of budging from its original sound policy, i.e., not to release its CinemaScope pix with anything but four-track directional sound.

This came as a shock to Reade, Myron Blank and other Theatre Owners of America members who had been under the impression that it was the purpose of the demonstration runs to determine whether substitution of a "mixer" in small theatres was satisfactory and should be okayed by 20th.

The company had its own surprise in mid-January when Reade ran "The Robe" with a mixer at his Community Theatre in Morristown, N. J. without the knowledge or prior consent of 20th. Later subsequently tightened its contract provision to mix use of any mixing device for its films.

Whatever the misunderstanding last week, each side stuck to their guns and fired written salvos at each other. At first there had been an attempt to either get together on a statement, or else to approve the individual releases, but it was doomed to failure.

Reade was in an angry mood. He outlined the 20th position as put to him and Blank by Al Lichtman, 20th director of distribution, that "even though exhibitors might sit at the tests, their judgments on the requirement of stereophonic sound would not be respected or considered in Fox's decision."

The TOA prexy went on: "In view of Mr. Lichtman's statement, 20th Century-Fox and Mr. Spyros F. Skouras, have obviously abandoned the agreement which I made with Mr. Skouras on January 20, 1934.

"Inasmuch as the results of the tests will be disregarded, and inasmuch as Mr. Skouras has already prejudged these results and predetermined what his company's position will be, and inasmuch as I have already appointed committees representing exhibitors for these tests, on whom I do not wish to impose for an utterly futile cause, and inasmuch as no useful purpose could be served by pursuing the matter further, we have both decided to abandon the whole idea of tests and consider our agreement as having no force or effect."

The 20th statement, signed by Lichtman, in a much more conciliatory mood, saw the Reade decision to cancel the tests as "a forerunner for greater cooperation between exhibition and distribution in regard to the further establishment of the success of CinemaScope."

Lichtman went on to say that Reade and Blank agreed with him on the superiority of stereophonic sound and maintained "it was never the intention of the demonstrations to determine whether 20th Century-Fox would abandon its stated policy of not permitting showings of CinemaScope pictures without full stereophonic sound. Rather, they were scheduled to demonstrate the superiority of the complete stereophonic installation over ordinary or 'mixed' sound. We are at all times willing to hold theatre sound tests in order to prove this superiority."

He referred to 20th's announced willingness to intercede with the equipment dealers to obtain long-term credits for exhibitors and observed that "it is obvious that both of our aims are identical. They are, to assist the exhibitor to take advantage of CinemaScope."

The Reade group doesn't see it that way. It maintains that it would be foolish to assume that either it or 20th would have been willing at the outset to undertake the costly and involved tests had it not been understood that the results would be conclusive in some fashion.

"What 20th-Fox wants is like holding an election with a single ballot and a marking that says: Sign here!", one exhib observed. "That may be fine for the one can-

didate in the running, but it's not the democratic way of handling things." If Reade takes the issue to court it'll be a reversal of the situation that existed in January when 20th moved to sue Reade and restrain him from using the mixer.

Meanwhile, there were defections in the exhib ranks. Harry Brandt wrote a letter to Skouras, upholding exhibs' right to "run their theatres as they see fit," but urging him "with all the persuasion at my command, to remain steadfast in your conviction and uphold the high standards that you have established for CinemaScope presentations." He said he had stereophonic sound in some 20 installations because he was "convinced that stereophonic sound is... essential to our future welfare."

RCA, noting an acceleration of stereophonic sound orders coming in, said the company had skidded 200 additional installations of the RCA Stereoscope sound systems. Many are in small towns.

Allied Treated Harrison 'Shabbily'—Al Lichtman

Al Lichtman, 20th-Fox director of distribution, was kept busy last week fencing off exhibs' verbal brickbats re CinemaScope generally and stereophonic sound in particular.

To the Theatre Owners of America board, which had met in Washington and had passed a resolution to the effect that every exhib should have the right to choose for himself what equipment he wants to use, Lichtman said:

"The resolution... is in my opinion completely proper. However, on behalf of Twentieth Century-Fox, I wish to make it clear that this corporation will also continue to exercise its own prerogative to produce and market its pictures in such a manner that will continue to serve the best interests of the public, the industry and ourselves."

On the practical side, Lichtman disclosed that 20th has asked the manufacturers and suppliers of stereophonic sound to extend long-term credit to such exhibitors (as do not have the cash to lay out for stereophonic sound).

Addressing himself to the National Allied drive-in convention in Cincinnati, which had been vocal in opposing the 20th position re sound in the ozoners, Lichtman sounded off in a different key:

"I think their attitude, hooting at Mr. Skouras, is reprehensible," he said. "Instead of applauding Mr. Skouras, the drive-in convention vilified and threatened legal action. I was similarly attacked when (over the past 30 years) I projected a new thought for the benefit of the industry as a whole. I am confident, on the basis of past experience, that all those men who vilified Mr. Skouras will eventually applaud him. I, for one, feel they owe Mr. Skouras an apology."

Lichtman added he felt the convention treated the 20th rep there—Alex Harrison—"very shabbily." He added: "This certainly is not the American way."

He told the TOA that there are now about 1,600 theatres equipped to play CinemaScope and that 100 new ones are installing it every week. 20th, he said, sympathizes with the small exhibs "whose sole opposition to stereophonic sound is the immediate, financial one."

Lichtman assured theatres 20th would intercede for them with the equipment houses to give them credit and repeated that it was the company's policy that exhibitors playing CinemaScope must make a profit since "anything short of a profit for the theatre would constitute a failure for the medium and therefore of great concern to us."

Lollier Retires

Hollywood, Feb. 9. After more than 30 years with Fox West Coast, W. H. (Bud) Lollier retired from active duty as chief of the company's real estate department. Jess Elliott will take over the realty chores.

Meanwhile Lollier will continue to handle the circuit's legislative and tax problems.

'INSIDERS' STOCK TRADINGS

Warner, List, Montague Acquisitions Spelled Out

Washington, Feb. 9.

Biggest "insider" motion picture stock purchase during the period Dec. 11 to Jan. 10 was made by Jack L. Warner, Securities and Exchange Commission discloses in its latest monthly report. He purchased 18,300 shares of WB common, to top his total to 247,299 shares. He owns another 12,750 shares in a trust account.

Other trading disclosed that Albert A. List purchased 11,796 shares of common stock in RKO Theatres. He now has 929,338. Willard W. Keith bought 500 shares of National Theatres common, which boosted his holding to 2,000. G. Rowland Collins acquired his first 100 shares of Loew's Inc. common.

Preston Davie, member of the board of Universal Pictures, sold 600 shares of the studio's common, but still retains 709. Maurice A. Silber picked up 300 shares of Stanley Warner common.

Abraham Montague, of Columbia Pictures, acquired 10,506 shares of the studio's common, which gives him a total of 16,739. Joseph A. McConville bought 5,384 Columbia common; this gave him 6,620. Robert L. Huffines, Jr., sold out his 1,000 shares of American Broadcasting-United Paramount Theatres.

Exhibs Wonder: What Motivates 20th on Sound?

A compromise CinemaScope solution for drive-ins—two-channel sound—was tested and approved by 20th-Fox last week. Tabbed generally as "too costly" by the exhibs, it also intensified speculation on the motives behind the company's grim determination to enforce its stereophonic sound dictum.

The two-channel sound system was demonstrated by National Theatre Supply at Bloomfield, N. J., to the complete satisfaction of 20th prexy Spyros F. Skouras and other 20th execs who said it resulted in binaural sound that greatly enhanced enjoyment of the show.

The system involves installing two speakers in each car. At the projector, the four magnetic CinemaScope tracks are "mixed" into two, with each fed to one of the speakers. The estimated cost, according to National Theatre Supply, of wiring a 750-car ozoner for the additional sound is \$20,000 or more. While 20th maintains it can be done cheaper in some of the more modern installations, drive-in operators and equipment dealers consider \$20,000 a most conservative estimate. Cost of the large screen must be added to the sound work.

What has many observers wondering are the real reasons behind the 20th insistence on stereo sound. They can see the merit of the argument for equipping indoor houses, but they hold this same reasoning doesn't apply to the ozoners since even 20th admits that directional sound in a car isn't practicable.

There's plenty of guessing going on why Skouras won't budge on the drive-in issue. One theory is that letting the ozoners go ahead with single-track would put 20th in a position where it couldn't refuse to service the same print to the smaller indoor houses.

Others believe that the policy is tied up the very considerable 20th commitments to equipment manufacturers. And then there are those who take the view that it's largely a personal matter, with Skouras and Al Lichtman, 20th director of distribution, unwilling to back down from a stand they have taken so decisively.

Whatever the reason—and some pretty fancy ones are currently suggested by exhibs—20th has said, and Skouras repeated again last week, that it will not license its CinemaScopes to ozoners unless they install the two-channel sound. There are at present an estimated 4,600 to 4,800 drive-ins in the U. S. Last year, they netted 20th \$8,000,000 in film rental.

The Zig Zag Course of RKO

Here are the significant dates in the RKO-Howard Hughes relationship:

May 10, 1948—Hughes buys control of the corporation from Atlas Corp., headed by Floyd Odlum, at price of \$8,825,500. Total of 929,020 shares changed hands, representing 24% of the total. Price per share was \$9.50.

Jan. 1, 1951—RKO divorcement, with Hughes deciding to remain at management helm of the picture company and trusteering his stock in the theatre outfit. Stock was split on the basis of one share in each of the two new companies for each share in the previous parent corporation.

Sept. 20, 1952—Hughes enters deal to unload his picture company stock (now totaling 1,014,000 shares) at \$7 per share. Buying group, headed by Chicago's Ralph Stolkin, presents downpayment check for \$1,250,000 to Hughes, and agrees to produce the balance on an installment basis. Syndicate subsequently fails to hand over the next payment, forfeits first payment of \$1,250,000 to Hughes, latter takes over the stock again.

Nov. 10, 1953—Hughes sells RKO Theatres stock to Albert A. List and David J. Greene. List paid \$3,372,000 in cash and handed over 198,500 shares of the picture company stock to Hughes in exchange for voting control of the circuit.

Feb. 7, 1954—Hughes (now owning 1,262,120 shares of RKO Pictures) proposes to buy out company's total assets via deal giving other stockholders \$6 per share for their holdings.

Howard Hughes' RKO Buyout Bid

Continued from page 4

benefits which outright ownership of RKO will mean to Hughes. It will preclude any other stockholder hassling in the future. And the private ownership will free Hughes and officers of RKO from the necessity of filing periodic reports on the status of the company's finances and legalities with the Securities & Exchange Commission. Such filings are required only of companies which have a public stock issue. Privacy is cherished by Hughes.

Another factor seen motivating the bid is Hughes' own personal pride. It seems clear that the multi-millionaire wants to erase from his slate any evidence showing that his business behavior has meant losses for others.

Hughes Tool is a mammoth operation, engaging in the manufacture and leasing of oil-drilling equipment, aircraft and aircraft apparatus. Alleged insiders vary on the dollar worth of this enterprise but most estimates run well over \$150,000,000. RKO lost \$10,000,000 in 1952 and, it's estimated, about \$7,000,000 in 1953.

The stockholder announcement was made in N. Y. and L. A. simultaneously Sunday night (7 and

per share on the 3,914,913 shares outstanding.)

The total price includes \$7,572,720, which covers Hughes' own stock. This obviously would revert to him along with all other assets.

Hughes communicated the proposal in a letter to the corporation. In this he directs that an RKO officer, with authority given him by the board, shall notify Hughes of acceptance of the offer by 6 p.m. on Feb. 15. Deal is then subject to an affirmative vote of a majority of the RKO stockholders, other than Hughes, by March 31.

As for the actual payment to other stockholders, Hughes states: "In order to permit each RKO stockholder (other than me) to receive promptly his pro rata portion of the \$23,489,478 which will be paid to RKO upon compliance with the terms hereof, I agree that at the said stockholders' meeting convened not later than March 30, 1954, I will vote all my stock in favor of a resolution to accomplish the following:

"RKO Pictures Corp. will, in reduction of its capital, pay \$6 in cash per share for all shares (other than the 1,262,120 shares owned by me) tendered for redemption during the 60-day period following the adoption of this resolution, or during such longer period as may be considered desirable by the company's attorneys."

Now Selling At \$2.87
That the transaction will go through without a hitch is regarded as a strong likelihood by Wall Streeters. "I don't see why anyone would turn down \$6 for a stock that only last Friday was selling at \$2.87," commented one prominent broker.

If there's a "joker" in the projected deal, Hughes and his advisors have succeeded so far in keeping it under wraps. Some trade skeptics saw as possibly meaningful a clause in the Hughes letter stipulating that the company, as he takes it over, must be free from "liens" and encumbrances. They point to RKO's bank indebtedness of several million dollars and the fact that the outfit is hardly likely to be in a position to repay this.

This was answered by banking sources, who underlined that the loans are guaranteed by Hughes personally and cannot be construed as "lien" or "encumbrance" against the corporation. The clause was inserted as a matter of legalistic routine, according to experienced money men.

Lawyer in the Act

Hollywood, Feb. 9. Beverly Hills attorney Bernard Reich warned that a Coast stockholder suit against Howard Hughes seeks recovery of \$38,000,000 and "as long as a single share of stock remains in the hands of a person other than Hughes I intend to bring Hughes to account."

Legal circles here pointed out that Hughes had set next Monday (15) as the deadline for the RKO corporation's acceptance of his buyout offer. That's the date on which Reich intends to take Hughes' deposition in the stockholder action. Conjecture is that RKO attorneys will seek to block this on the grounds that the Hughes offer paves the way for dismissal of the legal contest.

Matty Fox's Bid

Proposed deal by which Howard Hughes is aiming for 100% ownership of RKO is substantially the same type of transaction which had been offered to Hughes by Matty Fox, pard in the United Artists operation, six months ago.

Fox was a member of a syndicate offering to buy the film company's assets at the equivalent of \$6 per share. The group had raised \$8,000,000 in cash and had established bank credit in the same amount. Hughes, though, was asked to take a deferment on payment of \$8,000,000 for his block of RKO stock. Hughes was "interested" but a deal, of course, never jelled.

Fox felt, and still feels, that the company can be placed in a money-making position, partially via branching into tv at some future date.

was followed by the heaviest demand for RKO shares in history. Trading on the N. Y. Stock Exchange had to be suspended early Monday until noon in order to straighten out the extremely heavy flow of orders.

Total of 487,200 shares exchanged hands on Monday, the first block of 200,000 shares going at \$5.37 1/2. The issue closed the day at \$5.12 1/2, representing a gain of \$2.25. It closed yesterday (Tues.) at the same price.

Actually, Hughes for some time has been in the market for a complete buyout of RKO. VARIETY first broke the story on Aug. 12, 1953, at which time it was related that Hughes would offer the same \$6 per share. While he wanted RKO in its entirety, it was said then that he would accept the 90 or 95% which would give him the same rights as 100% ownership.

The deal, as now worked out, has as its basis Hughes' offer to purchase from RKO Pictures Corp. all of its assets at the \$23,489,478 price, in cash. This is equal to \$6

3-D Crowded Out of the Conversation

No Productions Pending But 12 Features Are In Release—Spec Firms' Views

What's happened to 3-D? In the midst of 20th-Fox's aggressive moves to win wide acceptance for CinemaScope and the furor over stereophonic sound, the industry has all but stopped discussing the original depth medium.

A VARIETY check of the major studios reveals that not a single one is currently making a 3-D film or do any of them contemplate putting one in the works. As of the present, there are a total of 12 films, not currently in release, capable of being projected in the 3-D process. The fact that these pictures can be shown in 3-D does not mean they will be.

Lineup of available 3-D product not yet in release is as follows: Warner Bros. (2), "Phantom of the Rue Morgue" and "Dial M for Murder"; RKO (3), "French Line," "Son of Sinbad," and "Dangerous Mission"; United Artists (3), "Camel's West," "The Diamond," and "Ring Around Saturn"; Universal (2), "Creature From Black Lagoon" and "Tarza, Son of Cochise"; Columbia (1), "Mad Magician," and Paramount (1), "Money From Home." Par. Col. and U. have indicated that their films will be available in both versions. RKO is trade-showing "Dangerous Mission" in 2-D and will probably give exhibitors a choice on the other two. Warners has set no policy as yet on its productions.

Spec Co. Slants

Despite the downbeat attitude of the production companies, the spec manufacturers feel the medium remains a potent tool for specific types of yarns. They acknowledge that the novelty has worn off but point out that the same thing applies to widescreen projection generally. They stress, however, that new techniques have an important place in the industry for particular types of pictures to give them an extra measure of attractiveness which will bring about more than normal excitement in the presentations. The 3-D proponents cite the tremendous financial stake in the medium, with approximately 4,500 theatres equipped to project the deepies.

They use as an argument a statement made by Herbert Barnett, president of the Society of Motion Picture and Television Engineers. Said Barnett: "By drawing on technical sources long waiting to be used the industry has brought about a reawakening which shows promise of restoring motion pictures to an important economic position. The new techniques—3-D, widescreen, light surround and stereophonic sound—are fruits of years of research and huge financial investments and no industry on earth is rich enough to waste them on selling otherwise unsalable merchandise."

The Polaroid Co., for example, feels both in and out of the industry crisis. It points out that it does not produce pictures, but it emphasizes that "the creative and dramatic uses of this third dimension, depth, to create the illusion of reality" is a potential tool in the hands of the picture makers and it is up to Hollywood to make proper use of it. The company stresses that it is continuing to make improvements and cites its single-strip Vectograph system.

LAB WORKERS FAVE COLOR: GREEN STUFF

With the increasing swing towards color, laboratory technicians in N. Y. are pressing for a reevaluation of earnings.

IATSE Laboratory Technicians Local No. 802 some time ago asked for the appointment of a laboratory workers' committee to watch operations in each plant. This was nixed by the labs, however, since most of them didn't care for this type of inspection by men working in competitive outfits.

One or two of the labs actually have raised rates on certain color operations. Labs argue that the color work if anything is less demanding than black-and-white work. Union maintains that this isn't so.

REVISE ST. PAUL'S REP

Downtown Holdovers Have Grown Fairly Commonplace

Minneapolis, Feb. 9. The other Twin City, St. Paul, used to be considered a poor film town where holdovers were conspicuous by their absence. But it has taken these tv times—likewise, undoubtedly, 3-D, CinemaScope, wide screens and outstanding product—to reverse the condition.

As a matter of fact, downtown St. Paul theatres now are enjoying their greatest boom, despite the fact that this area is supposed to be suffering a mild business recession. Also, there's a full quota of loop first-run houses with the reopening of two that had been shuttered a couple of years, making a total of six.

During the past year St. Paul grosses for a number of pictures have hit record-breaking levels and there have been more and longer holdovers than at any other time in the city's history.

An all-time long-run record has been established by "The Robe" which is in its 13th week at the World.

Both "Knights of the Round Table" and "Beneath the 12-Mile Reef" went into their third week at the large-seaters Paramount and RKO-Orpheum.

A number of other pictures have recently chalked up runs of from two to five weeks.

'54 Seen Crucial Year For Arg. Film Prods. With Flood of Yank Pix

Buenos Aires, Feb. 2.

Activity is intense at film studios here, as various units struggle to complete current productions before the customary summer hiatus in February. All are eager to produce something which might win acclaim at the forthcoming Mar del Plata Film Festival.

There is something feverish about this year's production plans because the producers are apprehensive for the future, knowing the government has promised American film distributors relaxation of import restrictions. Hence, they are ready to oppose any slackening of the protectionist policies. However, they recognize that 1954 will be a crucial year for them and that they must crash international markets and increase earnings if they are to survive. The alternative is to make very low budget pictures for the domestic market only.

Great stress is being laid on the need to make tints for the international market and there is also vague talk of producing widescreen material. Production of color pix is somewhat hampered by the climate because the special lighting required makes the atmosphere altogether intolerable. Hence, producers here will use the Italian Ferranacolor stock mainly on pix calling for 90% exterior shots.

The raw stock problem is still producers' biggest snag. They are the prey of dishonest black-marketeers and recently one studio has had to undertake costly retakes of whole sequences because the stock was of such poor quality nothing registered on the celluloid.

Altogether 40 pictures are planned or already started for this year. This makes it look this will be a record production year.

Col Skeds CinemaScope For Half of '54 Slate

Hollywood, Feb. 9.

Columbia is hopping aboard the CinemaScope bandwagon, with at least half its 1954 program slated for production in that medium. Every story property will be closely inspected to determine its suitability for the anamorphic process.

Definitely set for CinemaScope thus far are "The Pleasure Is All Mine," "Speak to Me of Love," "West Point," "Joseph and His Brethren," "My Sister Eileen," "Pal Joey," "River of the Sun" and "Richard the Lion Hearted."

RADIO CITY BOOKINGS

'Trailer' and 'Rapsody' - Then 'Rose Marie' for Easter

The Radio City Music Hall has lined up product, which will carry it through until spring, with opening dates more or less set for the next three pictures. Current run of "Knights of Round Table," initial CinemaScope pic, is now scheduled to wind up next week, with "Long, Long Trailer," another Metro film, to come in Feb. 18. After that "Rapsody" is scheduled.

It is estimated that these two films will carry the Hall through until the Easter pic opens a week or two before April 18 (Easter Sunday). "Rose Marie," the second Metro CinemaScope, has been picked as the Easter production.

Driveins Send 'Sound' Protest To Skouras

Cincinnati, Feb. 9.

The Allied-sponsored convention of Drivein Theatre Operators at the Netherlands-Plaza Hotel last week came to a dramatic climax when Alex Harrison of 20th Century-Fox's home office took the platform. An unscheduled debate followed with Abram F. Myers, Allied counsel. When this subsided, president Wilbur Snaper declared "we shall now go back to a conducted meeting."

Representatives of some 500 outdoor film theatres expressed opposition to being "forced" to buy equipment for stereophonic sound as a prerequisite to getting CinemaScope releases. Charges were heard that 20th Century-Fox had a "monopoly."

Group dispatched a telegram to Spyros Skouras, head of 20th, protesting "obstinate and arbitrary stand" which confronted film parks with prospective outlay of \$5,000 to \$8,000 for "equipment which is not necessary."

Operators contended that drive-ins cannot "plough up their grounds" for speakers which can be installed at much less expense in indoor theatres, and that "several speakers going into each automobile would not be satisfactory."

Ben Marcus of Milwaukee, asserted that "Skouras could have made himself the saviour of our industry and the hope of every exhibitor, but our hopes were shattered by his subsequent demands." Skouras, said Myers, "is holding tight to his conditions and exhibitors will have to buy the complete ball of wax to show future-made 20th pictures."

Myers Rips Into 20th & Metro For Stand on C'Scope Criteria

5TH HOUSE RELIGHTS

Break From Projectionist's Union Credited For Aster, Minneapolis

Minneapolis, Feb. 9.

Another Minneapolis shuttered theatre, the 800-seat loop Aster, is reopening. This will bring to five the total recent relighting of houses that had been considered tv casualties.

United Paramount's decision to reopen the Aster was contingent upon making a satisfactory deal with the projectionists' union and this has just been accomplished. Theatre's policy will be twin bills of last runs at low admission.

Aster is owned by Bennie Berger, but the Paramount circuit's lease has several years to run. Chain sold the lease three years ago to an independent group, but had it tossed back 12 months later when the lessees became insolvent due, it was stated, to excessive booth operation costs.

Television Revenues Too Meagre, Goldwyn Reissues Will Hit Theatre Re-Runs

Initial program of eight old Samuel Goldwyn releases has been selected for reissue via states rights distributors across the country. Mrs. Frances Goldwyn, the producer's wife, holds deed to total of about 40 such dated features, and is understood to be selecting others from this total for the rerun market.

At first, Mrs. Goldwyn had considered licensing the vintage product to telecasters. However, the revenue potential proved substantially less than expected and the idea was dropped for the time being. Presumably a deal with tv interests will be mulled again after the reissue market is exhausted.

The first eight to make the theatrical rounds again date back more than 15 years. They are to be sold in packages of two, as follows: "Dead End" and "The Westerner"; "Adventures of Marco Polo" and "Nana"; "Come and Get It" and "Barbary Coast"; "Kid from Spain" and "Cowboy and the Lady."

Films were gifted to Mrs. Goldwyn by her husband on the occasion of their 25th wedding anniversary last year.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (9)

1953-54		Weekly Vol. in 100s		Weekly		Weekly		Tues.		Net	
High	Low			High	Low	Close		Close		Change	for week
17 1/2	12 5/8	Am Br-Par Th	164	15 1/2	15 1/8	15 1/8	15 1/8	15 1/8	15 1/8	+	5/8
50 1/2	38 3/4	CBS, "A"	79	44 1/2	41 1/8	44 1/8	44 1/8	44 1/8	44 1/8	+	2 3/8
50 1/2	38 1/2	CBS, "B"	57	44 1/2	41 1/8	44 1/8	44 1/8	44 1/8	44 1/8	+	3
22 1/4	11 5/8	Col. Pic.	45	20 3/4	20 3/8	20 3/8	20 3/8	20 3/8	20 3/8	-	1/8
12 1/2	7 7/8	Decca	201	10 1/4	9 7/8	10	10	10	10	-	1/8
51 1/2	41 5/8	Eastman Kdk.	275	51 1/2	50 1/4	51 1/2	51 1/2	51 1/2	51 1/2	+	1
14 1/2	10 5/8	Loew's	368	14 1/2	13 3/8	13 3/8	13 3/8	13 3/8	13 3/8	-	1/8
7 3/4	4 1/2	Nat. Thea.	153	7	6 3/4	6 3/4	6 3/4	6 3/4	6 3/4	+	1/8
30 1/2	24 1/2	Paramount	58	28	27	27 1/2	27 1/2	27 1/2	27 1/2	+	3/8
36 1/2	26 5/8	Philco	80	29 3/4	28 5/8	29 1/4	29 1/4	29 1/4	29 1/4	+	1/4
29 1/2	21	RCA	497	26 3/4	25 1/4	25 1/4	25 1/4	25 1/4	25 1/4	-	1/2
5 1/2	2 5/8	RKO Picts.	5644	5 1/2	2 7/8	5 1/2	5 1/2	5 1/2	5 1/2	+	2
5 1/2	3 1/4	RKO Thea.	194	5	4 7/8	4 7/8	4 7/8	4 7/8	4 7/8	+	1/8
4 1/4	2 3/4	Republic	43	3 3/4	3 1/8	3 1/8	3 1/8	3 1/8	3 1/8	+	1/8
11 1/2	9 3/4	Rep. pfd.	8	10 7/8	10 5/8	10 5/8	10 5/8	10 5/8	10 5/8	+	1/2
12 1/2	8 3/4	Stanley War.	347	12 1/2	11 7/8	12 1/2	12 1/2	12 1/2	12 1/2	+	1/2
22 1/4	13 1/2	20th-Fox	203	21	20	20 1/2	20 1/2	20 1/2	20 1/2	+	3/8
20 1/4	14	Univ. Pict.	20	19 3/4	19 1/2	19 1/2	19 1/2	19 1/2	19 1/2	-	1/4
69	61	Univ. pfd.	41	69	68 1/2	68 1/2	68 1/2	68 1/2	68 1/2	+	3/4
17 1/2	11 1/2	Warner Bros.	42	14 1/4	14	14	14	14	14	-	1/4
84	62 1/2	Zenith	17	66 1/4	65 1/8	65 1/8	65 1/8	65 1/8	65 1/8	-	1/4

American Stock Exchange

6	2 1/2	Allied Artists	21	4 3/4	4 3/4	4 3/4	4 3/4	4 3/4	4 3/4	-	1/8
17 1/4	8 1/2	Du Mont	103	10 1/2	10	10 1/2	10 1/2	10 1/2	10 1/2	-	1/4
17 1/4	13 1/2	Technicolor	3.75	13	12 1/4	13	13	13	13	-	1/4
3 1/2	2 3/4	Trans-Lux	4	3 1/2	2 7/8	3 1/2	3 1/2	3 1/2	3 1/2	+	1/8

Over-the-Counter Securities

	Bid	Ask		Bid	Ask
Capitol Records	9 1/2	10 1/4	Cineama	17 1/2	18 1/2
Cineamape Industries	2 1/2	3 1/8	Color Corp. of Amer.	5 1/2	6 1/2
Polaroid	58	58	U. A. Theatres	11 1/4	12 1/4
U. A. Theatres	11 1/4	12 1/4	Walt Disney	9 1/2	10 1/2
Walt Disney	9 1/2	10 1/2			

* Actual Volume. (Quotations furnished by Dreyfus & Co.)

Exhibits with CinemaScope equipment who think that each wide-screen picture solves their booking problem from four to 12 weeks "are due for a rude awakening," according to Allied States Assn. board chairman Abram F. Myers. The exhibit leader maintains that once the novelty of CinemaScope wears off "the public will pick and choose among pictures in that medium just as it does with conventional pictures."

He notes that the grosses on 20th-Fox's subsequent C'Scope releases, "which do not compare with 'The Robe' in quality, are on a gradually descending scale." And what will happen, asks Myers, when first runs again become normal—"where are they going to find replacements for the pictures that will hold up for only one or two weeks?"

Myers' comments are contained in a voluminous annual report of Allied's activities during the past year. In a comprehensive analysis of industry problems, particularly as they affect exhibitors, he singles out 20th-Fox and prexy Spyros P. Skouras for a blistering attack relating to the company's policy in the release of CinemaScope pictures.

CinemaScope, he maintains, has "served to make critical the already serious film shortage, and this starving of the market has played into the hands of the film companies in their determination to exact still more onerous terms and conditions for such films as are available." He says the action of 20th in withholding pix from indie sub-runs and smalltown theatres "is calamitous," and he accuses the company of attempting "to make the disaster complete by seeking to persuade supposedly competing film companies not only to produce in the CinemaScope medium but also to restrict the licensing of their films to theatres having complete stereophonic installations."

He asserts that 20th "is making headway with its design," since Metro has ignored frequent Allied inquiries as to whether "Knights of the Round Table" would be made available with conventional single-track sound. In this connection, Myers said the first inquiry was made to Metro in October and brought the reply that M-G had set no specific policy since it had no CinemaScope pictures. Myers notes that although "Knights" is currently in release, Metro "still professes not to have an answer to our question." M-G's attitude, says Myers, "forces many exhibitors who have admired and patronized Metro for many years to the unhappy conclusion that it is going to celebrate its 30th anniversary by dissipating the good will it has built up as the friendly company."

As for Skouras, Myers says "he has made it plain that he will employ every procurable means to punish, undermine, embarrass and harass all who oppose his 'all or nothing' policy." The Allied leader stresses that there can be "no legitimate criticism of any exhibitor for installing stereophonic sound if he can afford and feels that it will enhance the entertainment offered his patrons." However, he maintains, that Allied's efforts have been directed "against the policy of one company, which may develop into a conspiracy with others, to force exhibitors to install equipment and otherwise operate their theatres as dictated by the film companies."

Covering other aspects of industry problems, Myers condemned efforts to alter the Sherman antitrust act. Any threat to the act, he said, is of deep concern to indie exhibitors. He charges that the Attorney General has appointed a committee of lawyers "heavily weighted in favor of big business to recommend amendments to the antitrust laws."

Myers terms the results of the Senate Small Business Committee hearings a "fiasco," and also slaps the Antitrust Division of the Dept. of Justice for "apparent bias in favor of the film companies."

Alliance Theatre, Corp. of Chicago has issued courtesy and service manual, full of "do's" and "don'ts" for cashiers, doormen, ushers and vending attendants.

Westerns Top B.O. in Key Aussie Industrial Spots; Other Pix Fall Flat

Sydney, Feb. 2.

Aussie exhibitors in the tough local spots say that their top box-office pix are Hollywood's ridin'-shootin'-fightin' films. These cinemamen give the thumbs-down sign to love 'epics and 'message' fare when buying product from the distributors here. Those Hollywood outdoor and western pix cost only a nominal rental Down Under, but their b.o. draw is tops.

In Cairns, a far northern Queensland key town-populated by rough-and-ready workers engaged in the canefields, patrons will only buy action fare with the Hollywood tag. The tougher the picture the better they like it. Give them sentimental stuff and they hand the pic a real heckling and pass the word around among their friends so quickly that the theatre plays only to the ushers on the second night. This not only happens in Cairns but right through other like areas.

The late Charles Munro built up a huge cinema chain and a major fortune in the Queensland zone via keen buying of the so-called tough Hollywood product. Munro's successors, headed by son-in-law Tim Osborne, will follow the same blueprint.

At Thursday Island, hub of the Aussie pearling industry, action pix—the tougher the better—respectively of vintage, spell boxoffice. Anything else results in bad biz. Roy Rogers and Gene Autry are tops with the folks there. Even an old Tom Mix pic will pack the house. Love stuff or sophisticated comedy prompts patrons to leave the theatre en-masse. The story is told in T.I. of a native who offered the theatre management \$4 for a poster showing Roy Rogers with two guns in his hand.

In key Aussie industrial communities, it's the same story, according to exhibs finger-pulsing the local payee. Highclass fare which pulls socko carriage trade in city spots is a b.o. zero in these spots, which also takes in country centers where they still take their fare in the raw.

'Robe' Biz Soars After Admish Slash in Rome; 100G Gross in 23 Days

Rome, Feb. 2.

While the Titano production, "Bread, Love and Fantasy," continues to lead the cinema boxoffice here, 20th-Fox CinemaScope, "The Robe," is making a very strong comeback for first place. Upeat started after admission prices were cut two weeks ago from \$1.60 to \$1.

While doing only around \$900 daily over a month ago, "Robe" daily gross climbed to \$1,077 late in December and on January 25 it hit \$1,430 per day. In 23 days, the C'Scoper at the 2,000-seat Capitol alone has grossed almost \$100,000.

"Fantasy," which stars Gina Lollobrigida and Vittorio De Sica, continues to be the top b.o. film in Italy. It premed Dec. 23 in 12 major Italian cities and has broken all boxoffice records. In 34 days at the Barberini and 23 days at the Metropolitan here, the pic has registered over \$94,000. Comparably impressive returns have been recorded in other cities.

Other films doing well in Rome are the United Artists thriller, "Homicide Squad." Playing the 2,000-seat Metropolitan, in five days it did \$12,393. "Julius Caesar" (M-G) has been running for the past 10 days at the small Ariston (600-seater) and Fiamma (880-seater). It has grossed \$21,554 in that time.

Universal's "Mississippi Gambler" is doing about as big biz here as in the U. S. It grossed \$18,296 in its first five days in four Rome theatres.

1st Mex Tinter in Work

Mexico City, Feb. 2.

Mexico's first feature tinter, "With the Devil in the Body" is in work at the Azteca studios here. Raul de Anda and Luis Aguilar are producing. Pic stars Aguilar, Domingo Soler and Linda Cristal, Argentinian actress.

De Anda and Aguilar plan to produce two other color pix in the near future.

Roy Rogers' Glasgow Debut Full Sellout

Glasgow, Feb. 2.

The Roy Rogers' western show, making its Great Britain bow at the Empire vaude house here, will play to SRO biz during the week of Feb. 15. Similar conditions are likely to apply at the Empire Theatre, Edinburgh, the week of Feb. 22.

Long lines of mothers lined up for tickets here, and within two days all circle and balcony seats were sold. Prices are hyped by 50% for the week, maximum being \$1 instead of the normal 75c. Jive element in audiences caused heavy demand on first performance. The 41-year-old cowboy star and his unit arrive by plane Feb. 7.

French Pix Prod. Hit Par in '53

Paris, Feb. 2.

French film production hit par last year, as figures show that 114 films, either completely French or on a co-production basis, were finished or begun in 1953. This is a healthy score for Gallic production.

There were 67 completely French productions; 38 Franco-Italian pix with 19 made entirely in France, two partially made in France and 17 made entirely in Italy; five Franco-Spanish productions; one Franco-German pic made in France; one Franco-Anglo film made entirely in England; one Franco-American film made in France; and one Franco-Mexican pic made partly here.

Of the above production total, 30 films were tinters which is a big rise for the color process here. There were 13 pix in Gevacolor, nine in Eastmancolor, four in the Italo Ferranicolor, one in Technicolor, one in Dicolor and two in Kodachrome.

Three full-length documentaries were made, all on exploration, and one full-length montage film on the Indo-Chinese situation. Out of this number, the French made an impressive show on world film festivals and topped a great number of top kudos in comparison to production capacity here. They topped 13 prizes for full-length pix and the same number for short subjects. They were entered in six international fetes and also scored on special type kudos.

Drama in Brit. Church; 3 Film Players in Cast

London, Feb. 9.

A dramatization of Alan Paton's "Cry the Beloved Country," with three members of the original film version in the cast, is currently being played for a short season at the church of St. Martin-in-the-Fields, Trafalgar Square. The entire pro company is working at Equity's minimum rates and the production budget of \$1,400 is being met by the church. No charge is being made for admission, but audiences are invited to contribute to a collection in an endeavor to defray part of the cost.

The stage adaptation by Felicia Komal, in collaboration with Josephine Douglas, who also directed, follows the main theme of the novel and film, and uses two narrators, one white and one colored, to fill in story gaps and maintain a continuity link. The treatment is necessarily episodic, but retains the powerful dramatic situations which were the essence of the novel. It is staged as a three-act with a prolog preceding each act and is being played through without intermission.

Charles Carson is the only member of the cast repeating his original film role as the white farmer whose son was murdered by a colored boy. Edric Connor and Lionel Nkane, who were also in the film, take fresh parts.

A single, all-purpose utility set is intelligently used with sharp lighting effects.

Dunlap Quits M-G Arg. Post

Buenos Aires, Feb. 2.

Stuart B. Dunlap, for over 17 years Metro's chief executive in Argentina, will be retiring March 20, to live in California, after 28 years spent outside his native U. S. His last chore here will be to attend the forthcoming International Film Festival in Mar del Plata, and also preside over a party which the American distributors will throw for the Argentine organizers and their official guests.

Robert L. Graham, Paramount's local manager, is slated to take over Dunlap's mantle as dean of the American distributors and president of their association.

Jap Money Controls May Hobble Foreign Concert Artist Touring in 1954

Tokyo, Feb. 2.

Japanese longhairs will not get the same array of foreign talent in '54 as in '53, unless government controls on expenditure of foreign coin are relaxed. A VARIETY poll of organizations which usually sponsor tours of foreign artists reveals that plans are nebulous for 1954, with no talent booked of the stature of last year's visitors, such as violinist Isaac Stern, ballerinas Alexandra Danilova and Nora Kaye, pianists Solomon and Walter Gieseking or singer Marian Anderson.

Japan Broadcasting Corp. (NHK) has booked only two attractions so far. They are the Budapest String Quartet, which returns in February for its second visit to Japan, and Austrian conductor Herbert von Karajan, who will lead the NHK orchestra in a series of concerts in April.

Mainichi Newspaper, which brought in some of 1953's top talent, so far has booked only two artists, French pianist Germaine Leroux, who arrived this week for a month of recitals in the larger cities, and German pianist Wilhelm Backhaus, who arrives in April.

Asahi Newspaper, another importer of longhair performers, will sponsor a tour of the De Paul Infantry Choir, U. S. Negro vocal group. The choristers open in Tokyo Jan. 25 and do some concerts in other large cities.

Yomiuri Newspaper, third of the Big Three triumvirate of daily newspapers in Japan, told VARIETY it had plans for 1954. Last year it stuck pretty much to importation of athletes such as the All Stars baseball team, but also brought in several longhair names.

NEGRO EX-GI CHORUS IN SOCK JAPAN TEEOFF

Tokyo, Feb. 2.

The De Paul Infantry Chorus opened its 21-concert tour of Japan here last week with an SRO performance at Hibiy Hall. The 30-voice Negro troupe is sponsored in Japan by Asahi Newspaper, in arrangement with A. Strok. After six Tokyo appearances the group goes to Osaka, Nagoya, Fukuoka, Sendai and other large cities for a series of one-night stands before returning to the U. S. end of February.

Press notices were raves, with soloists Luther Saxon and George Marshall getting heavy mitting from audiences. Three different programs are presented alternately, with each including folksongs from around the world, Bach chorales, World War II songs, music by contemporary composers and the inevitable Negro spirituals and work songs.

BOT Sees Rank Cinema Bookings Via CMA Okay

London, Feb. 2.

The J. Arthur Rank Organization has not contravened the Films Act by booking pix for both their circuits (Odeon and Gaumont British) through a single agency, CMA. This was the ruling of Board of Trade proxy Peter Thorneycroft in reply to questions from the Labor opposition in the House of Commons.

Stephen Swinger suggested to the BOT proxy that he should get some independent person to investigate the situation "instead of always taking his information from the very people against whom the accusation was made."

State Fund to Assist Austrian Pix Prods. Looms in Current Crisis

Vienna, Feb. 9.

Actors, Musicians Win Fight Vs. 3 Mex Stas.

Mexico City, Feb. 2.

Players, performers and musicians, members of the national actors and musicians unions, with strike threats this month, won their fight against local radio stations XEW and XEQ and tele station XEW-TV for stations' permanent staff status and a pay hike. These are Emilio Azcarraga syndicate operations.

Unionists and the stations pacted near the deadline for the strike set for Jan. 21. Players, performers and musicians won a 10%-35% pay tilt and guarantee that senior staff members will always have top preference in the choosing of program personnel.

Munich Carnival Time Sloughs Pix

Munich, Feb. 2.

One of the longest carnivals in history is milking the West German cinema biz. This city, capital of Faschings-loving Bavaria and the top amusement and tourists center of the country, for example is gearing itself for the highlights of the "narrische zeit" (folly season) which began Jan. 9 and runs to March 3.

This eight-week period is dreaded by local exhibs; since it's probably the year's worst. The Fasching got off to a slow start, but now there is hardly an evening without several major events. Every organization and group, all the professional associations, the trade unions, newspapers, clubs and all niteries are staging their own dances and masquerades. A real "Munchner" simply doesn't find time to go to the cinema. Apart from the time angle, his financial situation is bad for film entertainment.

Most distribs shy away from releasing top product during Faschings time.

Among the 1954 Fasching victims here are the German version of "Moon Is Blue" (UA) with only 16 days at the arty Film-Casino, "Lili" (M-G), "The Man Between" (UA) and a string of German pix. They all failed to round out their third stanzas in their preem houses. Only victor was "Lucretia Borgia," which ran over three weeks in two big theatres.

However, German firms made good use of the Fasching publicity-wise. Gloria films feted 400 film people Jan. 16. Three top magazines and all the newspapers covered the ball extensively. The rival Herzog Films organized a "Star Parade" as climax of the traditional "Chrysanthemen" Charity Ball. Both times many German stars appeared and the ballrooms were besieged by fans.

On-Spot Pix Censoring Starts in Mex Studios

Mexico City, Feb. 2.

On the spot during production film censoring has started here. The Ministry of Public Education has told the Mexico Producers Assn. that it will assign an inspector to view pix in the making at studios and on other locations in order to nip anything from being lensed which "can harm the public's culture." Inspectors are to specially watch out for costume and reference to Mexican history and customs.

Differing from the usual official custom of making film people and other amusement biz impresarios pay these inspectors, the ministry is to foot the bill for these inspectors.

Chile Radio Back

Santiago, Feb. 2.

Radio Chilena, formerly owned by W. R. Grace & Co., is back on the air after six-months' silence, under auspices of the Cardinal Caro Foundation, Catholic institution.

Raul Aicardi, wellknown radio writer, is program director.

Current crisis and black outlook for 1954 Austrian film production have resulted in industry-government meetings to again explore possibilities of some form of state fund to underwrite producers. Such a project has repeatedly been proposed in Vienna, but until now industry has staggered along on its own at a pace of 13 to 23 full-length pix a year. But lack of local credit or private capital for films has made the native industry wholly dependent on West German distribs for production financing. Now the Germans, mostly with sizeable studio investments of their own to worry about, are less and less anxious to spend their money in Austria despite substantially lower shooting costs here.

As of Feb. 1 only one Austrian studio (the Russian operated Rosenhugel) had any definite film on shooting schedule. And the Wien Film combo which controls all west zone studios reported no definite commitments whatever for the current year. Russians are finishing a picture based on life of old-time Vienna comedian Alexander Girardi and are planning a "progressive" version of Mozart's "Don Giovanni." Their work is financed from Kremlin sources without reference to commercial income. With one exception (indie Mort Briskin) U. S. producers have shown no interest in Austrian studios despite shooting costs 50% less than on the Coast. It is known that informal meetings have been held in last few days with reps from Commerce Ministry, studio ops and producers as well as labor unions participating. Also known that both the banks and government are reluctant to ante up a production fund after sad experiences in the past. The government produced pic, "April," 2,000 costing some \$400,000 and a worldwide floppo since its 1952 release, is a case in point.

Austria's 1952 production was 23 full-length pix; this fell in 1953 to 13. This is, incidentally the total number allowed into West Germany under Austro-German exchange agreement. A side result of this situation has been mass migration of Austrian acting, directing and technical talent to the Reich. Salaries there run about the same in D-marks as they do here in schillings or six times better, and so far Germans have not discriminated against foreign talent.

U. S. distribs here fear this crisis may add impetus to a desire long dormant in some branches of Austrian government to institute a film import quota system directed against American product and designed to create artificial playing time for Austrian features.

Lop Off Whole Staff Of 'Voice of Argentina'; Plan Appeal to Peron

Montevideo, Feb. 2.

The axe fell this morn. on the entire personnel of S.I.R.A., the official "Voice of Argentina" short-wave broadcasting service, which latterly operated under the Ministry of Foreign Affairs in Buenos Aires.

All members of the staff, numbering several hundred, were dismissed without an hour's notice, severance pay, annual bonuses, or other compensation, beyond their regular wage for December, 1953.

The staff, which mostly included foreign translators, announcers and technicians, plans making an appeal to Pres. Peron, in view of the hardship entailed in facing unemployment on the first day of the year, after three or more years of exacting work.

Discontinuance of the Argentine shortwave broadcasts is only part of the elaborate reorientation of the Peronist propaganda line, following the switch towards amity with the U. S. resulting from Dr. Milton Eisenhower's visit.

At the final sessions of Argentine Congress last year a State-drafted law was passed which regulates commercial radio and video services. These may remain under the control of the Ministry of Communications, as far as general supervision is concerned.

Record Cold Weather Freezes Up Most Paris Show Biz; Sock Hits Okay

Paris, Feb. 9.

The mercury nosedive which has put the freeze on Paris for over a week now is also beginning to cut into show biz receipts here. This is one of the worst cold waves in the last 10 years with the temperature staying well below zero on some days. Legit-wise, the top hits are getting out the frozen denizens, but the medium entries are playing, to virtually empty houses. Hence, it is tough launching the new batch of legit entries. Music halls and cabarets are taking a beating, with big gaps prevalent in most spots. First-run theatres are also affected, although nabe houses have shown a rise in biz.

Directors are taking this hard because this is a slow time of year anyway. This final cut making it seem disastrous. Folies-Bergere and Casino De Paris trade also is off. Legit hits like "The Lark" at the Montparnasse, "Kean" at Sarah Bernhardt, Pirandello's "La Volupte De L'Honneur" at the St. Georges, the Jean-Louis Barrault rep shows and the more pop boulevard offerings are doing top trade. But the ordinary plays and many of the state-subsidized houses are taking a beating.

Hard hit has been the nether side of show biz, with sidewalk buskers having horns freeze to their lips. Their clientele is not spending much time on the sidewalks these days. The dames of the sidewalk are still sticking stoutly to their jobs.

Two New Musical Hits
Three of the week's arrivals got a lukewarm welcome: Frederic Dard's adaptation of the Guy de Maupassant novel, "Bel-Ami," opening at the Renaissance Feb. 1, was generally dismissed by the critics as a static, tableau version of the famous original, handsomely staged and costumed but lacking in life.

Jean-Louis Barrault's studio project, Petit Theatre Marigny, got off on a wrong foot (4) with a dull, muddled philosophical drama, "Evening of Proverbs," by Georges Schehadé. Marcel Aymé's new comedy, "Four Truths," at the Atelier, a farce about a physician who injects his family with a truth drug to discover whether his wife is unfaithful, is in need of some dramatic injections, though the author's name may keep the play on the boards for balance of the season.

Two new musicals cheered both critics and paying customers, making them forget frosty nights, and both look set to build into longrun hits. First is the new Francis Lopez-Raymond Vincé show, "To Jamaica," a pleasant and tuneful escape to the tropics, at the Porte Saint-Martin. Second is the Mitty Goldin production of the Jean Valmy-Marc Calé operetta, "Songs of Bililitis," with score by Joseph Kosma, at the Capucines. Tasterfully mounted, slightly risqué and containing a chorus of outstanding lookers and pretty music, "Bililitis" is certain of strong patronage.

'No Pix' Kids Pose Social Problem, Sez Scot Exhib

Glasgow, Feb. 2.

Critics of the cinema as a bad influence on juvenile audiences were answered by George Singleton, a leading Scot exhibitor, who told a gathering here that the influence of films had given happiness to countless millions.

People, he said, had seen on the screen a standard of living they had never experienced or known, and they gave ideas in dress and other matters not criminal even to the dullest imagination. In certain city areas, it was better for the children to be inside a cinema than walking the streets.

If they stopped children from attending the cinema, particularly in working-class areas, they would have to find an alternative interest. Otherwise, they would have a far greater social problem than at present on their hands.

Exhib. said the real trouble was that parents send their children to the film theatre to get rid of them for a couple of hours. In other words, they were passing them over to the cinema management to take care of them. Children came week after week whether they were bored with the films or not.

'53 Paris Legit Winners

Paris, Feb. 2.

Winners in Paris legit gross stakes for 1953:

"Flowering Path" (390 performances), Raymond Vincé-Francis Lopez operetta, starring Georges Guetary and pop pix comic Bourvil, at the ABC Theatre, \$696,525.

"Dazzling Hour" (295 performances), Italian sex comedy adapted by Henri Jeanson, at Antoine, \$454,875.

"Late M. Marcy," light comedy spoofing of spiritualism, \$366,407, for 372 performances, at Porte Saint-Martin.

"Dial M for Murder" (243 performances), at Ambassadeurs-Henri Bernstein, \$274,285.

"What Wonderful Revels," (199 performances), miniature musical revue of "Hellzapoppin" design, at Daunou, \$184,980.

"13 at Table" (251 performances), Marc Sauvaion comedy, at Capucines, \$149,498.

"Seven Year Itch" (90 performances), at Edouard VII, \$64,400.

Arg. Cinema B.O. Continues High

Buenos Aires, Feb. 2.

Cinema biz has held strong during the December-January period. "King Solomon's Mines" (M-G) broke all records at the Opera, Premier and Roca theatres when released day Dec. 25, and in the first nine weeks the picture grossed \$83,295. "The Blue Veil" (RKO) held for three weeks at the Gran Rex, and grossed \$39,491.

"On the Riviera" (20th) took second place in the boxoffice stakes for December-January, holding five weeks at the Ocean for a gross of \$69,437. Third place went, to "Tea for Two" (WB), which did \$633,963 in five weeks at the same house. An Italian picture, "Altri Tempi" (Italsud) at the Ambassadeur, was the most discussed picture of the period. It held for eight weeks, doing \$58,960 in the first six.

On the appeal of Alec Guinness (U) "The Lavender Hill Mob" has done sock business at the Ideal, and is now past its fifth week. The first week's gross was \$15,076. A Spanish tinter, "Violeta Imperiales" (Suevia Films), which had a good first-run at the Ocean last September, has been reissued at the small central Radar Theatre.

U.S. BALLET TROUPE SCORES HIT IN MADRID

Madrid, Feb. 2.

An American ballet troupe, Les Ballet de la Ville des Anges, from Los Angeles, has won kudos here. David Lichine, Tatiana Riabouchinskaya, Oleg Tupine, Natalie Clare, Wilda Taylor and baby ballerina Mary Gelder have become popular in Madrid in a few days after their presentation at the Teatro Alvarez Quintero, booked by impresario Conrado Blanco. Troupe has been doing SRO biz at this 1,500-seat house.

Repertory is new, scenery and costumes are on deluxe and in good taste. Principals and corps de ballet dance well and in earnest, and the Madrilenos are agreeably surprised at seeing such a small ballet company presenting so many interesting and new works.

Plaudits of crit also go to maestro Pierre Kolpikoff and pianist Andre Brun.

ABPC Iterim 7½ Melon

London, Feb. 2.

Associated British Picture Corp. again has declared an interim dividend of 7½%, less tax, on the common stock for the year ending next March 31. The distribution will be made as of Feb. 20.

In recent years, the ABPC divvy has been 20%, and the financial district anticipates this level will be maintained in the current year.

Edith Piaf Show Tours Key, Swiss Italian Cities

Rome, Feb. 2.

French songstress Edith Piaf wound up a five-day personal appearance stint at the Nuovo Theatre in Milan Sunday (31) and is now headed for a brief concert tour in Switzerland. Chantouze returns to Italy this weekend to do a national tour of the leading cities and concludes her trek with a five-day show here from Feb. 10-14.

Piaf's show in addition to herself features husband, George Pills, who accompanies her on the piano, a 14-piece band and a choral group.

Brit. Pix Grosses Dip Further In Third Quarter

London, Feb. 2.

The government is continually providing the British film industry with fresh ammunition in support of its own claim for relief from the admission tax. Latest Board of Trade returns show a further decline in admissions and gross receipts in the third quarter of 1953. From June 28 to Sept. 26 last, the total number of admissions at 326,722,000 were 2.5% down compared to the corresponding quarter of 1952.

During the quarter, gross boxoffice takings dipped by 1.4% to \$77,252,000. Admission tax accounted for \$26,523,000 and payments to the Eady fund sliced off a further \$1,954,400. Exhibs were left with \$31,687,600 after paying \$17,096,800 for film hire.

Exhib net takings of \$48,784,400 before film hire charges were accounted for, showed a decline of 1.1% over the corresponding quarter of 1952.

The BOT survey shows that third quarter admissions were roughly 1% above the preceding three months, but this was below the usual seasonal increase which was 2.2% in 1951 and 2.7% in 1952. Holiday areas showed an increase of 21.6% but industrial districts had a downward tendency.

The current BOT analysis devotes a special section to children's shows, indicating that Saturday matinees represent 3.9% of the total of paid admissions. Gross receipts were just over \$902,000, of which the exhibs retained \$614,880.

Magnani, Gassmann Busy In Italo Legit; 'Cyrano' Tours After Milan SRO

Rome, Feb. 2.

Musical comedy producer Remigio Paone's plunge into straight legit seems to be paying off. Reports from Milan indicate that his production of Rostand's "Cyrano de Bergerac" is playing to SRO. The play, which had been presented at the Nuovo Theatre in Milan, closed Feb. 23 to start a tour of the leading cities of Italy. Film star Gino Cervi plays the lead.

Edda Albertini is Roxanne. Frenchman Raymond Rouleau directed. Company will be on tour until June 15, alternating the Rostand opus with "Cardinal Lambertini," by Alfred Testoni.

Another legit hit in Milan is Vittorio Gassmann's 3½ hour version of "Hamlet," which premiered at the Lyric Theatre on Jan. 8 after a successful run at Genoa. Show is basically the same one which enjoyed such a phenomenal success in Rome last year at the Valli Theatre.

Luigi Squarzina, who also directed the play, translated the text. Anna Proclemer, who portrayed Ophelia last year, has taken over the Queen's role in the 1954 production. This year's Ophelia is the teenage film actress, Anna Maria Ferrero, who is making her first stab at legit.

Anna Magnani is doing good boxoffice with her new musical revue, "Who's On Stage?" which opened Jan. 9 in Turin. Although Magnani herself scored a personal success with the crit and public alike, the show did not get too warm, a welcome. Consensus of opinion is that it is slow, needs more laughs and plenty of pruning.

Cold Clips London Cinema Biz But 'Miller' Wow 11½G; 'Front Page' Light \$6,500, 'Marry' Lively 11G

London, Feb. 2.

\$2,500,000 Video Tokyo

Tokyo, Feb. 2.

A third TV antenna will rise above Tokyo's skyline soon as construction gets under way on the television studios of Radio Tokyo, skeddied to begin operations Sept. 1. Radio Tokyo will compete with the two already established nets, NHK (Japan Broadcasting Corp.) and NTV (Japan Television Network). The former is the semi-governmental controlled skeld, the latter is the first commercial TV network in the country.

Radio Tokyo, which now operates a radio broadcasting station, is spending approximately \$2,500,000 on its Video Tokyo, erecting a 600-foot tower and a studio building.

The big question now in the bistros and tea shops around Hibya, Tokyo's counterpart of New York City's Madison Avenue, is where will the revenue come from with two nets competing for the advertisers' yen.

U.S.-Jap Pix Quota Talks Move Fast

Tokyo, Feb. 2.

Irving Maas, MPEA veepee, here for preliminary talks with Japanese and American film men and Japanese government officials on the next fiscal year's quotas for imported films, huddled last week with reps of the Japan Exhibitor Assn. First talks ended with agreement on two vital points which will be considered in the final decision of the Japanese Finance Ministry's allocation of licenses for next year.

Maas and Giichi Kono, JEA chairman, said they were opposed to any cuts in the total number of films to be imported this coming year on the basis of deteriorating foreign currency and the slow consumption of imported films in the current year. (Some 50% of the 1953-'54 quota of 208 films have not yet been released.) They also stood firm against the bonus quota plan whereby 30% of the total quota allocated for the year would be given to those countries showing partiality to the import to their own theatres of Japanese product. Kono asserted that the exhibs were against this suggestion by the Finance Ministry because excess import of pix from Southeast Asia countries would be an inevitable result.

Kono also requested support from the U. S. majors in the Japanese exhib's fight against a proposed transfer of admission tax jurisdiction to the National Tax Office from local tax agencies.

Later Maas huddled with U. S. major reps. It is expected that concrete positions will be taken after Takeo Tojo, head of the Foreign Exchange Bureau of the Finance Ministry, returns to Tokyo about Feb. 10.

METRO'S 30TH ANNI IN BRIT.

Big Week of New Films Opens in London Feb. 22

London, Feb. 2.

Metro's 30th anni worldwide film festival will be celebrated in London by a week of screenings at the Empire, Leicester Square, opening Feb. 22. New productions will be screened daily.

The festival will open with the 3-D version of "Kiss Me, Kate." On the following day, M-G will show "Executive Suite." The Wednesday feature will be "Long, Long Trailer" followed by "Easy To Love" and "Escape from Ft. Bravo."

"Kate" will return to the Empire Feb. 27, to start its regular run. Others will be held in the vaults to await their regular engagements.

London's biggest freeze in seven years has affected returns at first-runs here but not as much as expected. Actually some new entries have been doing surprising biz. Despite the extreme cold spell, lines have been daily at a number of theatres.

The most impressive new entry last week was Universal-International's "Glenn Miller Story" at the Leicester Square Theatre. Grossing a smash \$7,000 in its initial four days, the full week looks boffo \$11,500. British Lion's "Front Page Story" was a little below hopes, first week at the Warner being a mere steady \$7,800, with the second only \$6,500.

In the holdover category the two C'Scopers are still in the big money. "The Robe" doing fine \$10,700 in its 11th week at the Odeon Leicester Square. "Millionaire" is winding its third frame at the Odeon. Marble Arch at over \$11,000. "The Moon Is Blue" (UA) is still big at the London Pavilion, with \$9,000 in its fourth frame.

Estimates for Last Week

Carlton (Par) (1,128; 55-\$1.70) — "Julius Caesar" (M-G) (13th wk). Finishing run at fair \$4,000 after \$4,900 for 12th week. "They Who Dare" (BL) prems Feb. 5.

Empire (M-G) (3,099; 55-\$1.70) — "Band Wagon" (M-G) (4th-final wk). Heading for oke \$9,200 after \$10,600 in third. "Weak and the Wicked" (AB-Pathé) opens Feb. 4.

Gaumont (CMA) (1,500; 50-\$1.70) — "Love Lottery" (GFD). Below average with around \$4,800 opening week.

Leicester Square Theatre (CMA) (1,753; 50-\$1.70) — "Glenn Miller Story" (U). Doing stand-out biz and attracting long lines nightly. This Universal production looks wov at \$11,500 in first stanza.

London Pavilion (UA) (1,217; 50-\$1.70) — "Moon Is Blue" (UA) (4th wk). Proving a major attraction here, fine \$9,000 this week after boff \$9,500 in third. Stays indef.

Odeon, Leicester Square (CMA) (2,200; 50-\$1.70) — "The Robe" (20th) (11th wk). Still doing fine at \$10,700 after \$11,200 in 10th week. Stays one more week.

Odeon, Marble Arch (CMA) (2,200; 50-\$1.70) — "How to Marry a Millionaire" (20th) (3d wk). Holding strongly with over \$11,000 after \$12,600 in second.

Plaza (Par) (1,092; 70-\$1.70) — "Hell Below Zero" (Col) (3d wk). Heading for \$5,500 or over after \$6,000 in second week. Holds a fourth.

Rialto (LFP) (592; 50-\$1.30) — "Arena" (M-G) (2d wk). This 3-Der looks to hit oke \$2,800 after \$3,300 opener. Stays on.

Ritz (M-G) (432; 30-\$2.15) — "Trouble in Store" (GFD). Average \$2,400 for opening frame.

Warner (WB) (1,735; 50-\$1.70) — "Front Page Story" (BL) (2d wk). Only \$6,500 this week after steady \$7,800 opener. "Calamity Jane" (WB) opens Feb. 4.

AUSSIE INDIES FIGHT C'SCOPE'S HIGH COST

Sydney, Feb. 2.

Australian independent exhibitors are still sitting on the fence with CinemaScope. They have indicated they won't buy costly equipment until there is more proof that the patrons want this type of fare on a coast-to-coast basis and not just in the keys. Success of "The Robe" (20th) here, biggest in Aussie show business, has not willed the indies' determination to lay off C'Scope buys.

Understood that the indies' present coldness towards the new medium is a headache to the special C'Scope division of 20th-Fox here. Understood that not one indie exhib has signed a contract for C'Scope presently.

Hoys is the only circuit now with C'Scope, two houses here and one each in Melbourne, Brisbane, Adelaide and Perth. Metro is readying to bring C'Scope into St. James here with "Knights of Round Table."

THE FINAL COUNT IS IN!

PARAMOUNT IN MONEY-MA

in M. P. Herald's Fame, in Boxoffice
AND NOW PARAMOUNT CONTINUES ITS LEAD WITH THE LARGEST NO



This *different* picture is hitting the stride of all-time musical greats in its first 200 Texas dates.

RED GARTERS

starring

Rosemary Clooney • Jack Carson
Guy Mitchell • Pat Crowley • Gene Barry
Cass Daley • Color by Technicolor



Terrific in 3-D now! Available for 2-D showings soon. It's definitely record-smashing in any dimension.

HAL WALLIS'

MONEY FROM HOME

starring

Dean Martin and Jerry Lewis
Color by Technicolor

Daring love, set in outdoor spectacle — and topped by a startling, spectacular climax by Producer George Pal.

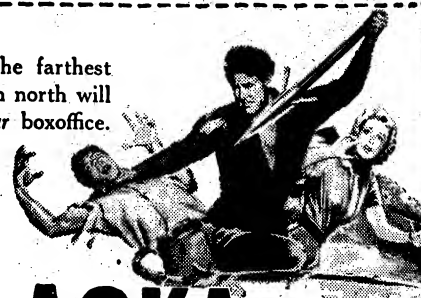


THE NAKED JUNGLE

starring

Eleanor Parker • Charlton Heston
Color by Technicolor

This adventure in the farthest outposts of the frozen north will be plenty hot at your boxoffice.



ALASKA SEAS

starring

Robert Ryan • Jan Sterling
Brian Keith • Gene Barry

GREAT PARAMOUNT NEWS AND SHORTS TOO

IT ALL ADDS UP!

NT LEADS KING PICTURES

Barometer, in Variety's Annual Survey

NUMBER OF BIG ATTRACTIONS FOR THE LARGEST NUMBER OF THEATRES



Rocking audiences everywhere
as two women fight for one
man, pitting instinct against
experience.



FOREVER FEMALE

starring

Ginger Rogers • William Holden
Paul Douglas • James Gleason
Pat Crowley

Adventure in the Amazon headhunting
country — with four men battling for
gold and a golden-haired woman.



JIVARO

starring

Fernando Lamas • Rhonda Fleming
Color by Technicolor

For Easter! Bob Hope
surrounded by produc-
tion splendor and strong
star support in a big
song-and-laugh show.



CASANOVA'S BIG NIGHT

starring

Bob Hope • Joan Fontaine
Basil Rathbone • Audrey Dalton
Color by Technicolor

A trio of magnetic stars in a
thrilling and spectacular picture
filmed in fabulous Ceylon.



ELEPHANT WALK

starring

Elizabeth Taylor • Dana Andrews
Peter Finch • Color by Technicolor

HAVE YOU PLAYED "POPEYE" AND "CASPER" IN 3-D?

Republic 'Re-Edits' and Re-Titles

Cuts Old 90-100 Minute Feature Pix to 60-70 for Dual Market

To meet the demands of the double feature market, hard hit by a product shortage as studios continue to cut their production, Republic is selling "re-edited" versions of its former "deluxers." Pictures, extending back to as far as 1941, are being cut to 60 or 70 minutes to serve frankly as "supporting" features. According to a Republic spokesman, the films which previously had a running time of 90 to 100 minutes, were high budgets (for Rep).

The spokesman said Rep spent \$15,000 each on the re-editing job, providing completely new sound tracks and, in some cases, new music. Each outdone release has been completely re-titled, giving many of the films an aspect of newness. All advertising, however, specifically indicates the entry is a "re-edited" version of a previous issued picture, it's pointed out. Examples of the re-titling include: "Earl Carroll's Sketchbook" is now known as "Stars and Guitars," "The Illi Parade" has turned into "I'll Reach for a Star," "The Red Menace" has become an "Underground Spy," and "That Brennan Girl" turns into "Tough Girl," etc.

Rep's pitch to exhibs is here's "the tonic you need for your day-to-day program." Rep openly states that the attractions are mainly for smalltown situations which are accepting them "willingly and hopefully." For many situations, the pix represent product that has never played the theatres before. It's stressed that none of these offerings have been released to tv, Rep's policy being to withdraw a 1 prints of pix sold to video.

Rep, perhaps, is a prime example of the changing complexion of the film industry. Once a top source for pix in the programmer category, the company is undergoing a major policy change, gearing its operation to turn out less but bigger productions. Its slate of 60 films a year has been drastically reduced to 22 for the upcoming stanza.

SCREEN PUBLICISTS' NEGOTIATIONS FALTER

Terming the progress of negotiations for a new contract with Columbia and Warner Bros. as "unsatisfactory," the Screen Publicists Guild, repping homeoffice pub-ad staffers of five distribs, will meet today (Wed.) to map further strategy.

SPG, which is requesting a 15% wage hike, received a counter offer of 4 3/4% from Columbia. Company also agreed to a union shop which SPG claims it already had in fact, but was not part of previous contracts. Main battle being waged by the SPG is for "automatic progression" of staffers, a system employed by Coast pub-ad staffers and by the Newspaper Guild. Under this plan, an apprentice would start at \$60 a week and automatically advance to \$130 in four and a half years. Present setup provides for a \$40 start for apprentices and an automatic raise to \$62.50 after the first year. However, after the first year, the previous agreements did not provide for automatic hikes. SPG is also seeking a \$150 minimum for senior publicists.

Another dispute relates to the present method of arbitrating d's agreements. Union is seeking to have "economic layoffs" within the scope of matters that can come up for arbitration. In addition to Col and WB, SPG represents staffers at United Artists, 20th-Fox and Universal. Negotiations with U open today (Wed.) and talks with UA are continuing. 20th's present pact expires on April 17 and confabs will probably begin late this month.

Schneiderman to Japan

Milton M. Schneiderman wings to Tokyo Sunday (14) to take over as United Artists managing director in Japan. He succeeds Robert M. Lury, resigned.

Schneiderman has been a member of the UA exec sales staff in N. Y. the last year and a half. Previously he was with Universal in Japan and with other companies in the U. S.

Mrs. Dorothy Silverstone Brings 10,000 Feet Of Film Back from Trip

Feature-length documentary, called "Peoples of the World," is planned by Mrs. Dorothy Silverstone, the wife of Murray Silverstone, 20th-Fox International prexy.

Footage was lensed by Mrs. Silverstone when she accompanied her husband on his recent globe-circling trip which took the couple to 22 countries in more than four months. Film, running to about 10,000 feet, is in 16mm Kodachrome. Documentary, which is to be narrated by a prominent actor, is aimed primarily at non-theatrical showings.

Proceeds from it will go to the International Children's Cultural Center which Mrs. Silverstone established in Israel. She previously made "The Magnetic Tide," which tells about Israel. Eventual cost of "Peoples of the World" is estimated at \$20,000 to \$25,000 and will be borne by Mrs. Silverstone.

ERNST-QUIGLEY AS -EXPECTED ON CODE

Friend and foe of the film industry's Production Code clashed this week (8) in a radio discussion that pitted Morris Ernst, attorney and longtime foe of censorship, against Martin Quigley, tradepaper publisher, who was one of the originators of the Code.

Ernst maintained that the Code should be abolished altogether; that it may be illegal and that the question of morals and tastes should be left to the individual producers and, if necessary, the courts.

Short of achieving this aim, he suggested that the Code administration be made to publicize each cut and script deletion so that the public could bring direct criticism to bear on it.

Quigley defended the Code instrument as a "sensible and workable" application of morality and decency in pix and he disagreed with Ernst down the line. "It has not been found that the safeguards people have a right to expect of pictures can be found in the courts," he declared. "Where such matters are left to a magistrate, the public may not be assured that the magistrate has the necessary experience."

These contradictory opinions re the Code were voiced on "Report to the People," over WMCA, N. Y. Dorothy Bromley was the moderator.

Ernst, who said he'd be opposed to a Code even if there were no scal, quarreled with the competency of the Code administration to sit in judgment on the moral acceptability of films. "It's too much of a responsibility even for a group," he declared. "Leave it to the judgment of the individual producers." To which Quigley replied that this had been tried and that, had it been found satisfactory, there would be no Code today.

Arbiters Wouldn't Arbitre, Marco Wolff Co. Sues

Hollywood, Feb. 9. Southside Theatres has filed application in Superior Court seeking to vacate decision dismissing demand for arbitration in beef with projectionists Local 350 over pay or additional men when showing 3-D film without additional sound-track.

Company headed by Marco Wolff charged Superior Judge Stanley J. K. attorney Robert W. Gilbert, "arbitrarily exceeded their power," and were "guilty of misconduct" when, as majority members of arbitration board they ruled there was nothing to arbitrate, despite payment of \$548 to union for extra men, since contract didn't cover 3-D operations.

EXHIB WINS \$50,000

Judge Rules Distribs Violated Previous Clearance Pledge

Kansas City, Feb. 9.

A controversy over bidding on films for subsequent runs ended in an award of \$50,000 damages to owners of the Oak Park Theatre to be paid by five distributors and one circuit. The sum was ordered in a declaratory judgment handed down by Judge Albert L. Reeves in U. S. District Court on a petition by J. Means, Mrs. Wilma Means and their son, Ronald F. Means, partners in the theatre, a southeast nab.

Named in the suit were Paramount, RKO, Warner Brothers, Universal and Columbia distributing firms and Fox Midwest Theatres, Inc., division of National Theatres. Suit resulted from a contract of April 12, 1951, wherein the Oak Park was granted the right to show pictures second run in its zone without having to bid for pictures against the Fox circuit.

This contract resulted from a notification by Means early in 1951 that he planned a suit charging violation of federal anti-trust laws. That hassle was settled when the plaintiff agreed to accept \$100,000 if the Oak Park was given second run rights without bidding. The April agreement put that situation into effect.

Judge Reeves ruled the defendants have violated this contract by forcing the Means partnership to bid against the Fox Midwest Linwood Theatre at 31st and Prospect Avenue. The Oak Park is at 40th and Prospect. The defendants are enjoined from further violation of the April, 1952, contract and the plaintiff given the right to recover \$50,000 damages suffered in the case.

Over 40 Prints Of 'M' Hit Ohio

Columbia is making available 40 to 50 prints of "M" in Ohio as a means of swinging the picture into wide circulation within the state. Col's angle, obviously, is to cash in on publicity values accruing from the "M" censorship spotlighting and the green light given the pic by the U. S. Supreme Court.

Col originally ordered only 10 censor seal leaders for "M" in Ohio but these were to cover only first-run engagements.

UI DOMINATES H'WOOD AS ONLY 13 PIX ROLL

Hollywood, Feb. 9. With only 13 pictures currently before the cameras on the major lots, five belong to Universal-International. They are "Sign of the Pagan," "Dawn at Socorro," "This Island Earth," "The Matchmakers" and "Bengal Rifles."

The work on other lots are Columbia's "The Killer Wore a Badge" and "Three Hours to Kill," Metro's "Brigadoon," Paramount's "The Bridges at Toko-Ri," RKO's "The Big Rainbow," and Warner's "Lucky Me," "The Tallman" and "A Star Is Born." Five of the 13 are in CinemaScope.

Fellerman Joins Lopert

Max Fellerman, United Paramount Theatres administration exec since 1944, ankles UPT at the end of this month to take a key role in both the exhibition and distribution ends of Lopert Films.

At the same time, the Lopert outfit will take over management of the Astor, Victoria and Bijou Theatres, N. Y. firstruns which are owned by City Investing Co. Maurice Maurer, whose status is now unclear, had been running the Houses for City.

Fellerman's two-fold job will be, (1) booking product for these three situations as well as Lopert's Ziegfeld Theatre, Chicago, and the Playhouse and DuPont, Washington, and (2) supervising the distributing of Lopert pix which are distributed through United Artists. Current such releases are "The Captain's Paradise," "Man Between," "Gilbert and Sullivan" and "Fanfan the Tulip."

Marlon Brando's Analyst Excuse Not Acceptable, 20th Will Sue Actor

Los Angeles, Feb. 9.

Suit will be filed against Marlon Brando by 20th-Fox for losses sustained through the actor's walkout on "The Egyptian," according to Darryl F. Zanuck, production chief. Impending action will seek recovery of "the amount our auditors determine the studio has lost through the delay he has caused to the production."

Zanuck declared that he had come to expect a certain amount of temperament from actors but had never before concurred in instituting a suit against a film player.

Studio spokesman said Brando's walkout has nothing to do with dissatisfaction over the story, the script or his role in the picture. He added that the actor, in a private conference with Zanuck, had explained that he had every intention of respecting his contract.

Studio said it received a wire on Feb. 2 from psychiatrist Dr. Bela Mittelman explaining that Brando was under his care in N.Y. and would be unable to work for at least 10 weeks. In reply, 20th-Fox offered to pay the doctor's expenses for a trip to California to be with Brando during the making of the film, but the offer was turned down. Studio then proposed that another physician be permitted to examine Brando and his case history. No reply.

BEST WRITER AWARDS PRESENTATION FEB. 25

Hollywood, Feb. 9.

Metro, with five films represented, garnered most of the scripting nominations for the annual Screen Writers Guild awards, which will be presented Feb. 25 at the Beverly Hills Hotel. Paramount and 20th-Fox, each with three pix, tied for runner-up position.

Total of 38 writers are competing for the "best written" American comedy, drama and musical of 1953. Also, an award for the best teleplay will be given this year for the first time.

Nominees for comedy: "The Actress," M-G, Ruth Gordon; "How to Succeed in Business Without Really Trying," 20th, Nunnally Johnson; "Moon Is Blue," United Artists, F. Hugh Herbert; "Roman Holiday," Par, Ian Hunter and John Dighton, and "Stalag 17," Par, Billy Wilder and Edwin Blum.

Drama: "Above and Beyond," M-G, Melvin Frank, Norman Panama and Beirne Lay Jr.; "From Here to Eternity," Columbia, Daniel Taradash; "Little Fugitive," indie, Ray Ashley; "Martin Luther," indie, Allan Sloane and Luther Wolf; "Shane," Par, A. B. Guthrie Jr. (screenplay) and Jack Sher (additional dialog).

Musical: "Band Wagon," M-G, Betty Comden and Adolph Green; "Call Me Madam," 20th, Arthur Sheekman; "Gentlemen Prefer Blondes," 20th, Charles Lederer; "Kiss Me Kate," M-G, Dorothy Kingsley, and "Lili," M-G, Helen Deutsch.

West German Biz Booms With 5,000 Houses Open

Hollywood, Feb. 9.

Intense competition between Hollywood and native film product in West Germany was described by Leo Horster, German representative of Walt Disney Productions, at a meeting of the studio's European sales agents.

West Germany, he said, now has over 5,000 film theatres, more than it had before the war. Eight of them are equipped for CinemaScope and the number is increasing, while the popularity of 3-D is fading.

As to England, film situation is improving, with a total of 150 theatres equipped for CinemaScope.

Actors Skip Meetings

Hollywood, Feb. 9.

Because of slim attendance, the Screen Actors Guild's executive board nixed a move to hold membership meetings every quarter instead of once a year. At the last meeting less than 400 members showed up, although 961 were required to make a quorum.

Board explained that meetings involve expenditure of time and money. It will stick to its annual meeting with additional meetings in cases of emergency.

Film Men Ask Curb Church Bingo Stakes

Trenton, N. J., Feb. 9.

New Jersey theatreowners were represented at the opening hearing here, yesterday (Mon.) before a joint Senate and Assembly judiciary committee which is weighing the formation of a law relating to regulation of Bingo in the state for church, charity and patriotic organizations. Purpose of the proposed statute is to set up rules for the control of bingo in accordance with a mandate from the voters who approved a constitutional amendment in last November's election legalizing the playing of the game in the state.

Although reps of the Federation of New Jersey Theatres, an exhib organization devoted to legislative matters, did not testify, outfit will file a statement with the Senate committee voicing its opinion on the laws proposed. Feeling that Bingo, run by church and charity groups, can serve as hefty competition for theatres, exhibs are mainly concerned with the size of the stakes that will be allowed. Specifically excluded in the constitutional amendment, theatres are expressly shut out in one of the proposed laws. This bill stipulates that approved organizations cannot rent theatres for the running of Bingo games. Exhibs are opposed to this regulation, since it even eliminates a source of rental revenue from church and charity groups.

One bill being studied by the judiciary committee sets a limitation of \$25 for each prize and \$750 for the night. Another raises the ante to \$250 for each prize and \$1,000 for the night.

Passage of any of the proposed bills by the legislature does not automatically permit the playing of Bingo in each municipality. Under the constitutional amendment the statute must be approved at the next primary or regular election by the voters of each community. Theatreowners, however, see little hope that it will be banned in any municipality in the state, since church groups, which derive hefty coin from Bingo, are placing strong pressure on their parishioners.

WB 2D QUARTER NET, \$592,000, TOPS 1953

Warner Bros., on the basis of operations during the months of December and January, anticipates that the net profit for the second quarter, ending Feb. 28, will surpass that of the same period of a year ago when the company chalked up a profit of \$592,000. However, WB does not engage in any crystal-balling relating to a profit comparison between the first and second quarters of the current fiscal year. First quarter, covering the three months ending Nov. 28, saw the company run up a net profit of \$765,000 after provision of \$825,000 for Federal income taxes and \$75,000 for contingent liabilities.

Corresponding operation of the old Warner Bros. Pictures prior to divorcement in March, 1953, and after eliminating of net profit on domestic theatre operations, resulted in a net profit of \$741,000 for the three months ending Nov. 1952, after provision of \$1,055,000 for Federal income taxes and \$50,000 for contingent liabilities.

Film rentals, sales, etc. for the most recent quarter brought in \$15,825,000. Net is equivalent to 30 cents per share on 2,474,363 shares of common stock outstanding or reserved for exchange on Nov. 28.

First annual meeting of the company since its reorganization last March was held in Wilmington, Delaware, Wednesday (3), with more than 80% of the outstanding stock repped in person or by proxy. Stanleigh P. Friedman, Samuel Carlisle and Samuel Schneider were elected to the board of directors for terms of two years. Remainder of the board consists of Harry, Albert and Jack L. Warner, Waddill Catchings and Robert Perkins, whose terms expire in 1955.

Board of directors declared a dividend of 30 cents per share payable Feb. 5 to all stockholders of record on Jan. 15.

CLASSIFIED ADVERTISING

**LARGE QUANTITY OF RED INK
FOR SALE**—used extensively by
exhibitor since 1948. Have been
prosperously in the black since
equipping for CinemaScope with
Anamorphic Lens, Stereophonic
Sound and proper screen.

—N. E. Theatreowner, U.S.A.



Have you seen the grosses, in theatres large and small, on 20th's "THE ROBE," "HOW TO MARRY
A MILLIONAIRE," "BENEATH THE 12-MILE REEF" and "KING OF THE KHYBER RIFLES"?

Millionaires Wanna Make Good

Continued from page 3

big-screen, theatre television, and (2) pay-as-you-see home tv.

Leonard H. Goldenson, riding two horses, as head of both the largest theatre circuit in the world (United Paramount Theatres) and as head of the American Broadcasting-Paramount Theatres combine, more than ever is bullish on the pix biz from the orthodox theatre boxoffice end. So is Sol A. Schwartz, prez of RKO Theatres, who was out here gandering new product.

Goldenson, while presiding with Robert E. Kintner, Robert M. Weitman and Walter Gross, over an ABC radio-tv network affiliate conclave at the BevHills Hotel, was also making the studio rounds and much impressed with the production upbeat. He cited to VARIETY his confidence in the production flow of film being bolstered by renewed major activity, and not leaving it to the Indies and the off-spring appurtenances like 20th-Fox's Panoramic Pictures. Goldenson cited how Eddie Small has decided not to hold back now, as was his first intention; how Howard Hughes is willing to bankroll Edmund Grainger in 20 more RKO pix, for up to 60%, and that that he (Goldenson), with other theatre men, will enable enterprising producers to get that remaining end-money.

'Paley Planning Visits'

On another front, CBS board chairman William S. Paley thinks radio is by no means through, and urges Jack Benny not to switch over too quickly to the video medium. With Harry Ackerman and Guy della Cioffa, CBS' west coast tv and radio programming toppers, Paley staged a cocktail party to meet the CBS artists—Benny, Lucille Ball and Desi Arnaz, Ed Wynn, Edgar Bergen, Correll & Godsen, et al. Paley believes he himself should visit the Coast more than once a year. In turn, pixters like the Sam Goldwyns and Darryl Zanucks parted and houseguested the Paleys (latter in Palm Springs), as further evidence of the closer liaison between the tycoons of the mass media. Canny Sam Goldwyn snagged a terrific plug on Jack Benny's radio show, built around "going to the opening of 'The Best Years of Our Lives,'" and, incidentally, the film producer got as many yocks as the star, reading his lines with gusto and authority, and ringing the bell every time.

100% Behind Code

This reporter's discussions with Dore Schary, Jack L. Warner, Don Hartman, Harry Cohn and William Goetz (his new indie affiliate), Jerry Wald who is Cohn's chief production aide at Columbia, Darryl F. Zanuck, Milton R. Rackmil and Al Daff, Herb Yates and Bill Saal, Arthur B. Krim and Robert S. Benjamin, give evidence of a marked production upbeat and renewed verve and bounce to picture producing.

With news of the U. S. Supreme Court decision on "M" and "La Ronde" it was generally agreed that some minor modifications in the code will eventuate but Hollywood is conservative. Every responsible studio head is committed to the Breen Code as "the best thing that ever happened to the business."

Studio officials heard with interest a letter from Jay Mallin, who represents VARIETY in Havana, Cuba, and nodded sympathetically at the foreign reaction to American censorship. Mallin had written, in part:

"I was interested in reading VARIETY's heavy coverage of Hollywood's uncertainty regarding its morals code. From this distance it looks like Hollywood better hurry up and realize that its code is a bit ancient. With the best technical knowhow and facilities in the world, the U. S. film makers are straightjacketed by prudism."

"Losing the U. S. market to tv. Hollywood is rapidly losing the Latin American market to the Europeans. Up to two or three years ago, one or two French pictures played in Havana in a year. This week, of 30 pictures playing at 16 of the more important Havana houses, 30% are French."

"Cubans appreciate the fact that the French treat adults as adults. While Hollywood worries about using the word 'adultery,' the French go ahead and make entire pictures about it."

"Thus it is understandable that when Marilyn Monroe displayed her so-called sultry sexiness, audiences roared with laughter from Mexico City to Rio de Janeiro."

"Hollywood is like a great artist who hasn't been taught the facts of life. They ought to read the Kinscy report."

Zanuck's Views

Says Zanuck, "Our greater responsibility is to the American public and, above all, good taste." His studio has as much grief, if not more, than any with the Breen office, but he'd be the last to want any watering down of the code. The N. Y. Times' Bosley Crowther, who came west to accept the Screen Directors Guild's first award to a film critic for "distinguished film criticism," had advanced the hypothesis that if, perchance, no theatre playdated a film because it didn't get the Eric Johnson seal, wouldn't the MPAA and its member-producers possibly be subject to restraint of trade, since the seal seemed tantamount to a license for public exhibition?

Producers, however, know that "if an exhibitor smells a buck," to quote one, "they'll play anything," with result that "The Miracle," "M," "French Line," "La Ronde," "Moon Is Blue," et al., will always find a market. Some producers parenthetically think that, as in the case of "Moon Is Blue," this kind of implied bluenosing is the greatest pitch "for putting a picture in the back."

All studio toppers concede that intelligent application can project realistic values, citing "From Here To Eternity." Others, of course, point to the same studios' watering-down of "Sadie Thompson" (nee "Rain"), making the Reverend Davidson's character a plain "Mister" Davidson, and "Sadie" almost Elsie Dinsmore, looking for a singing job instead of her earthier calling.

But despite this, the Code is looked upon, because of its self-regulation, as Hollywood's one line of protection against political interference, self-appointed censorial groups, and other harassments.

Zanuck pointed to the trouble that the 20th-Fox affiliated Panoramic Pictures (Leonard Goldstein's unit) is having with the Breen office on a concurrent production, but he favors this sort of intra-industry monitoring rather than have local city police, state censorial, and other do-gooders starting to mess anew in the business.

Stopover in Chicago

Chicago, Feb. 9.

"Boxoffice in the parlor" is the key to tomorrow. Such remains the conviction of Commander Eugene F. McDonald, Jr. head of Zenith and pioneer of Phonevision, first of the pay-as-you-see home-circuit tv media. McDonald argues that the charm of going out of an evening is exaggerated. With the growing parking problem, traffic jams, inclement weather and related nuisances, McDonald sees citizens of the future content to go home at close of work and stay there.

McDonald focuses on certain exclusive attractions—Rose Bowl, Army-Navy, big Notre Dame gridcasts, a Broadway legit preem of a Rodgers & Hammerstein event, the Met, a Robin Hood Dell concert and kindred plush events. They have to be "something special" for which the public will pay if stripped of allegedly interfering commercials.

Commander McDonald is more realistic in regards to film entertainment. He has been assiduously clocking pix grosses, from "The Robe" down, for comparison purposes when and if he gets the Federal Communications Commission nod. His pitch of course is that through the metered "boxoffice in the parlor" he (or any other approved technique) can earn more income for Hollywood than the conventional "going to the movies" habits of now.

That's Carl Leserman's claim too, for the Paramount-controlled Telemeter, getting \$1-per-film feature in its present testing at Palm Springs, Cal. Earl Strebe, Palm resort investor, is in on Leserman's Telemeter experimentation, with an eye to a hedge for the future.

Par, meantime, is said to have almost \$1,000,000 tied up in the Palm Springs experiment and there now looms the problem of moving forward, or else.

While Cmdr. McDonald talks bullishly about the expanded b.o. potentials of films on a subscriber-venue hookup, the pix biz itself is not so sanguine about the pay-as-you-see hookup between Hollywood and tv. For one thing, showmen like Zanuck look askance, "Why should they pay for films when they can get more than their share for free on tv, as is, and if there is a quality picture (1), it's not going to be turned over just like that to any of the metered video mediums for reasons that are obvious, and (2), people still wanna get out of the house. That goes also for the World Series, the Rose Bowl, a legit opening or whatever they are thinking about putting on closed-circuit."

Frank Leahy Into Television?

Before the just resigned Notre Dame coach Frank Leahy left for the Coast, McDonald says he had a long talk with him and went into the proposition of pay-as-you-see sports on tv, be it football or any other mass appealing sports event. McDonald hints that he would be surprised if Leahy doesn't segue into tollivision on the sports end, despite the health tabu causing him to resign as head coach of the South Bend campus.

Actually, the Palm Springs experiment, with Telemeter, right in Hollywood's backyard, is no barometer; there has been nothing conclusive to satisfy the skeptics. There are still only 131 installations, and while it is claimed that most of them live up to the covenanted \$3-per-month minimum, the frequency ratio of pay-as-you-see \$1-in-the-slots seems to be a vague statistic. It is said by some that it is purposely being kept vague. Even the homeoffice Paramounters, who inspected the results to date, are uncertain. One Par studio official was even surprised that "they paid \$1 in the slot to see 'Road to Bali'" (an old Crosby-Hope musical), although agreeing that the January nights were cold on the desert and it's one means of diverting the children. Showings are at 7:30 and 9 p.m. Incidentally, if one of the kids should switch away from Channel 6—which is the designated Telemeter slot—it's like "walking out of the theatre" and calls for a second \$1 (in silver) insertion. However, there is a keyed sealed box-system which would indicate two payments that same evening, and a credit would be refunded at the end of the month.

Arthur Mayer

Continued from page 5

this will lead to progressive stages of deterioration."

At this point he suggested that Theatre Owners of America and Allied States be included in the Code authority "to lend the weight of their authority to its decisions. If they are a part of the authority, you'll hold more theatres in line."

He observed that, basically, he was in agreement with MPAA prexy Eric Johnston that the Code was "a living document" but added that "many of the indies feel they're not given a fair break under the Code." It was important, he observed, to make Code decisions as broad as possible. "This must be an industry regulation in the sense of the word," he declared. "It can't be something that only appeals to the major companies."

Mayer made it clear that he was opposed to state censorship, but at the same time quarreled with those who think police powers are preferable. Part of the answer, according to Mayer, is restrictive classification of films, but here again he indicated he could see difficulties for the theatre ops. Where it had been tried, the adult label hasn't worked out so well.

Mayer ranged quite a bit from his subject. Among other things, he questioned the competency of the U. S. Customs Office to pass on moral and esthetic values in pix and accused "government bureaucrats" of being "in a way just as bad as the Russians" when they insist that American films abroad must show this country as a utopia.

He related that efforts were made to keep "From Here to Eternity" being shown abroad and said: "The greatest thing we can show Europeans is that we can say what we please. Even uneducated Europeans know that we can be frank and that the Russians can't. It's just a risk we have to run."

Rest (?) Cure

Continued from page 2

parture for the mammoth showcase, but the reissue would have extra values because of the sound techniques and to further enhance the Jolson voice, Parks, having told his story to the D. C. authorities, is being considered for pix, and Harry Cohn (Columbia) may be the first to do it.

Groucho's Smart Son

Groucho Marx is proud of his error that "I guessed wrong by \$40,000 on what the Satevepost paid Arthur," referring to his son's 8-partner on the comedian. Arthur Marx got 50G for the SEP story, which the Hillcrest "comedians roundtable" voted should just be called "Groucho," although "Life With Father" would have been the obvious choice title if Clarence Day hadn't preceded. Simon & Schuster will publish it in book form. Groucho says he was unaware that son Arthur—who is also a seeded tennis player—was so industriously taking down biographical notes on him. SEP serialization starts this summer.

Incidentally, Pete Martin, the SEP associate editor who did the Bing Crosby and Bob Hope biogs (later due soon) is following another Paramounteer, William Holden, around with an eye to a possible piece.

—And This Is Las Vegas

In a lighter vein, a disputed champ capital of live nitery talent, Las Vegas, laughed off by any other segment of show biz. There are more round actors in the form of undisputed stellar worth concentrated on the Strip, on Highway 91, outside of Las Vegas, than in any other key city of the world.

"Anything that's a first will do business," is the transplanted Bill (Riviera). Miller's sage observation. He's putting the Sahara anew on the map with Kathryn Grayson, concurrently succeeding Donald O'Connor, and giving Jack (Sands) Entratter a tussle for spot showmanship. Ezio Pinza's so-so biz repeating at the Sands proved the Miller adage. Tallulah Bankhead's return business will be watched with the same perspective. However, Lauritz Melchior surprised by a strong repeat. Of course the Gahors, Dietrich, James Melton, Jeanette MacDonald, Helen Traubel are among the first-timers' b.o. hypos. Sonja Henie and Judy Canova are on the agenda next.

Metro chartered a special plane for a studio family group to attend the Grayson-Sahara preem. The former Metro filmusical thrush, Jeanette MacDonald, chirped at the Cocomat Grove while hubby Gene Raymond did his stuff with Sylvia Sidney at the Sombbrero Theatre, Phoenix.

WB Nixes 1 Vs. 4-Track Breakdown on C'Scoper

Although Warner Bros. has indicated that "The Command," its first CinemaScope picture, will be available in both stereophonic and one-track sound, it has declined to issue a breakdown of the number of current four-track versus one-track engagements. A WB spokesman merely reiterated the company's earlier announcement that exhibs could play it either way. The spokesman was equally non-committal on ozoner bookings, declaring that it was too early to consider these outlets since the film had just gone into general release.

Meanwhile, WB has set the first foreign release of "The Command," with stereophonic sound, for Manila. Picture will play day-and-date at the Lyric and States Theatres starting tomorrow (Thurs.). A Japanese booking is also in the works for April, WB having shown it to Nipponese theatremen last week.

Pathe's 16m Commercial

Pathe Labs is going into the 16m commercial field and has expanded its 16m Pathecolor processing operation. Pathe has also surveyed the possibility of establishing a branch lab in the midwest, but reportedly has given up the idea. Two Pathe execs recently visited the midwest to introduce 16m Pathecolor to producers there. The lab perfected 16m Pathecolor only a couple of months ago. It's been processing 35m features and shorts in Pathecolor for over a year. Pathecolor is the Pathe Labs' trademark for Eastman color.

MORITT CENSOR CHANGE GIVEN SCANT OUTLOOK

Bill to revamp the N.Y. State censorship statute was introduced in Albany last week by State Sen. Fred Moritt, a Brooklyn Democrat. Observers close to the scene in N.Y. don't think it stands much of a chance of passage.

Measure would leave Hugh M. Flick, the N.Y. censor, with the words "obscene, indecent and inhuman" as a standard to ban pix. At the same time, it would give the affected party the twin choice of taking (1) an appeal to the Board of Regents or (2) seek a jury trial within 30 days.

Scope of the N.Y. board has been narrowed down by two U. S. Supreme Court decisions in the instance of "The Miracle" and "La Ronde." The rulings knocked from the statute the provisions that a film could be banned on the basis of sacrilege, inciting to crime, immorality and tending to corrupt morals.

Italy's New Newsreel With Color Supplement

New weekly newsreel, "Italian Current Events," (Attualita Italiana) will reach theatres in that country starting March 1. Reel will be produced by Paolo Marzotto, Gianni Baraszi and Giovanni Bonazzi.

Unique feature is that the reel will have a monthly color supplement.

W. K. Dow to Indochina
Wolfram K. Dow has been named Metro manager in Indochina, replacing Al Kahans, resigned. A New Yorker, Dow joined Metro last year. He received his training in Paris and Algiers.

Skelus-Popkin

Continued from page 4

drawn up by Alien Property Office.

Difficulty with "Muenchhausen" is that, while the government has the rights to the film, it has only a single, poor print. There are, however, several subtitled versions of the pic around. Popkin, who got it via Levinson-Finney Enterprises, Inc., made a negative and proceeded with the dubbing without worrying about what was then the Alien Property Custodian.

According to Townsend, "Muenchhausen" licensing has been held up for several years due to conflicting claims to the pic. Levinson-Finney Enterprises of Los Angeles said their rights stemmed from an agreement of two persons, at the time U. S. Army officers, with a German citizen. However, the Alien Property Office established that this German had no rights to negotiate for the pic. In addition, the agreement was a violation of military government law in Germany and also, to an extent, of the regulations of the Alien Property Office.

Montreal Claim

The second group claiming rights to "Muenchhausen" was Francical Films Ltd. of Montreal, Canada, who based them on an agreement with the Office du Commerce Extérieur, a French government agency. However, says Townsend, this deal was made after Francical was informed in Washington that rights to the film were vested in the U. S. attorney general.

A Francical spokesman in Montreal told VARIETY that the company was "a minor partner" in Skelus. According to Townsend, Skelus has on file with his office an affidavit "stating that all of the stock in that company is owned by United States citizens." Francical is believed to have UFA connections and to be in a position to obtain clean negatives of "Muenchhausen."

The film was first offered for licensing in the U.S. in 1951 and various bids were filed. When this offering didn't work out, the government decided to withdraw the pic. Study then determined that all terms and conditions of the license, except those relating to royalty rate, advance royalty and minimum guarantee, should be fixed. On this basis the film was reoffered early in 1953 and again in the fall of last year. Skelus got the license as the most satisfactory bidder on Dec. 28, 1953.

THE NEXT BIG MILESTONE IN MOVIE ANNALS!



**IN MARCH M-G-M BRINGS THE
WORLD THE FIRST MUSICAL IN
CINEMASCOPE! IN COLOR GLORY!**

The producer of the industry's greatest musicals is naturally the company to bring the world the First Great Musical in CinemaScope.

Launched by a terrific ad campaign starting with M-G-M's famed "Picture Of The Month" Column reaching more than 93 million people and full pages in all fan magazines (13 million readership). Followed by Two-page Spreads in 4-Colors in LIFE and LOOK (combined readership of more than 26 million). Plus other big advertising plans.

"ROSE MARIE" has been acclaimed at every preview East and West as a major milestone in movie annals.

Overflowing with love songs, scenic splendor, brilliant color, this thrilling romance is truly worthy of a FIRST!

— ★ —

M-G-M presents in CinemaScope • Photographed in Eastman Color • "ROSE MARIE" • starring ANN BLYTH • HOWARD KEEL • FERNANDO LAMAS • Bert Lahr • Marjorie Main • with Joan Taylor • Roy Collins • A Mervyn LeRoy Production • Screen Play by Ronald Millar and George Froeschel Based on the Operetta "Rose Marie" • Book and Lyrics by Otto A. Harbach and Oscar Hammerstein II • Music by Rudolf Friml and Herbert Stothart • Directed by Mervyn LeRoy

Picture Grosses

SEATTLE

(Continued from page 8)

ron" (AA) and "World for Ransom" (AA), \$8,300.
Fifth Avenue (Evergreen) (2,500; \$125-\$150) — "Khyber Rifles" (20th) (3d wk). Okay \$7,000 or near. Last week, \$9,400.

Liberty (Hamrick) (1,650; 65-90) — "Wicked Woman" (UA) and "Stranger on Prow" (UA). Mild \$5,000. Last week, "Saddia" (M-G) and "California Outpost" (Rep), \$4,800.

Music Box (Hamrick) (850; \$125-\$150) — "Julius Caesar" (M-G) (2d wk). Okay \$5,000 after \$5,700 opener.
Music Hall (Hamrick) (2,300; \$1-\$150) — "Knights Round Table" (M-G) (4th wk). Good \$6,000. Last week, \$9,700.

Orpheum (Hamrick) (2,700; 65-90) — "Majesty O'Keefe" (WB) and "Red River Shore" (Rep). Good \$7,000. Last week, "Hondo" (WB) and "Geraldine" (Rep) (3d wk-6 days), \$7,500 at \$1.25 top.
Paramount (Evergreen) (3,039; \$4-\$109) — "Money From Home" (Par) (3-D) and "Texas Bad Man" (AA). Good \$11,000 for Martin-Lewis comedy. Last week, "Cease Fire" (Par) (3-D) and "Mystery Lake" (Indie), \$4,500 in 6 days.

'Command' Robust 16G, St. Loo; 'Knights' 11G

St. Louis, Feb. 9.
 "The Command," initial Warner C-Scoper, is doing heavy turnstile activity here this session with only one other new film as competition. It shapes sturdy at the St. Louis. "Majesty O'Keefe," other newcomer, is rated fair at the Missouri. "Knights of Round Table" still is a fine draw at Loew's in seventh week.

Estimates for This Week
Fox (F&M) (5,000; 60-75) — "War Arrow" (U) and "Forbidden" (U). Opened today (Tues.). Last week, "Boy From Oklahoma" (WB) and "Diamond Queen" (WB), nice \$14,000.

Loew's (Loew's) (3,172; 90-\$1.24) — "Knights Round Table" (M-G) (7th wk). Fancy \$11,000 after \$13,000 last week.

Missouri (F&M) (3,500; 60-75) — "Majesty O'Keefe" (WB) and "Paratrooper" (Col). Fair \$9,000 or near. Last week, "Public Enemy" (WB) and "Little Caesar" (WB) (reissues) (2d wk), \$8,500.

Orpheum (Loew's) (1,500; 60-75) — "Torch Song" (M-G) and "Steel Lady" (UA) (3d wk). Fair \$5,500 after \$7,500 for second week.

Pageant (St. L. Amus.) (1,000; 90) — "Little Fugitive" (Burstyn) (4th wk). Fine \$4,500 after \$4,500 last week.

St. Louis (St. L. Amus.) (4,000; 60-75) — "The Command" (WB). Sturdy \$16,000 looms for this first WB C-Scoper. Last week, "Paratrooper" (Col) and "Prisoners Casbah" (Col), \$14,000.

Shady Oak (St. L. Amus.) (800; 90) — "Captain's Paradise" (UA) (7th wk). Hot \$2,500 after \$3,000 last week.

BOSTON

(Continued from page 9)

Good \$7,500 following \$9,000 in second.

Fenway (NET) (1,374; 50-90) — "Public Enemy" (WB) and "Little Caesar" (WB) (reissues). Opened today (Tues.). Last week, "Eddie Cantor Story" (WB) and "Topeka" (AA) (2d wk-6 days), oke \$3,000.

Majestic (Shubert) (1,500; \$1.20-\$2.40) — "Julius Caesar" (M-G) (8th wk). Neat \$5,000 following \$6,000 in seventh.

Memorial (RKO) (3,000; 50-90) — "War Arrow" (U) and "Desperate Moment" (U). Fair \$15,000. Last week, "Forbidden" (U) and "Capt. Scarlett" (UA), \$13,000.

Metropolitan (NET) (4,367; 60-\$1.25) — "The Command" (WB). Nifty \$25,000. Last week, "Forever Female" (Par) and "Terror Street" (Lip), \$13,500.

Orpheum (Loew's) (3,000; 65-\$1.05) — "Sadie Thompson" (Col) (3-D) and "War Paint" (UA) (4th wk). Fair \$8,500 following \$10,000 for third.

Paramount (NET) (1,700; 50-90) — "Public Enemy" (WB) and "Little Caesar" (WB) (reissues). Opened today (Tues.). Last week, "Eddie Cantor Story" (WB) and "Topeka" (AA) (2d wk-6 days), okay \$9,000.

Pilgrim (ATC) (1,800; 60-95) — "Saddia" (M-G) and "Drums Tahiti" (Col). Fair \$10,500. Last week, "Wild One" (Col) and "El Alamein" (Col) (3d wk-5 days), \$9,000.

State (Loew's) (3,500; 50-90) — "Wicked Woman" (UA) and "Give Girl a Break" (M-G). Thin \$9,000. Last week, "Escape From Ft. Bravo" (M-G) and "Paris Model" (Col) (2d wk), \$9,000.

'Jivaro' Satchmo Hot 17G, Port; 'O'Keefe' Big 10G

Portland, Ore., Feb. 9.

Winter weather has gone and biz is slowly improving at first-runs currently. "Julius Caesar" is near-capacity at the Guild. Louis Armstrong All-Star Revue is boosting "Jivaro" to a big week at the Paramount. "Majesty O'Keefe" also is lofty at the Liberty.

Estimates for This Week
Broadway (Parker) (1,890; 65-90) — "Forbidden" (U) and "Tumbleweed" (U). Fine \$8,000 or near. Last week, "Wild One" (Col) and "Prisoners Casbah" (Col), \$9,700.

Century (Foster-Breal) (800; 50-70) — "Donovan's Brain" (UA). Dull \$1,200. Last week, "Song of Land" (UA), \$1,800.

Guild (Foster) (400; \$1.25-\$2.40) — "Julius Caesar" (M-G), near-capacity \$6,000. Last week, "Mr. Potts to Moscow" (Indie), \$2,200.

Liberty (Hamrick) (1,875; 65-90) — "Majesty O'Keefe" (WB) and "Hannah Lee" (Indie). Tall \$10,000 or close. Last week, "All Brothers Valiant" (M-G) and "Fort Algier" (UA) (2d wk), \$7,400.

Oriental (Evergreen) (2,000; 65-90) — "Keys of Kingdom" (20th) and "Male War Bride" (20th) (reissues). Slim \$2,200 in 5 days. Last week, "Man Between" (UA), \$2,400.

Orpheum (Evergreen) (1,600; \$1.50) — "Khyber Rifles" (20th) (3d wk). Warm \$7,700. Last week, \$8,900.

Paramount (Port-Par) (3,400; 90-\$1.25) — "Jivaro" (Par) and Louis Armstrong All-Star Revue onstage. Heg \$17,000. Last week, "Border River" (U) and "Jennifer" (Indie), \$4,900.

United Artists (Parker) (890; 65-90) — "Paratrooper" (Col). Okay \$6,500. Last week, "Sadie Thompson" (Col) (3d wk), \$6,000.

'Money' Crisp \$19,000, Buff; 'Half-Acre' 10½G

Buffalo, Feb. 9.
 "Money From Home," new Martin-Lewis comedy, is getting the real play here currently. It is big at Paramount. "Knights of Round Table" continues very sturdy in second round at the Buffalo while "Eddie Cantor Story" still is good in second center week. "Hell's Half-Acre" is rated neat at Lafayette.

Estimates for This Week
Buffalo (Loew's) (3,000; 90-\$1.25) — "Knights of Round Table" (M-G) (2d wk). Dandy \$18,000 or over. Last week, \$30,000.

Paramount (Par) (3,000; 55-80) — "Money From Home" (Par) and "Golden Idol" (AA). Big \$19,000. Last week, "Majesty O'Keefe" (WB) and "Hundred-Hour Hunt" (Indie) (2d wk-4 days), \$6,500.

Center (Par) (2,000; 55-80) — "Eddie Cantor Story" (WB) (2d wk). Good \$8,000. Last week, \$12,000.

Lafayette (Basil) (3,000; 30-80) — "Hell's Half-Acre" (Rep) and "Geraldine" (Rep). Neat \$10,500. Last week, "War Arrow" (U) and "Limping Man" (Lip), same.

Century (Buhaw) (3,000; 55-80) — "Queen of Sheba" (Indie) and "Terror Street" (Lip). Fairish \$7,500. Last week, "Wild One" (Col) and "El Alamein" (Col), \$10,000.

SAN FRANCISCO

(Continued from page 8)

(6th wk). Climbed to great \$33,000 after \$32,200 last week.

Esquire (No. Coast) (957; 50-90) — "Highway Dragnet" (Indie) and "Yellow Balloon" (Indie). Mild \$4,500. Last week, "Riders to Stars" (Indie) and "Dragon's Gold" (Indie), same.

United Artists (No. Coast) (1,207; 65-95) — "Paratrooper" (Col) and "Drums Tahiti" (Col) (2d wk). Nice \$7,000 or near. Last week, \$11,500.

Stagedoor (A-R) (370; \$1.80-\$2.40) — "Julius Caesar" (M-G) (7th wk). Solid \$8,000. Last week, \$8,300.

Clay (Rosner) (400; 65-85) — "Titfield Thunderbolt" (U) (3rd wk). Big \$3,600. Last week, \$3,800.

Larkin (Rosner) (400; 65-85) — "Seven Deadly Sins" (Indie) (2nd wk). Strong \$3,400. Last week, \$3,200.

Bridge (Schwaiz-Reade) (399; \$1-\$1.20) — "Living Desert" (Disney) (4th wk). Still socko with \$8,400 after \$9,000 in third. Stays on, nater.

Vogue (S. F. Theatres) (377; 85-\$1) — "Leonardo Da Vinci" (Indie) (4th wk). Holding at big \$2,800 after same last week.

DETROIT

(Continued from page 9)

week, "Bigamist" (FR) and "White Fire" (Lip), \$10,000.

Broadway-Capitol (UD) (3,500; 80-\$1) — "Cease Fire" (Par) and "Shark River" (Lip). Sharp \$12,000. Last week, "Public Enemy" (WB) and "Little Caesar" (WB) (reissue) (2d wk), \$12,000.

Union (ATC) (1,938; 80-\$1) — "Escape From Ft. Bravo" (M-G) and "Great Diamond Robbery" (M-G). So-so \$12,000. Last week, "Take High Ground" (M-G) (2d wk), \$8,700.

Adams (Balaban) (1,700; 95-\$1.25) — "Knights of Round Table" (M-G) (7th wk). Sturdy \$6,500. Last week, \$7,500.

Music Hall (Cinerama Productions) (1,194; \$1.40-\$2.80) — "Cinerama" (Indie) (47th wk). Great \$21,000. Last week, same.

TORONTO

(Continued from page 8)

(4th wk). Still big at \$15,000. Last week, \$16,000.

Odcon (Rank) (2,390; 50-90) — "Sadie Thompson" (Col). Wham \$17,000. Last week, "Moulin Rouge" (Romulus), \$9,500 at pop prices.

Shea's (FP) (2,386; 40-75) — "3 Sailors and Girl" (WB). Big \$12,000. Last week, "Hondo" (WB), (3-D), \$10,000.

Towne (Taylor) (695; \$1.25-\$1.75) — "Julius Caesar" (M-G) (7th wk). Oke \$5,000. Last week, \$6,500.

Updown (Loew) (2,745; 40-75) — "Walking Baby Home" (U) (2d wk). Still big at \$11,000. Last week, \$15,000.

CLEVELAND

(Continued from page 9)

Fair \$12,000. Last week, "M" (Indie), \$14,500.

Ohio (Loew's) (1,200; 55-85) — "Easy To Love" (M-G) (m.o.). Good \$7,000. Last week, "The Actress" (M-G), \$4,000.

Palace (RKO) (3,300; 55-85) — "Walking Baby Back Home" (U-I). Fine \$12,000 or close. Last week, "Jack Slade" (AA), \$11,500.

State (Loew's) (3,450; 55-85) — "Wicked Woman" (UA). Fast \$15,000. Last week, "Easy to Love" (M-G), \$15,500.

Stillman (Loew's) (2,700; 55-85) — "Knights Round Table" (M-G) (7th wk). Stout \$7,000. Last week, \$7,200.

Japan Tags 'Lil' Best; Metro's Over-Quota Break

Metro won a bonus import permit over and above its regular import quota last week when its picture, "Lili," was picked as the best film shown in Japan in 1953.

The prize is given by a government-appointed committee consisting of Japanese newspapermen, film producers and government officials. Voting for "Lili" was unanimous.

Fred Lutkin Business Mgr. Of RKO Pub-Ad Sector

Fred Lutkin, with RKO since 1930, last week was named business manager of the firm's advertising, publicity and exploitation departments. He succeeds Lou Gaudreau, who resigned to join the Walt Disney organization.

Formerly Gaudreau's assistant, Lutkin joined RKO's purchasing department in 1930. He's held various posts on the business side of the company since then with exception of wartime service with the Army.

Odium to Disney Board

Hollywood, Feb. 9.

Floyd B. Odium, head of Atlas Corp., and Edward H. Wadewitz, board chairman of the Western Printing and Lithographing Co., were elected to the board of directors of Walt Disney Productions.

Incumbent members re-elected were Walter E. Disney, Roy O. Disney, Gunther R. Lessing, Paul L. Pease and Gordon E. Youngman.

Bill Trambukis To Providence

William Trambukis, manager of Loew's Theatre, Harrisburg, Pa., has been assigned to Loew's State Theatre, Providence. He succeeds Larry Levy, who has resigned to accept a public relations post in another industry.

William Riding, assistant manager of Loew's Capitol, Washington, has been named manager of Loew's Harrisburg.

Film Reviews

Continued from page 6

Overland Pacific

of the presence of ty's "Range Rider" Jack Mahoney as the male star, and the use of color.

A World (Eddie Small) production for United Artists release and directed by Fred F. Sears, the offering lays enough stress on action to keep the outdoor fan satisfied. The Frederic Louis Fox story, which J. Robert Bren, Gladys Atwater and Martin Goldsmith scripted, puts together standard ingredients and the formula is tried and true. Only incongruous note is the fancy phraseology the principals are given to speak. Otherwise everything is to formula and delivered acceptably.

Mahoney plays an undercover agent for the railroad, sent to Oaktown to find out what is causing trouble with the Indians and delaying the laying of the new road. When the shooting's all over, it is revealed that William Bishop, saloon owner, wants the right-of-way to swing through Oaktown, where he owns valuable property, and to that end he gives the Indians rifles and keeps them stirred up. Mahoney has authority in his heroics and gives the picture an action-plus touch in settling the trouble and winning the love of Peggie Castle. She, too, does well by her assignment, and Bishop is a good heavy.

Adele Jergens, saloon entertainer, divides femme interest as a Bishop castoff while he tries to make time with Miss Castle. Walter Sande, railroad construction man and father of Miss Castle; Chubby Johnson, crooked sheriff; Pat Hogan, Indian chief; Chris Alcaldie, gunman and Phil Chambers, hotel proprietor, mortician and doctor for the town, are among others offering a variety of types to the western plot.

Color Corp. of America furnished the tints for Lester White's lensing and the hues are not always true, but do add to the outdoor values. Editing and other technical assists are okay.

Destinees

(FRENCH-ITALIAN)

Paris, Feb. 2.
 Cinedis release of Franco-London production, "Stars of the Desert," starring Jean-Claude Pascal, Jean-Claude Canale, Jean-Claude Pascal, Jean Delannoy, Christian-Jacq, Robert LeFebvre, Camille Mastrac, editor, James Cuenet, screenplay, Jean Aurencien, Pierre Bost, Jean Ferry, Henri Jeanson, Carlo Rim, Andre Tabet, At Marignan, Paris. Running time, 105 MINS.

Elisabeth Claudette Colbert
 Jeanne Eleonora Rossi-Drago
 Lysistrata Michele Morgan
 Barata Daniel Ivernel
 Senator Paola Stoppa

Three of the top commercial directors here have put together a three-sketch pic with a bundle of femme names which should insure nice returns here. This primarily distaff-appeal pic has the theme of woman and war, with one section dealing with a victim of the last war; another, with Joan of Arc, using war to fulfill her destiny; and third sketch, built around the ancient Greek comedy, "Lysistrata," used to tell the tale of the love strike that ended a war. Though two of the sketches seem part of a full-length pic, removed from context, this has names of femmes Claudette Colbert, Michele Morgan and Martine Carol for U. S. marquee appeal.

This subject could make a good bet for special spotting in America. Film isn't as varied and insouciant as predecessor, "Seven Deadly Sins," and the sketch type mounting robe the two serious ones of dramatic depth with the characters thrown into dramatic decision before they can be properly prepared. However, the racy Greek opus gives this a word-of-mouth appeal.

First sketch concerns the almost neophristic voyage of a U.S. wife to Italy to retrieve the body of her husband buried there. She has practically abandoned life since his death. She finds her husband had been harbored by an Italo family before he was killed and that the girl of the family bore him a child. Next sketch has a moment in the life of Joan of Arc when she has been deserted by her king and soldiers.

Last section is a bawdy takeoff on "Lysistrata" in which the wives of Athens, tired of war, go on a love strike to bring their men to their senses. This is played as outright farce and though it loses some high comedy potential, it gives the film its racy moments as the sex-hungry men finally capitulate to the enticing blandishments of their spouses.

Miss Colbert is adequately reserved as the returning wife, and Marcel Pagliero's unobtrusive di-

rection plays out this sudsy drama without letting it get too thick. Miss Morgan lends a radiant face to the Joan of Arc role which is primarily what is called for, Christian-Jaque has blandly let the female have her way in his Greek farce section and he allows Miss Carol to play the supposedly wily ringleader in an addleheaded fashion which is made up for by her obvious physical attributes. Men are in the background in this, though Paola Stoppa etches a nice bit as a wily senator. However, Raf Vallone is not up to the comic handling of the harassed general. Lensing and editing are in keeping with the intelligent handling of these stories. Properly handled and hyped this may do well in the U. S.

Alerte Au Sud (Alert in the South) (FRENCH-COLOR)

Paris, Feb. 2.
 Sirius release of Nature-Sirius-Fonema production, "Alerte Au Sud," starring Eric von Stroheim, Giana Maria Canale, Jean-Claude Pascal, Directed by Jean Devaivre. Screenplay, Jean Devaivre from novel by Pierre Nord, camera, Lucien Joulain, editor, Louis Devaivre, At Lutetia, Paris. Running time, 115 MINS.

Conrad Eric Von Stroheim
 Natalie Giana Maria Canale
 Howard Peter Van Eyck
 Colonel Lia Amenda
 Jean Murat

This is a tinter adventure film set in French Africa with shades of espionage and science fiction. Scripting and action is much too reminiscent and old hat to make this of any U. S. interest except possibly for dualers. It has Eric Von Stroheim name, is a tinter and the action needed for general situations.

Jean-Claude Pascal, a young lieutenant, sees a friend of his die as he tries to tell him of some sallduggery. All he has are a few leads to the guilty. The avenger starts out to get the guys who killed his pal. Into his snooping comes a French secret service man masquerading as an Arab rug merchant, a mysterious German gambler, a sexy hefty ballerina and assorted thugs. He gets in with the German's gang and gets entangled romantically with the ballerina. Feigning expulsion from the army, he is sent by the mob to a desert outpost presided over by a half-mad German general, who has refused to call off the war. Last-named is Eric Von Stroheim. After the usual tussels, sacrifice and torture, the cavalry, on camels, arrives in time.

The color and Morocco lensing add production dress. The direction gets in its quota of movement and mayhem in neat commercial lines. Von Stroheim manages to get some malice and depth into his silly role as the half-crazy professional soldier while Giana Maria Canale adds italo lushness to the part of not-so-bad girl. Lensing is good as is the editing. Mosk.

Lawyer on Hughes

Continued from page 4

fee for him "in proportion to the overall benefit."

It's generally felt that the suits themselves will be ultimately discontinued because the \$6 per share proposal made by Hughes compensates for any losses incurred by other stockholders.

Kipnis, it's related, makes the point that his suits were the first to complain of Hughes' alleged mismanagement and he therefore should receive a cut of the "benefits." Attorney-as counsel for Eli B. Castleman, Marian V. Castleman and Louis Feuerman, filed his first complaint in N. Y. in November of 1952 and his second and third in California and Nevada the following month.

Stanley Stalls

Continued from page 3

entry in the process, is still displaying potent boxoffice power in the nine cities where it is currently showing. In addition, Cinerama is in a position to make changes in the current film. Made up of separate travelog footage, a portion can be yanked and at least a half-hour of new footage can be inserted. Latter consists of material shot by Merian C. Cooper for the shelved "Seven Wonders of the World."



"My name's Friday.
I'm a cop."

All you need are the facts, Mr. Business Man,
and here they are. Thursday, January 28, 2:33 P.M.,
arrangements were concluded that made the
hottest show news of the present day.

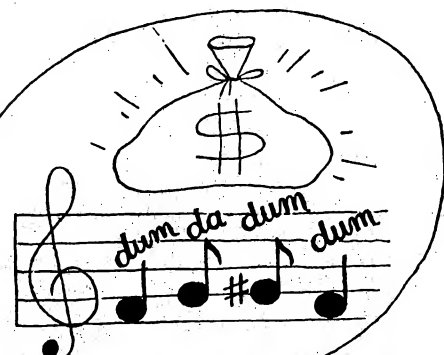
JACK WEBB

will star in and direct a feature motion picture

DRAGNET

for the customers of

WARNER BROS.



Clips From Film Row

NEW YORK

Altec set new hospitalization plan for all employees.

William Trambukis, manager of Loew's Theatre, Harrisburgh, Pa., assigned to Loew's State in Providence replacing Larry Levy, resigned. William Riding, assistant manager of Loew's Capitol in Washington, moves into Trambukis' old post in Harrisburgh.

Cosmo Theatre, on upper east-side, newest link in Brandt chain. House was acquired by Coberg Cinema, Inc., of which Harry Brandt is prez.

Allen ("Candid Camera") Funt completed his 29th "Candid Microphone" short for Columbia release.

Altec Service Corp. wound up two-day division managers' meet yesterday (Tues.) at Park Sheraton Hotel.

Lawrence Seidelman named branch manager of Republic's Omaha exchange, following resignation of Harry Leftholtz. Former moved over from salesman at Milwaukee branch, according to C. Bruce Newberry, sales chief.

MINNEAPOLIS

Italian films getting break in St. Paul currently, with two indie nabe houses playing them simultaneously.

Don Swarz and Don O'Neill co-chairmen of committee arranging Fiddlers' club of film folks' ball.

Paramount circuit used "Knights of Round Table" trailers on all of its local theatre screens advertising Radio City date.

Stu Murphy, vet National Screen Service salesman, resigned because of ill health.

Cinerama expected to close with Paramount for Century Theatre here this week.

Northwest Variety club's testimonial dinner for retiring Chief Barker Bennie Berger Feb. 15 also will be a 20th annual celebration.

Paramount circuit's deal with projectionists to permit reopening of shuttered loop Aster near completion.

DALLAS

Mrs. Mabel Guinan, head booker for Tower Pictures here for the last six years, resigned post for complete rest.

P. W. Humphries elected to serve another term as proxy of the Local 249 of the projectionist union.

Fred Jack, formerly western division sales manager for United Artists, assumed ownership and management of the Granada, Tivoli and Lobo Drive-In at Alpine.

William H. Lewis, manager of Capitan Theatre, resigned after being manager of house for nearly six years.

Alvie Smith, formerly manager of the Rialto, at Crowell, took over management of Leon Theatre at Graham.

New Gem Theatre opened for Negro patronage at Waco. It replaces the old Gem which was destroyed in the Waco tornado.

PHILADELPHIA

Elmer L. Hirth, film buyer and booker with the William Goldman Theatres here for last 14 years, has resigned.

Realignment of bookers at Metro has Dave Titleman handling city and suburban and first-runs; Charles Kaselman, Stanley Warner circuit and New Jersey; Jack Smith, up-state and up-state circuits, and Max Bronow, up-state Pennsylvania.

New officers elected by Local F-7, front office film employees, are Max Bronow, Metro, proxy; Jerry

Levy, Columbia, veepee; Helen Hudak, Universal, secretary; Mary Monahan, United Artists, treasurer; George Evans, Universal, business agent; and Miriam Gill, Universal, sergeant-at-arms.

Frank K. Kelly, 20th-Fox booker, retired on pension after 20 years with the company.

The Aldine, former Stanley Warner first-run, being renovated at a cost of \$200,000 and will be open next month as a CinemaScope house. New name will be Viking Theatre.

Roy Sullender, formerly head of Allied's booking and buying service, opened his own biz, National Service Corp.

KANSAS CITY

Stan Durwood, general manager of Durwood Theatres, is new head of the Motion Picture Assn., being elected recently at meeting of the directors. Lou Patz, National Screen Service, and Bob Shelton, Commonwealth Theatres, are veepees; Bill Gaddoni, secretary, and Ed Hartman treasurer.

Paramount held midwest preem of "Cease Fire" (3-D) at the Co-Ed Theatre, Manhattan, Kans., and the Colonial Theatre, Junction City, Kans., Jan. 27. Both cities are near Ft. Riley, Kans., and campaign featured a display of Korean equipment, a dinner for vets of Korea and civic and political leaders in Manhattan.

First CinemaScope release to play subsequent-runs is doing it at advanced admissions here. Fox Midwest opened "How to Marry a Millionaire" in its deluxe Plaza at scale of 75¢ for matinees and 85¢ for nights. Regular top admission in first-runs here is 85¢.

BOSTON

While here tubthumping "Glenn Miller Story," Jimmy Stewart presented a plaque to the widow of Cy Shribman, former operator of the Roseland-State Ballroom which played an important role in the late maestro's career.

Leonard H. Goldenson, prez of American Broadcasting-Paramount Theatres, here to get the 1954 Goodwill Brotherhood Award by Brotherhood Temple Ohabei Shalom. Award is in recognition of his outstanding efforts for the United Cerebral Palsy Foundation.

Recent election of officers by Allied Theatres of N. E. (not affiliated with national exhib. organization) named Martin J. Mullin, proxy; Sam Pinanski, Charles Kurtzman, Ben Domingo and Harry Feinstein, veepees; Stanley Sumner, treasurer; Frank Lydon, secretary and John J. Ford, chairman of board.

PITTSBURGH

John Johns, formerly with WB theatre department here, back in town as Metro's exploitation man in this territory, having been transferred from Indianapolis. He replaces Al Golin, who has resigned to work in furniture biz.

George Baldwin appointed union house manager at the Warner for Cinerama. He's under Bob Suits, managing director. Doris Roberts is the new boxoffice girl for Cinerama, succeeding Jacques Rion, promoted to assistant treasurer for Cinerama operation in Washington, D. C.

Catharine Predmore resigned from RKO to join booking department at Co-Operative Theatres, where a vacancy was created when Gus Davis quit to return to Stanley-Warner booking office.

George Josack, former local theatre manager and film salesman, now holding down a procurement job with the Government.

Harry Batistini, Punxsutawney exhib., been elected to his sixth term as president of Punxsutawney Country Club.

Meade Theatre in Meadville closing shortly, and will be dismantled.

ST. LOUIS

Gaylord Fox, who managed the State West Bankfort, Ill., before his induction into the Army, returned to be head man of Fox Midwest's Roxy in same city.

Bobby Gene Reed, a juve, fined \$113 for creating a disturbance in the Orpheum, Harrisburgh, Ill.

William Waring, Jr., has sold his Doll Theatre in Jonesboro, Ill., to Earl W. Lingle, a bank exec at Anna, Ill.

"The Robe," in its extended-run at the St. Louis theatre, a Fanchon & Marco-St. Louis Amus. Co. unit, played to 271,000 customers and a gross of approximately \$175,000. It

was first CinemaScope shown here at pop prices.

Victor Klarsfeld, manager of the Rialto, Cape Girardeau, Mo., recovering from heart attack. The house owner, Edward Rosecan, Hannibal, Mo., postponed a trip to California to sub for Klarsfeld.

Dr. Sam S. Marshall, mayor of Tamaroa, Ill., and owner of an ozoner near there, turned over its operation to Mike Edell, and Cliff Mantle, while he campaigns for Democratic nomination as state representative.

Fox Midwest Amus. Corp., which has been operating the Majestic in Jacksonville, Ill., under lease for a number of years, purchased the building, The Illinois, 1,100-seater, also in Jacksonville, is under the Fox Midwest banner.

Elmer Questell and Henry Absher took over the Nox in New Haven, Ill., when J. C. Davenport, Eldorado, Ill., dropped an option on the house.

Fox Midwest closed its Orpheum, a 669-seater, Cape Girardeau, Mo. It will continue to operate the Broadway, bigger house in town.

Russ Bovim, Loew's State manager in St. Louis, named division manager of a group of Loew's midwestern houses to fill vacancy created by the sudden death of Mike Cullen two weeks ago. John Murphy, general manager of Loew's out-of-town theatres, also announced that Frank Henson, manager of Loew's in Akron, will become city manager in St. Louis. Successor is Sam Shuboff, manager of Loew's State, Cleveland. Arnold Gates moves from the Stillman to the State there. Frank Manente, manager of Esquire, Toledo, goes to the Stillman.

Bovim joined Loew's in 1923 as assistant to Louis K. Sidney at the Aldine, Pittsburgh. He also was manager of Loew's in Columbus, Wilmington and Canton.

Loew's has announced that Atlanta and Nashville will be added to theatres directed by Martin Burnett, who headquarters in Columbus, O. Pittsburgh will be supervised by Frank Murphy of Loew's Cleveland office.

CHICAGO

"How to Marry a Millionaire" running solo in eight B&K houses this coming weekend on its "A" bounce, while most indies are dualing with it.

Bill Harris, former head of special trailers for National Screen Co., joined Filmmack Trailers last week to helm theatre trailer department; succeeds Joseph Mack, transferred to tv department.

B&K houses have raised \$10,000 for March of Dimes in lobby collections.

LOS ANGELES

Roadshow Productions hooking up with United Fruit Co. for key opening of "Top Banana" during National Banana Week, starting Feb. 22.

Film Row Club elected Frank Prince proxy for next year. Other new officers are: Rev Kniffin, 20th-Fox; Bill Watmough, WB; and Izzy Berman, Berman Theatres, veepees; Jeanette Banks, 20th-Fox, secretary; Bernard Cobb, RKO, treasurer; and Jack Goldberg, Berman Theatres, sergeant-at-arms.

United Artists will release five Edward Small productions between now and June at the rate of one per month.

Says Rube Shor Roughed Him Up, Asks 250G's

Cincinnati, Feb. 9.

Rube Shor, Allied National director for West Virginia, who was a plaintiff in suits against distributors seeking restraint damages to the tune of boxer figures, was named defendant in a \$250,000 damage suit filed in Common Pleas Court last week.

Petitioner, David D. Wolf, real estate salesman and professed manager and agent for Bob Braun, entertainer on Dottie Mack's tv shows, alleged that Shor cursed and shoved him around last Nov. 8 before a holdout crowd at Keith's Theatre, a Shor operation. Wolf charged that later the same night Shor again cursed him and threw him out of a gathering at Variety Club's Tent 3 in the Netherlands Plaza.

Studio Worker's Earnings

Hollywood, Feb. 9.

Average weekly earnings of hourly film workers increased in December to \$120.28, according to California Labor Statistics bulletin.

November average was \$118.83, while the previous December's averaged \$112.13. Workers averaged 42 hours at \$2.87. In November, same hours at \$2.83 per hour.

Inside Stuff—Pictures

RKO Theatres' counter antitrust suit against 20th-Fox and others, alleging damages of \$41,250,000, is in violation of an agreement which the circuit entered on June 4, 1951, 20th told the N.Y. Federal Court this week. Film company charged that the RKO chain and Skouras Theatres, on that date, signed a pact relieving 20th from any liability in the complex legal entanglement that since has developed.

Skouras outfit was first to court, slapping RKO Theatres and the distributors, excepting 20th, with a suit asking total treble damages of \$87,690,000. Various trade restraints and conspiracy were charged. RKO Theatres countered with its suit against Skouras Theatres, 20th and Charles, George and Spyros Skouras.

Also this week; 20th asked for dismissal of RKO's cross and counter complaints. Either that, or a trial by jury of the issues. Film company made a general denial of the RKO charges which, basically, are the same as those made by Skouras against RKO.

Despite failure of the Eisenhower Administration to take a positive stand for reduction of the 20% admissions tax and other excises, feeling continues to mount in Congress that there should be cuts this year. Most significant action was that of House Speaker Joseph W. Martin, of Massachusetts. He went on record in favor of a 10% ceiling on the consumer excises. This means he favors cutting the 20% admissions nick and also the 20% bite on nitery tabs to only 10%. Following day, Rep. Charles Halleck, of Indiana, Republican leader of the House, fell in line as favoring a cut in the consumer excises. Two other important figures—both members of the tax writing House Ways and Means committee—also declared themselves for excise tax reductions, including the admissions tax. They are Richard M. Simpson and Herman P. Eberharter.

Harry Pimstein, longtime RKO Pictures executive who exited the company following the Ralph Stolkin fiasco, is burned at Albert A. List, RKO Theatres board chairman and controlling stockholder, over alleged reneging for services rendered. As an attorney, Pimstein reportedly supervised the behind-the-scenes maneuvering which saw List, a heavy investor in textiles, assume control of the theatre chain.

Pimstein was a member of RKO Pictures top echelon during the short-lived Stolkin regime under which Arnold Grant was chairman of the board. He asked the company when Howard Hughes regained control and reinstated many of the former top brass.

While distributors have been hopeful of an early end to the flood of antitrust suits, they're being crossed up by courtroom-inclined exhibs. Newest action is by a Bronx, N.Y., theatre outfit and real estate affiliate asking total treble damages of \$250,000.

Plaintiffs, who are the owners and operators of the Allerton Theatre, Bronx, in a Federal Court suit, complain that the eight principal distributors and the operators of six other Bronx houses engaged in a conspiracy to deprive the Allerton of a fair crack at film product.

In a three-way-stretch situation, the Saturday Evening Post is using a motion picture to "sell" the values of mag advertising vis-a-vis television, SEP has had a 20-minute pic made to order (by Transfilms, N.Y.) which will be presented at sales meetings held by companies which advertise in the weekly. Stuart Erwin has the key role, that of a salesman who convinces the boss that it's best to advertise in mag print.

Styled after the N.Y. Daily News, Metro has issued a four-page newspaper known as the "Daily Chariot," Rome's picture newspaper. It's a promotion piece for "Julius Caesar," and in journalistic fashion it reports the events in Shakespeare's classic. Front page headline reads: "Caesar Slain! Brutus, Cassius Head Plot In Stabbing of Dictator; Mobs Loot City, Many Die."

General Motors' 1-Reeler

Accents Showmanship

General Motors' accent on show-business in selling automobiles, via the many theatrical touches given its "Motorama" show in N. Y., again is in evidence. GM is now swinging into the field of motion pictures.

Corporation has signed Fred Frank to scrip 1-reel film. In this, to script 1-reel film. In this, GM's line of cars and other merchandise will be spotlighted along with an assortment of vaude acts. It's to be lensed in Miami by Sound Masters, Inc., in Eastman color.

The plugs for GM will be kept to a minimum. A background sign will identify an automobile as a Buick, for example, but there will be none of the usual commercial material.

GM will circulate the film among exhibs gratis. If it has entertainment value, they'll show it as part of the regular screen program but also on condition that there's no obvious advertising.

Ohio TOA Elects Slate

Columbus, Feb. 9.

Independent Theatre Owners of Ohio elected the following officers at its annual convention last week in Cincinnati.

Horace Adams, Cleveland, president; F. W. Huss Jr., Cincinnati, first vice president; Horace Schock, Lima, second vice president; Charles Sugarman, Columbus, treasurer; and Robert A. Wille, executive secretary.

Board of directors re-elected are: Myer S. Fine, Cleveland; Hoy L. Russell, Millersburg; Louis Wiethe, Cincinnati; Roy E. Wells, Dayton; Marvin Frankel, Elvira; J. Real Neth, Columbus; Martin G. Smith, Toledo; C. F. Pfister, Troy; Paul Vogel, Wellsville; Peter M. Wellman, Girard; Henry Greenberger, Cleveland; Park Belden, Akron; and Louis F. Eick, Martins Ferry.

INDIE DISTRIB'S 250G SUIT VS. LOEW'S INT'L

Alleged failure of Loew's International Corp. to make prompt delivery of 15 pictures to Two World Trading Corp. under a 1949 deal forms the basis of a \$250,000 breach of contract suit leveled against Loew's by Two World in N. Y. Supreme Court. Action came to light last week when Justice Samuel Hofstadter granted the plaintiff's motion to examine two Loew's officers before trial in connection with the transaction.

Scheduled to be quizzed are Loew's sales manager Samuel Burger and his assistant, Ronald Carroll. Books and records relating to the deal are also to be produced at the hearing. Two World, according to the complaint, charged that it suffered "great damages" when Loew's "defaulted" on delivery of the pix which were to be distributed in Italy over a four-year period.

Under the 1949 agreement Two World was to pay Loew's \$212,500 for the films. Some \$80,000 was paid in cash while the balance was to have been disposed of via monthly installments of \$28,333 each. Plaintiff, which claims Loew's knew there'd be a delay in delivering the pix, charges that this tardiness put them on a spot since they had assigned five of the pictures to an Italo distributor who was clamoring for delivery.

Loew's made a general denial to the complaint contending that it wasn't liable for any delay in turning over the pictures. These, incidentally, were not otherwise identified in the papers.

Fitzpatrick's Quartet

James A. FitzPatrick, whose TravelTalks have long been released by Metro, has delivered his final four subjects to the company. He starts out on a new endeavor, official cruise lecturer of the Swedish American Lines.

He left New York Saturday on the Kungsholm to start the first of 10 lectures and returns to Gotham on April 2.

New York Theatres

RADIO CITY MUSIC HALL

Rockefeller Center

"KNIGHTS OF THE ROUND TABLE"

In CinemaScope

Robert TAYLOR - Ann GARDNER - Don FERREN

An M-G-M Picture in COLOR and SPECTACULAR STAGE PRESENTATION

BURT LANCASTER AS HIS MAJESTY

OKEEFE TECHNICOLOR

PARAMOUNT

Briefs From the Lots

Hollywood, Feb. 9. George Sherman enters the indie production field with "Geronimo," based on his own script. Metro assigned Walter Pidgeon to play Elizabeth Taylor's father in the Jack Cummings production, "Babylon Revisted." . . . W. R. Frank borrowed Mary Murphy as femme lead opposite J. Carrol Nash in "Sitting Bull." . . . Kay Riehl shifts from video to movies for a role in "A Star Is Born" at Warners. . . . Duke Fishman, lifeguard, plays one in Paramount's "The Bridges at Toko-Ri." . . . Superior Court approved Columbia's minor contract with Katherine Case. . . . Wayne Morris signed to star in "Operation North Star," an Anglo-American co-production to be made in England.

Aaron Rosenberg assigned to produce "They Stole \$2,500,000," Collier's mag story of the Brink robbery, at UI. . . . Ruth Hampton plays a key role in UI's "The Matchmakers." . . . Paul Bradley and Suzanne Ridgeway signed for roles in Paramount's "The Gambler From Natchez." . . . Paul Piberni drew a top spot in "The Killer Wore a Badge" at Columbia. . . . Enterprise Cinema cast Jeanette Bordeaux as femme lead in "Caliope." . . . Fred Quimby producing Metro's fourth CinemaScope cartoon, "The Solid Brass Band." . . . Charlotte Austin's minor contract with 20th-Fox okayed by Superior National Legion of Decency Court. . . . United Artists' "Act of Love" got a "B" rating from the Eve McVeagh to Mexico City to play femme lead opposite Ricardo Montalban in "Green Shadows."

William Bendix obtained release from his RKO contract which had two years to run. . . . J. J. Milstein resigned as liaison agent for Herbert J. Yates on indie productions at Republic. . . . Irene Ryan joined the cast of "The Matchmakers" at UI. . . . Cameron Mitchell assigned to narrate "The Haydn Symphony," CinemaScope orchestral short, at 20th-Fox. . . . Darryl F. Zanuck added Peter Ustinov, George Melford and Carmen de Lavallade to the lineup for "The Egyptian." . . . Charles Horvath to Mexico for a role in Hecht-Lancaster's "Very Cruz."

Jack Lemmon, currently in "The Pleasure of All Mine" at Columbia, into Judy Holliday's "Phft." . . . Robert Bassler's second indie production will be "Kirsty," based on Robert Louis Stevenson's unfinished novel, "The Weir of Hermiston." . . . Borden Chase signed a writer contract with UI, starting with the Robert Arthur production, "Pillars of the Sky." . . . Maxwell Anderson returning to Hollywood to script Columbia's "Richard the Lion-Hearted," which Fred Kohlmar will produce as femme lead in UI's "Francis Joins the WACS," will be shifted to another film to be produced by Ted Richmond.

Otto Lang to produce special short, "The Miracle of Stereophonic Sound," at 20th-Fox. . . . Sam Wiesen's Olympic Productions is reading "Salt River" as a possible starrer for Montgomery Clift. . . . Benny Venuta drew role in "The Matchmakers" at UI. . . . Vincent M. Fennelly will produce "The Desperado" as the second starrer for Wayne Morris this year at Allied Artists. . . . Philip Van Zandt added to cast of "Gam-

bler from Natchez" at Panaramic. . . . Frank P. Rosenberg added "The Far Command," a novel by Elinor Chamberlin, to his indie production program. . . . Ralph Dietrich, former UI and 20th-Fox producer, setting up his own indie production company.

Zsa Zsa Gabor will be femme opposite Dean Martin and Jerry Lewis in Wallis-Paramount's circus picture, "The Big Top." Wallace Ford will play the circus manager in the same picture. Hanover Pictures bought screen rights to Irwin Shaw's novel, "The Young Lions." . . . Paramount signed four Japanese thespians, Yoneo Iguchi, Koichi, Annabelle Kai and Kakukki Madaji, for roles in "The Bridges of Toko-Ri." . . . Benedict Bogeaus dickering with Elizabeth Scott as femme lead in "The Black Pearl and the Woman" which he will produce for RKO release. . . . Lindsley Parsons bought "I Put the Finger on Waxy Gordon," Satevepost story, as a starrer for Mark Stevens at Allied Artists.

Hylton Named Showman Of Year by London Tent

London, Feb. 9.

At the Variety Club luncheon last Thursday (4) at which he was nominated Showman of the Year, it was announced that Jack Hylton had offered to give free admission at any of his theatres to holders of the Victoria Cross or the George Cross.

Dorothy Tutin, who had been selected Actress of the Year by London club, was presented with a scroll of honor by Dame Sybil Thorndike.

Honor Circus Owners

Mexico City, Feb. 2. The four Atayde brothers and their sister, owners-operators of Latin America's oldest circus, Circo Atayde, currently playing to big biz here, were banquetted by the Mexico Variety Club on the show's 65th ann. Circus was founded by Mexicans. It has played here annually for many years.

Atayde circus has a new admission high for a big top here, \$1.16.

Variety Club Barkings

Reynolds New Dallas Barker

Dallas.

Albert H. Reynolds elected chief barker of Variety Club's Tent 17 for 1954, during which year the local showmen's org will be host at the International Convention, March 22-25. Other officers named are Kendall Way and Charles E. Darden, first and second assistant barkers; Meyer Rachofsky, doughguy and Harold Schwarz, property master. Directors are Robert J. O'Donnell, Claude C. Ezell, Phil Isley, Edward H. Rowley, Paul Short and Clyde Rembert, John H. Rowley, Variety Clubs' international exec, presided, and announced plans for upcoming convention.

Brandon Again Memphis Barker

Memphis.

M. H. Brandon, prexy of Film Transit here, reelected Chief Barker of the Memphis Variety Club Tent No. 20 last week. Other

officers named are Ben Bluestein, former vaude performer, first assistant barker; Gil Brandon, second assistant barker; Jack Sawyer, of the Malco theatre chain, treasurer; and Howard Nicholson, of Par, secretary. Variety Club's big project here is the construction of a new hospital for convalescent children.

Sharkey Named Det. Barker

Detroit.

Detroit Tent of Variety Club International elected James P. Sharkey of Co-Operative Theatres of Michigan, to serve as Chief Barker in its 21st year. Others named were Harold H. Brown, United Detroit Theatres, first assistant barker; H. E. Stuckey, of Butterfield Theatres (Mich.), second assistant barker; Ben Rosen, doughguy; Ernest T. Conlon, secretary of Allied Theatres of Michigan, property master and Jack Zide, international canvassman.

A POST Exclusive now on newsstands

BOB HOPE tells all!

Bob has always lived at a laugh-a-minute pace . . . as a juvenile pool shark . . . a semi-pro track star trying to outrun a dollar . . . as an amateur boxer (Rembrandt Hope, "always on the canvas"). Then Bob chucked a promising career as a chicken plucker to become a hooper in Hurley's Jolly Follies, and show business hasn't been the same since! But let Bob tell you himself. He's even funnier on the page than he is on the stage! You can start his complete life story today, *only* in the Post! Be sure to get your copy early!

This Is On Me by BOB HOPE

as told to Pete Martin



Norman Rockwell has painted Hope for the Post. Look for him on this week's cover!

The Saturday Evening
POST
February 13, 1954 - 15¢

A CURTIS MAGAZINE

Bon Marcus

Continued from page 3

challenged RKO's pre-release demands on "Hans Christian Andersen" and "Peter Pan," was elected treasurer. Abram F. Myers, board chairman and general counsel, will continue in both posts. Leon Back, Baltimore, and Stanley D. Kane, Minneapolis, were named secretary and recording secretary, respectively.

That serious problems relating to industry trade practices still confront Allied is indicated in the fact that the exhib org's board will hold a special meeting in New York in March. Confab will take care of unfinished business, mainly relating to the stereophonic sound controversy and Allied's plan to get an exhibitor rep or reps on the board of a major film company via the acquisition of sufficient shares of stock.



"Leslie T. Hope, child immigrant, I was a barefoot boy with plenty of cheek."



"Boy Wonder" Hope - he wondered where the next meal was coming from!"



"Lamour, ah Lamour, [What's Gable got I haven't - where can I get it?"]



"I fly 100,000 miles a year. Who's that stranger kissing my wife?"



"What Crosby touches turns to gold. Anything I touch yells, 'Police!'"

"THE EDDIE C

VARIETY

'Cantor' 90G Paramount-N.Y.

'Cantor' \$13,200 Warners Beverly-LA

'Cantor' LOUD 17G Stanley-Pittsburgh

'Cantor' ROBUST \$13,000 St. Francis-Frisco

'Cantor' OK \$16,000 Fenway-Boston

'Cantor' HEP \$12,000 Orpheum-Omaha

'Cantor' WOW \$33,000 McVickers-Chicago

'Cantor' BIG 9G Metropolitan-Washington, D.C.

'Cantor' OKAY \$7,000 State-Minneapolis

'Cantor' LOUD 12G Center-Buffalo

CANTOR STORY

TV Review



Monday, February 1, 1954

Eddie Cantor

(Colgate Comedy Hour)

Sun., 8-9 p.m., KNBH

All the gala trimmings of a birthday party to mark Eddie Cantor's 62nd lighted up the NBC-TV network last night with all candles blazing. A stellar array of talent, smartly staged and integrated, made it Mr. C's seasonal best. It sprinted through the hour with ceremonial glitter, with Cantor and Groucho Marx keeping the laughs popping like balloons on New Year's Eve.

The show opened with a howl when a Brink armored truck drove up with a can of coffee as a birthday gift by NBC guarded by three holster-husky Cantor sneaked in an ad lib for his old sponsor, Chase & Sanborn, after closely guarding it at the dress rehearsal. But it was another ad lib by Groucho that shocked the NBC production staff and incidentally set off what was probably the first of the Jimmy Roosevelt jokes to come. Taking a doll by the arm he cracked, "We're going up to Mulholland Drive, I'm double dating with Jimmy Roosevelt." Pete Barnum, executive producer of the Comedy Hour, winced when it came over the set in his office.

For constancy and spirited tempo the show moved through a series of highspots with the only noticeable lag in the Maxie the Taxi bit with Wally ("Mr. Peepers") Cox. Filmed in N.Y., the dubbed laugh track over-rode the lines and made it sound twice as funny as it was. It had its moments even though the audio failed to bring up Cox's voice to unstrained ears.

To make it a Cantor family night, daughter Marilyn did a bit from her niter act with her dancing partners, Johnny and Bill, and Ida (Mrs. Cantor) was brought out near the finish as Groucho's life-time gift to the show's star. Eddie then in high glee sang the song he has long associated with her, that great old standard tune, "Ida." Marilyn proved an able song-and-dancer with a strong voice and know-how in stepping around the stage. She's a skilled line reader and a pleasant personality, swapping gags with Eddie to lively acclaim.

Groucho came on stage as an emissary of the gang at Hillcrest and remained to filter through the show to its ceremonial windup. His brother Harpo allowed the best present they could give to Cantor was a "much needed rest so Groucho took over while Eddie got it out on the stage bleachers. Groucho humorously touched on Cantor's life and raised his voice in song with Cantor and Ricky Vera, a 10-year-old Mexican lad, who proved a scene-stealer like he was with Hoagy Carmichael on last summer's Saturday Night Revue. He's a bright-eyed youngster with a good knack for getting his share of the laughs even in such fast company.

"County Fair" production number with Connie Russell and Bill Daniel was a fast-paced hoedown, with solo dance spots by the two bringing whopping applause. These two finished artists, by now fixtures with Cantor, never fail to make their terpsichore a standout and Miss Russell's vocals are equally impressive. Jesse, James and Cornell burned up the stage with their fast taps; leaping splits and fancy leather work. They're among the best ever seen on the Comedy Hour.

Credits for the punch-packed hour were also shared by Manning Ostroff, producer; Les White and Johnny Rapp, scripters; Sid Smith's camera direction and the music of Al Goodman.

Helm.

TV Review



Tuesday, February 2, 1954

Comic's Birthday

Fittingly Marked

COLGATE COMEDY HOUR

The Eddie Cantor Show

(LIVE TV, KINESCOPE HERE)

KNBH, NBC-TV, Sun., 8-9 P.M.

Eddie Cantor's 62nd birthday celebration was fine fun all the way with a sharpening of the usual nostalgia by Groucho Marx. "All your friends got together the other night—in a telephone booth," said Groucho.

Cantor, in top form, did a hilarious Maxie the Taxi with Wally Cox and a song and dance with daughter Marilyn. Dancers Jesse, James and Cornell and little Ricky Vera, and Connie Russell and Billy Daniels helped make it a big hour.

Colgate-Palmolive was effective with its customary singing, animated and lecture commercials. Production was by Pete Barnum and Manning Ostroff, with Sid Smith directing. Writers were Les White and Johnny Rapp. Al Goodman was the musical director.

—B. B.

THIS IS THE EDDIE CANTOR STORY, TOO!

Cantor Burns 'Toast'

Eddie Cantor gave "Toast of the Town" one of the most decisive trouncings of any NBC-TV Comedy Hour in recent months on the Trendex rating of last Sunday night.

Ten-city coincidental wrap-up clocked Cantor at 35.1 against Ed Sullivan's 24.3. Cantor's over-all average since he has been a rotating star on the Colgate series has topped the 40 mark.

Daily VARIETY

Tuesday, February 2, 1954

Neiman-Marcus point of view

eddie cantor looks back

We've been listening, over the past three Sunday nights, to Eddie Cantor's new radio program, which comes on at 8:30. It's kind of a modified disk jockey show and rather an unusual thing for a big name like Cantor to be doing. He starts off by simply introducing himself; no theme, no fanfare. Then, he tells a few anecdotes about somebody from the history of show business, maybe Helen Morgan. Then he plays a record by Helen Morgan.

Through the whole show, the only voice you hear is that of Eddie Cantor and the people on his records. There is no announcer, no studio audience. Nobody laughs at Cantor's jokes, audibly, at least, except Cantor, and he tells no jokes simply to be funny—they're all stories about the people of show business, all relate to his general theme which is the story of show business from Sir Harry Lauder to Judy Garland.

Mr. Cantor's show, we think, is a most refreshing half hour in radio, lacking, as it does, some of the noise and studied hoopla of other shows. But the main thing that makes Mr. Cantor's show such a delight is the fact that he has the most unbeatable cast of any radio show, ever. You can't go awfully wrong on a radio show if you have the good sense to sign up Al Jolson, Belle Baker, the Two Black Crows, Helen Morgan, Judy Garland, Sir Harry Lauder, Van and Schenck, Cab Calloway, John Barrymore, Rudy Vallee and so on. This Mr. Cantor has done by the simple expedient of having a large record collection and a fund of stories about practically anyone who ever put on grease paint.

Another thing that helps make the Cantor show fun is his selection of records. We have now heard Al Jolson sing Mammy and Swanee so many times that another rendition of it over Mr. Cantor's show would hold small interest for us. But instead, Cantor played a less well-known record of Jolson singing something called The Cantor, in Hebrew. It killed 'em, to lapse into the vernacular. Judy Garland did not sing Over the Rainbow; she sang Dear Mr. Gable, and this, too, was a good idea. Rudy Vallee did not sing My Time is Your Time; instead, he sang something that struck him as so funny that he collapsed with helpless laughter, and the record was never released, except to special people like Eddie Cantor.

So, for these rather special treats in show business, we have to thank the selectivity of Mr. Cantor, who, by long training, knows what is worth hearing and rehearing in the world of lights and grease paint.

—WALES—Dallas News

Personal Management: JACK CRANDALL, 140 South Lasky Drive, Beverly Hills, California

TV Review



EDDIE CANTOR SHOW

Producer: Archie Stout

Writer-director: Cantor

30 Mins.; Sun., 9:30 p.m.

NBC, from Hollywood

Eddie Cantor has been fighting for this personality reminiscence type of show for almost three years and twice before something happened to snafu the deal until NBC, under his exclusive AM-TV package deal, finally okayed it. The rest was up to Cantor. He more than delivered on his first time at bat.

This might be broadly called a disk jockey show, but the platters are incidental, and nobody on the American show business scene could make this type of nostalgic cavalcade come off as did Cantor. With the passing of Jolson, Cantor is the heir apparent to the royal purple of intra-trade standing, and thus it is fitting that he cull from the vast experience of a broad panorama in all phases of show biz to chitchat about Fannie Brice, Will Rogers, Al Jolson, Sophie Tucker, Ted Lewis, Sidney Skolsky (whom he kudos for persevering to make "The Jolson Story" idea become a reality), Joe Laurie, Jr. (for an anecdote), Clayton, Jackson & Durante.

Nobody but Cantor could recall the intimacy of Miss Brice's deliberate ginummy game; the stuff about Soph and Adah Lewis; the "monolog" and "catalog" anecdote about Will Rogers, and the rest.

Nobody but Cantor, also, could have gripped the interest, working as he did solo, sans any musical background. There were almost unnatural voids when studio laughs were lacking, such has been the conditioning of radio audiences over the years, and it is a tribute to the comedian that the home-listener spontaneously supplied his own risibility reactions or otherwise was gripped by Cantor's anecdota on this taped show.

The oldie records were a plus for all their needle-noise and/or the untimeliness of the gags, such as Rogers' references to bootleggers. In the Sunday-at-9:30 slot the star has a perfect, clear, and fast track for his half-hour stint that augurs high listenership.

Abel.

Telepix Way Out in Front in L.A.

Ratings; 'Badge' Whopping 34.8;

Ziv's 'Cisco,' 'Blackie' Tops in Chi

Los Angeles continues as one of the most fertile markets for syndicated pix, with the top telepix beating out all network opposition resoundingly, roundup of rating reports from key cities shows. Tops in L.A. is "Badge 714," the "Dragnet" reruns, with a whopping 34.8 on KTTV, with its closest network competitor "Ethel & Albert" on KNBH showing a 4.9. Closest show is the local Hometown Jamboree on KCOPTV with a 9.7.

Other reports show "Cisco Kid" first in Chicago, followed by another Ziv property, "Boston Blackie." In New York, "Foreign Intrigue" heads the list, with "Hopalong Cassidy" and "I Led Three Lives" following. "Intrigue," with a 20.4 on WNBT, beats out all opposition, with the next highest being CBS' "Place the Face" on WCBS-TV with a 16.6.

Los Angeles—Second top-rated vidpix series after "Badge 714" is "Amos & Andy," which with a 24.2 on KNKT more than doubles Milton Berle's 11.5 on KNBH, with "Favorite Story," another vidpix series close behind Berle with a 10.5 on KTTV. Third place is held by "Wild Bill Hickok," whose 20.5 on KTLA whacks KNKT's network "You Are There" (6.3), KNBH's network "Meet the Press" (5.4) and the KTTV web-cast "20 Questions" (8.0).

Other top-rated shows in L.A. are "Annie Oakley" 16.9 (KTTV); "Liberace" 16.7 (KCOPTV); "Cisco Kid" 14.5 (KTLA); "Foreign Intrigue" 13.7 (KNBH); "Inner Sanctum" 11.4 (KTTV) and Douglas Fairbanks Presents' 11.1 (KNBH). All ARB ratings.

Chicago—Latest survey of the Windy City vidpix parade finds the toppers in practically the same relative position as the last report. "Cisco Kid" (WBKB) continued to lead all contenders with a 20 as the highest rated show in its Sunday afternoon slot. Same film series knocked off a 10.8 on the ABC station as the rating leader as a Saturday afternoon repeat entry.

"Boston Blackie" (WGN-TV) fetched an even 16, coming in second Thursday nights to CBS-TV's "Place the Face." "Famous Playhouse" (WNBQ) logged in with a 15.2 and "Wild Bill Hickok" registered a 13.2. "Inner Sanctum" (WNBQ) hit a 12 its opening week; same score was racked up by "Badge 714" (WGN-TV). "Liberace" (WGN-TV) followed close behind with 11.6. All Pulse ratings.

New York—"Foreign Intrigue" again tops the list of Gotham vidpix entries with a 20.4 on WNBT, topping all shows in the Thursday 10:30 time slot. In second place is

(Continued on page 48)

WOR-TV's Vidpix Coin

Within a week after his start as WOR-TV's new sales head, Charles Phillips netted two deals. Both came from Petri for its line of Italian Swiss Colony wines. Coin went into purchase of half-sponsorship in the "Captured" series on Wednesday nights and into half of the "Paragon Playhouse" on Saturdays. Both are vidpix shows.

The two inkings take effect on Feb. 17 and 20 respectively. Agency is Honig-Cooper in San Francisco.

500G 'Victory' Nut To Be Recouped

It now looks like NBC Film Division's \$500,000 outlay for its 26-week "Victory At Sea" series will finally be recouped in its entirety, although it may take another year to accomplish the feat. Initially the network had despaired of ever retrieving the coin, although more than happy to have made the investment because of the enormous prestige (and salvos) accruing to the wqb.

However, in its current reruns, sold locally to stations throughout the country, the "Victory" series is going great guns, with ratings surpassing the first-time tallies and the films playing choice time segments. Sales have been perking at an accelerated clip and the 26-week series looks good for at least another, time around.

Meanwhile, the planned theatrical release of the re-edited clips (with a complete rescore) on the Richard Rodgers musical nears the finalization stage. Distribution deal is now being discussed.

KROLIK EXITS LIFE-TV TO REP JOHN NASHT

Richard Krolik resigned as tv manager of Life mag last week to join telepix producer John Nasht as New York manager of N.sht International Productions. He'll act as script editor and liaison with agencies and distribs for Nasht, who spends most of his time on location with the firm's various productions.

Firm is currently filming a feature, "Cartouche," in Turin, upon completion of which it will move down to Rome for a weekly telepix series, "Assignment Europe." Firm's o'esas production credits include "Orient Express," "Cafe Continental" and "Holiday in Paris."

During his more than three years at Life, Krolik headed up the "Life in Our Cities," "Inside Our Schools" and "We the People" series produced by the mag for video. He also produced and directed "March of Time Through the Years" for the sister MOT company while that was still alive.

Fedderson's 'Unknown' Supernatural Vidpix

Hollywood, Feb. 9. Don Fedderson and producer-writer Arnold Marquis have formed a new teevee company, to produce a series labeled "The Unknown," dealing with documented supernatural happenings.

Dr. Hereward Carrington has been signed as technical adviser, and he will also furnish case histories for dramatization. Vivian Cosby is scripting the series. Fedderson has not yet decided whether the series will be live or film.

Funt's 'Great Day'

Allen Funt is prepping a new vidpix series, "The Great Day," with shooting on the first three half-hours slated to start next week in New York.

Series will cover by camera and sound key moments in the lives of "ordinary people." Funt's crews will film the show in various parts of the country.

Jay Williams to OF

Jay Williams this week joined Official Films in an exec sales capacity, with his duties to include supervision of all foreign sales. Williams resigned from TV Exploitations, where he was sales manager, to take the new post.

Prior to joining TV Exploitations, he was with Station Distributors and Stewart Productions in a similar post. He started in vidpix with Official nearly four years ago.

3 New Series In Broidy Expansion

Bill Broidy Co., radio-tv packaging and sales outfit housed on the Coast, is expanding its vidpix schedule, with three new series currently in initial stages of production. Al Gannaway, partner in the outfit, is currently making the network rounds in N.Y. with pilots of a Broderick Crawford starrer and a Richard Conte whodunit. Third segment is a adaptation of Broidy's radio "Starr of Space."

Crawford series is based on the files of a government agency and is still untitled. Conte pix are titled "Johnny Cuba." Pilots have been completed on both, but if no network or national spot deal is consummated, they will go into syndication on a regular basis.

Broidy outfit is also repping the newly-formed Gerald Mohr Productions on the sales end. Mohr, a veteran actor, recently formed his own radio-tv packaging operation, and Gannaway is currently peddling two radio series. One is a 15-minute dramatic strip, "There Is a Time," created and directed by Joseph T. Ainley. Other property is a half-hour drama series starring Mohr and titled "Largo."

Assigns Scriptor For E. G. Robinson's 'Defense'

Hollywood, Feb. 9. Screenwriters have been set for the new "For the Defense" vidpix series, starring Edward G. Robinson. Telepix will be shot by a company formed by Robinson and Sam Bischoff.

David Dortort, Donn Mullally, and George Bricker each have penned a teleplay for the upcoming series, in which Robinson will be seen as a legal defender of the poor.

Vidpix Chatter

New York

Rockhill Productions added Pat Knowles, Tab Hunter and Lucille Vance to the cast of its upcoming Claudette Colbert vidpix series and tapped Watson Webb, ex-20th-Fox, to direct. Animated Productions filming the first of a series of 50-second spots for Botany Brand, with Len Hall supervising. National Television Film Council will honor Lucille Ball and Desi Arnaz on Feb. 26 for their "major contribution to films in television." Marty Ross and Dave Wolper, executive and sales v.p.s. of National Telefilm Associates, back from the Coast after production and distribution huddles. Al Horwitz, former sales supervisor for Hollywood Television Service, joined Motion Pictures for Television's feature film division on the Coast as a sales staffer. Guild Films prexy Reub Kaufman and Don Fedderson (associated with him in production of "Life With Elizabeth" and "Liberace") leave for Cuba Saturday (13) for huddles with tv toppers there.

Hollywood

Tony Ellis, producer-writer, has scripted a new tv series, "Fear," and may seek Fredric March for the host-narrator role. Series may be on film. Bob Falge inked as moderator of "Scoop the Writers" panel show. Lew Kerner, production chief for Motion Pictures for Television, has returned from confabs in London and Paris. Newly-formed Ham-Let Productions plans series of 13 vidpix, a fantasy-satire on private eyes in pix, tv and radio. Desilu will film a pilot on CBS-TV's "December Bride," latter part of the month, with Jerry Thorpe directing. Spring Byington has the lead.

Telepix Followup Comment

FORD THEATRE (Mantrap)

Shelley Winters makes her vidpix bow in a delightful comedy, "Mantrap," essaying the role of a femme who with great calculation baits the trap and gets her man. While the plot itself is a frothy one, the vidpic nevertheless has a good deal of charm, due mainly to excellent scripting by Lou Breslow, and Miss Winters makes the most of the amusing situations and dialog.

Comedy in a half-hour vidpic is the most difficult form to achieve, it's generally conceded, but producer Irving Starr has fashioned together just the right combination to make this Ford travel at a fast, exhilarating pace. Director James Neilson's expert touch is apparent throughout and is one of the more important plus factors contributing to the overall success of this entry.

Miss Winters gambles her last \$300 in renting a veddy nice home, planning to use this as bait to entrap a male into marriage. The landlord (William Bishop) falls for her and finally proposes after she's just about exhausted all her wiles and strategy. Situations where she has him thinking there are all kinds of males wanting to wed her are good for lotsa yocks.

Performance by Miss Winters is a very good one, overshadowing the rest of the cast. William Bishop's contribution as the man she ropes is well played, for a maximum of laughs. Jerry Paris as Bishop's pal is good in the only supporting role with any substance. Daku.

PEPSI-COLA PLAYHOUSE (Brain Wave)

This is stretching science-fiction to the snapping point. Nothing could be more fantastically bizarre. Let's get into this fast.

A lady scientist comes up with a drug that can send a wave from a dog's brain into a human's. So she proceeds to do it with the head of the foundation she works for, who is more interested in his own financial advancement than that of science. It works so well that the mean, old irascible charlatan purrs like a dog, gets down on all fours and is all for chasing cats down alleys. The lady scientist is so overwrought by her discovery that she destroys it. The drug was intended to turn the bad into the good and work for the benefit of mankind.

Ann Tyrell is the poker-faced lab worker, and plays it with compelling sincerity. Ted Osborn as the racketeering tyrant projects the changing emotions with the proper shadings, and Peter Brocco and William Andrews are adequately helpful. Howard Young's script

Asks 800G for Privacy Invasion in 'Letter' Vidpic

Los Angeles, Feb. 9. Paul and Katherine McGrath filed suit for \$800,000 in Superior Court, charging infringement of their privacy by the "Letter to Loretta" video series. Defendants are NBC, Procter & Gamble, Lew-Isor Enterprises, Inc., and Gabrielle Union, writer.

Paul McGrath, an iron lung patient who encountered difficulties during the 1952 earthquake, contends that a similar story was depicted in one of the "Loretta" telefilms, thereby robbing him of the benefits of public respect.

Rybutol's 'Movie of Week'

In its first major move into local sponsorship of film shows, Rybutol, via BBD&O, has picked up the tab on a weekly feature on WABC-TV, N.Y. Drug firm will sponsor "Best Movie of the Week" Saturday nights on the ABC-TV flagship, from 11 p.m. to conclusion.

Films come from various feature film distributors, with the station doing the booking.

Screen Gems' Cleave Office

Screen Gems is opening a Cleveland office with William T. Croley in charge as the firm's new central sales manager. He's the former district merchandising chief for NBC in the Cleveland area, and prior to that was with the American Weekly in a merchandising capacity.

He'll service the Ohio, Michigan, Indiana, Kentucky and W. Virginia states.

plays like something out of a pipe dream with all the electrical gadgets and Axel Grienberg's direction makes good use of the weird props. Special effects are well managed. Helm.

FOUR STAR PLAYHOUSE (Indian Taker)

A nonsensical piece of mish-mash, "Indian Taker" is a sad comedy which dissipates the talents of Ida Lupino and a conglomeration of supporting thespes. Blake Edwards' teleplay was contrived from start to finish, and made very little sense.

Miss Lupino is pictured as the spouse of a go-getting young biz man, and she's bored with the social life she must keep up within his league. At one party she gets loaded, and tells a fella she's met she'll swipe all the gems the rich, rich people are wearing. This she does with surprising ease. She comes out of her hangover the next aye to read all about the big jewel robbery. Her playmates of the night before connive with her so that they toss another party, at which a couple pickpocket friends return the ice.

Miss Lupino, Gerald Mohr and William Ching struggle bravely against an impossible script but they lose the battle. Blake Edwards' direction was, like his script, n.s.g. Daku.

DEATH VALLEY DAYS (Little Peapete)

She's a slick trick with a shiny nose but she's a doll and all the boys in Columbia up in the mother lode country are mad about her. If you think Peapete is a papoose you're staking the wrong claim. The little one is a fire engine and just about wrecks a romance. A factual story of the old west, it's dressed up with incidental dramatics to make it pleasant viewing.

When flames twice gut the little mining town, the boys all chip in to buy an engine and it just happens that there's one sitting around in Frisco that had been originally consigned to the Tahitian metropolis. Arrival of the apparatus calls for a celebration, and Emily Heath just doesn't like playing second string for a celebration and Emily Heath just doesn't like playing second string to the affections of Richard Avonde, who is determined to become the fire chief.

The trial having been run, the volunteers get busy on a few kegs of ceremonial beer. Emily is intent on getting her rival out of the way and kicks away the stone stopped to send Peapete careening down the hill. Avonde nearly loses his life in the chase but gains a wife in the triumph. Emily confesses her vengeful deed but is forgiven when she gets the town femmes to embroider a banner to commemorate the event and kudos the heroes. There you've had it.

Miss Heath and Avonde carry the tale with a fair measure of conviction and are well abetted by Regina Gleason, Hal Smith, Bruce Payne, Kay Stewart, Leo McMahon and Heenan Elliott. Direction of Stuart McGowan is in the western tradition of heartbeats and heroics. Helm.

FIRESIDE THEATRE (The Old Order Changeth)

Frank Wisbar swings into situation comedy with fair success in this rather amusing unfoldment of a grandmother who saves her marriage from the poaching of a young femme romanticist. Yarn flows along at bright pace, and Wisbar draws fresh performances out of his capable cast.

On the day she becomes a grandmother, Ann Doran learns that the husband she adores, Hayden Rorke, has become infatuated with the daughter of her best friend. A woman of rare understanding, she realizes her mate is making one last desperate effort to regain his youth. Through a cunning guide she finally gets the gal to give up the husband, on the theory she is being noble.

Teleplay by Herbert Little and David Victor enables Miss Doran to register decisively, and a newcomer whom Wisbar found, Peggy O'Connor, flashes into prominence as the gal who nearly wins her man. Rorke, in this latter role, is persuasive and smooth. Frieda Inescort as young vamp's mother and James Dobson and Claudia Barrett as the son and daughter of the house lend slick support. Gene Raymond combines a pitch for Ivory Soap with his hosting of program. Whit.

Matty Fox Group In UHF Pullout

Bridgeport, Feb. 9.

WSJL, Bridgeport's second UHF station, which has been sitting on its construction permit, has lost the participation of the New York film group, including Matty Fox, Lewis F. Blumberg and Basil Estreich, which had intended to take over operation from Harry Liftig of Ansonia, holder of the FCC grant.

A series of extensions, the latest of which runs to April 1, pointed up the fading of interest in the Channel 49 project. Bridgeport's present telecaster, WICC-TV, has found it tough enough to buck the area's established VHF habit, although by persistent campaigning it has been building an audience which General Manager Philip Merryman expects will attain 90% of the potential by 1957.

Liftig, a scrap metal dealer, had intended to stay in WSJL picture as director, with Fox, president of Motion Pictures for Television, as chairman of board; Blumberg, son of U-I head Nate J. Blumberg, topping the station's production; and Estreich, lawyer associated with Fox, as resident manager.

So far Liftig's intention is to keep the cp alive and attempt to enlist new participation.

TELEPIX DISTRIBS EYE O'SEAS

Vidpix Top 10

Following are the 10 top-rated syndicated or national spot vidpix series, according to the January Videodex report, based on all cities during the period Jan. 3-9. Films playing in less than 20 markets are not included.

Program	Distrib	% TV Homes	No. Cities	TV Homes (000)
Kit Carson	MCA-TV	16.9	59	3,635
Annie Oakley	NBC Film Sales	16.7	40	3,505
Douglas Fairbanks	NBC Film Div.	15.7	30	1,241
Foreign Intrigue	*Ballantine	15.6	50	3,949
I Led Three Lives	Ziv	15.5	84	4,199
Liberace	Guild	15.3	92	4,088
Cisco Kid	Ziv	14.6	84	4,046
Wild Bill Hickok	*Kellogg	14.6	54	4,000
Victory At Sea	NBC Film Div.	14.1	30	2,262
Death Valley Days	*Borax	14.0	25	1,207

*Indicates national spot sponsor

Crawford Eyes Telepix Re-Runs For Future Cushion; Sez Bing Wrong

Hollywood, Feb. 9

Joan Crawford, working in her initial vidpix series, "The World and I," sharply differs with Bing Crosby's assertion that a name star should not do more than six or seven tv shows a year lest he jeopardize his theatrical b.o. Miss Crawford, one of the first top dramatic names to enter telepix with her own company, says in her opinion a 39-week series plus one motion picture makes for an ideal combination for any name.

"I don't think Bing's idea applies to everyone. I don't mean to be critical of Bing, for whom I have the greatest respect, but his is a different situation. Aside from pictures, he's also in tv, radio, does records, and orange juice commercials. With all these activities, what he says may well apply to him, but not necessarily to others," she commented.

Miss Crawford, who plays a femme roving correspondent in her series, "The World and I," opined she does not feel that because she will be seen on tv weekly this will incline viewers to stay away from her motion pictures. "A good picture, given the proper exploitation, cannot fail to make money," she declared.

Release of the pix is an important factor, too, she added, pointing out "Torch Song," which she did for Metro is now in second run, and that "Johnny Guitar," her upcoming Republic release, will be out this spring, long before her vidpix series goes on the air next October.

"My only competition will be from others on tv, and I don't think I have to concern myself about competing in both media," she (Continued on page 48)

Kieran Vidpix In UA-to-ABC Shift

ABC Film Syndication Division is reportedly close to a deal to take over the 104 quarter-hour "John Kieran's Kaleidoscope" vidpix from United Artists TV, which is currently distributing the series. Takeover of the films from the motion picture company's vidpix subsidiary, which is folding, is expected to be consummated in a week or two. ABC Syndication would then have three vidpix properties, "Racket Squad" and "Schlitz Playhouse" reruns being the others.

Deal negates the previously-held belief that UA would sell out all its properties in a package deal. Instead, the firm is peddling its properties one by one, with the Producers involved presumably on the sales huddles. Understood, for example, that a deal is virtually closed for takeover of "Cowboy G-Men," UA's top show, by the James Harris group, which would in turn hand the films over to National Telefilm Associates for distribution. Other major UA series, the Ilka Chase women's show, is still on the block.

VIDPIC 'WORLD PREMIERE'

Typical H'wood Bally Now Expands To Vidfilms In 'Waterfront' Splash

Initial "world premiere" shindig for a telefilm series will be held tonight (Tues.) on the coast when KTTV audiences get an advance peak at the "Waterfront" series starring Preston Foster. Station will present the initial half-hour vidfilm and then follow it with a half-hour program of typical "premiere" content featuring interviews with stars, etc.

Regular series tees Feb. 16 with Standard Oil of California sponsoring in the seven western states.

Ziv D.A. Telepix 40-Market Sale; 165 Cities Aim

Hollywood, Feb. 9

"Mr. District Attorney," Ziv TV's new series which just began shooting this week, has already been sold in the 40 top markets in the country to two sponsors, Ziv TV proxy John Sinn reported. Carter Products, for Rise and Arrid, will co-sponsor the show with Schwayder Bros., manufacturers of Samsonite Luggage, taking alternate weeks in each market.

Carter-Schwayder deal is one of the largest ever made for a syndicated telefilm show. Ziv acquired the "D.A." property from Phillips Lord for \$250,000, and is now lensing the series at California studios, with David Brian in the title role.

Another Ziv entry, "I Led Three Lives," is being seen in 147 markets. Sinn predicted "D.A." would ultimately reach 165 markets.

Property goes on the air April 1, and cities where it has already been sold include L.A., NY, Chicago, Philadelphia, Baltimore, Washington, Cincinnati, Minneapolis, K.C., Detroit, Cleveland, Frisco, Fort Worth-Dallas, Houston, Seattle, Birmingham, Toledo, San Antonio, New Haven, Huntington, W. Va., Denver, Buffalo, Ames, Des Moines, Dayton, Salt Lake City, Omaha, Charlotte, Atlanta, Columbus, Oklahoma City and Memphis.

Bergen Joins Myerberg

John J. Bergen Jr., ex-tradepaper exec, has joined Michael Myerberg Productions as v.p. in charge of industrial and commercial films. Firm, headed by Arthur Gray, is currently producing a puppet feature in color in N. Y. and is servicing several ad agencies.

Bergen continues in his present post as v.p. of John J. Bergen Co. Ltd., investment house. He's also a veeep of the National Television Film Council.

RUSH UNDER WAY FOR SALES SETUPS

By BOB CHANDLER

Rapidly expanding foreign tv market is beginning to capture more and more attention from the top vidpix distributors here. With tv stations and networks rapidly opening up in Latin America, Canada and Europe, the telepix syndicators are turning more of their time over to ways and means of cashing in overseas.

In the past couple of weeks, for example, three distributors announced exploratory plans for o'seas sales setups. Official films announced the appointment of Jay Williams to an exec post, duties of which will include supervision of film export. Guild Films' Reub Kaufman leaves for talks in Cuba next weekend, and Guild already has two films being dubbed into Spanish. And Screen Gems, at a press conference last week, announced that plans for exploitation of overseas markets were already in the works.

As the market now stands, there's some eight stations on the air in Canada, two in Alaska, the BBC network in Great Britain, outlets in Puerto Rico and Cuba, stations in Mexico, Brazil, Ecuador, Argentina and other Latino countries. In Europe there are outlets in France, Germany, Italy, Belgium and the Scandinavian countries. This already existing market is expected to expand tremendously over the next couple of years.

By the end of this year Canada is expected to have one or more stations in every major city. Latin American market alone is expected to exceed 40 stations. And, barring politics, the privately-owned commercial stations in England should begin to be organized. All of which means the top syndicators will find an increasing area of sales activity in the months to come, and they're beginning to prepare for it now.

In the case of Official, it's yet to be determined whether the firm will send men into the field overseas or will set up exchange deals for distribution. Official execs are currently talking with a few over- (Continued on page 42)

'HOW-TO' VIDPIX PAYOFF

Garage-Built Chi Series Racks Up Good Selling Record

Chicago, Feb. 9

Indications that there's a big future for offbeat how-to-do-it formatted vidpix, especially those built around live shows with a good selling history, is seen in the fast record being racked up on the syndication route by John Ott's "How Does Your Garden Grow?" In a unique deal which should assure immediate sales for the celluloid version of the show, Swift last week signed for a 60-second participation in the film in 13 markets and will up the ride to 25 stations should that many buy it in the near future.

Half-hour film, featuring Ott's time lapse photography and based on a live version that's in its third year on WNBQ, is being priced on a percentage of the individual station's rate cards. It's being filmed by Ott's own crew in his garage which he's converted into a studio.

Even before the Swift buy-in the show had been sold in recent weeks to KPTV, Portland, KACY, St. Louis and WLVA, Atlanta. Harold Bluhm has been hired by Ott to handle the selling.

Bread Dough for 'Kids'

Bond Bread has been signed to a firm pact for "Art Linkletter and the Kids," an all-film Saturday stanza starting Feb. 27, on WCBSTV, N.Y. It's slated for 6:45-7 p.m.

Another of the station's pic sessions, "Paul Killiam Show" (running satire on vintage pix), will be rescheduled for the quarter immediately preceding with two participations set.

Screen Gems Sets \$5,000,000 For New Vidpix Production in '54

Vagaries of Tint

When the John Cameron Swayze "Camel Newsreel" show on NBC-TV gets the tint treatment on Feb. 16, the program will contain two specially made film features.

One was made in Formosa by the network's roving Jones brothers. Despite the makeshift equipment, web execs report it's a near perfect color pic.

The other film feature planned for the show was a fashion display, done at considerable expense in N. Y., with all the latest gadgetry. It had to be tossed in the ashcan. That gives them one to go.

Screen Gems, the Columbia Pictures telepix subsidiary which for the past two years has been operating on a limited though profitable scale, last week threw its hat into the bigtime ring with the announcement that it was budgeting \$5,000,000 in new vidpix production in 1954. Announcement marked the firm's first big expansion in the syndication field, and served also to upbeat the growing trend toward "vertical" structure in vidpix operations—production and distribution under the same corporate roof.

Record coin will go into five series and four pilots, latter for national sale only. Screen Gems already has "Ford Theatre" on NBC-TV, and the firm will produce 39 more of these. Additionally, firm is in production on three more series, the Robert Young-starring "Father Knows Best," under the Cavalier Productions banner with Gene Roddeny (Young's partner) supervising; "Adventures of Rin-Tin-Tin," locationing in California with Herbert B. Leonard producing; and the "Damon Runyon Theatre," with Screen Gems' Michael Kraike and Howard Welch producing under Fred Briskin's supervision for Norman Television Pictures, Inc. Three new series will first be put up for (Continued on page 44)

Heatter Hot For Vidpix as Emcee Of 'We, People'

Gabriel Heatter, Mutual commentator, and "Bobby Benson and the B-Bar-B Riders," one of the web's hot audio properties, are slated for vidpix treatment. Before the year is out, General Teleradio, the parent organization to MBS and the recent purchaser of a fistful of video film packages from Phillips H. Lord, intends contracting Heatter as the emcee of "We the People," a job the newshawk handled when the show began on radio over a decade ago.

Word came from Herb Rice, MBS chief of programming and advisor without portfolio to the General Teleradio vidpix outfit. No definite date for the start of production on the "People" series has been set, but the format and the Heatter entry are expected to be ironed out within the next several months. Rice figures Heatter is a natural for the job as emcee of the show since it was the latter who helped build the radio portion of the stanza (which had always been a Lord property) to its high national rating shortly after it was inception. Show (sans Heatter) had short tv-life as a live production under the aegis of Young & Rubicam.

"Bobby Benson" deal will be cut for video in a series of 39 pix, though no definite plans concerning cast or production date were disclosed by Rice. The radio edition of the juve show has been an afternoon money-maker at Mutual for years now.

No immediate move to dissolve the Lord company name and bring th. properties directly under General Teleradio title has been made. For the time being at any rate according to Teleradio execs, the (Continued on page 48)

REAR-SCREEN'S BOON TO TELEPIX COMM'LS

Rear-screen projection is currently being used as a means of integrating commercials on syndicated vidpix series. For those local sponsors who use live blurbs on syndicated shows, the vidpix distributors are supplying stills of the main set of the pix which, after being made into slides, are used in rear-screen projection, with the announcer standing in front of the simulated and maintaining continuity with the pix.

Idea is a new one, and it can be used only with those vidpix which use a central or continuous set. Guild Films is supplying stations and sponsors with stills on the "Liberace" set, which consists mainly of drapes. Under the setup, the live announcer appears to be spilling right on the set that's used in the pix.

Rooney 40G Sale Snafued by Date

A hot prospect has developed for the Mickey Rooney vidpix series, but disagreement on a starting date may delay exposure of the \$40,000-a-week NBC package until the fall. Leo Burnett, the Chicago agency, is dickering with NBC to grab the Rooney skein for a client understood to be Green Giant Canning Co.

The show would go into the Saturday at 8 p.m. slot now riding with the Spike Jones Show. NBC is pushing an April 1 teeoff, but Burnett is holding out for a later date, probably the fall. Jones would probably continue opposite CBS' Jackie Gleason should NBC decide to stay with Burnett on the requested delay.

DICKER SPONSOR DEALS FOR 'MAIGRET' TELEPIX

First three segments of the "Inspector Maigret" series based on the Georges Simenon stories have been flown to the U.S., and Pathe-Cinema, which is coproducing the series with its parent French company, Societe Nouvelle Pathe-Cinema, is currently in the midst of negotiations with potential sponsors and distributors, the latter in case it's necessary to syndicate the series.

Plan is to get production rolling again in Paris on the series by the end of February, and Pathe-Cinema here expects to make a deal by then. While only three films have been completed, script adaptations on the more than 50 Simenon stories are proceeding. Series, which stars Maurice Manson, is being directed by Jean Leneau, with original music by Joseph Kosman (best known here for his "Autumn Leaves").

Geo. Burns Coin For Buzzell's Telepix Series

Hollywood, Feb. 9

Deal is being negotiated where by George Burns may finance and telefilm Eddie Buzzell's "Third Girl From the Right," with Burns' McFadden Corp. shooting the vidpix series.

Burns has been hunting for a second series for his company, currently lensing the Burns & Allen show at the General Service. Lot.

Sholis Calls for a Full Analysis Of Radio's Role in Current Scene

Chicago, Feb. 9.

Victor Sholis, general manager of WHAS, Louisville, one of the 11 Henry L. Christal-repped radio stations that financed the Alfred Politz study on AM's status in TV areas, tossed out a firm challenge here last week to Broadcast Advertising Bureau to launch a follow through analysis on radio's role in the current scene.

Speaking before the Chi Broadcast Executives Club, Sholis punched over the thesis that traditionally radio has done a sad job of telling its story, and that BAB, as the medium's exploitation arm, would be "derelict" if it fails to pick up the ball along the lines of the Politz report. He said BAB is doing a good job spotlighting specific case histories and promotions but it should devote some attention to selling the medium in general via the extension of a broad-based study which could use the Politz research as a starting point.

Sholis pointed out that the Politz report was one of the few significant examinations of radio designed to give a qualitative depth picture of the medium's impact on American society—in this case areas with an average of 62% TV saturation. He stated that radio down through the years has been notorious for its bad research practices. "We broadcasters have spent more money for more statistics that left us more confused than any other American industry," he said.

Radio's reliance on ratings during the lush pre-TV days proved to be a big handicap when the sight-medium emerged as a glamorous competitor. Sholis pointed out. Nose-counting was a simple expedient that made it easy to sell and easy to buy radio when it was the top dog electronic medium. But, Sholis charged, ratings failed to really say anything about radio as an advertising medium.

As a result, when TV came down
(Continued on page 42)

NBC-TV Itching To Popularize Ballet

NBC-TV thinks it's time to take ballet out of its limited audience confines and give it some major treatment on video, to convince millions of viewers that today it's popular entertainment.

With that in mind, network execs have already approached Lincoln Kirstein, general director of the New York City Ballet Co. and of the parent N. Y. City Center of Music & Drama, with the idea of doing at least one full-length production. Should that click, NBC would then be interested in doing several a season. It would involve direct pickups from the City Center.

Only snag thus far is Kirstein's own reluctance to embark on any such video venture. It's his feeling that perhaps two, three or four dancers would show up to advantage on TV, but that the camera range wouldn't do justice to a full-scale number involving the entire corps de ballet. NBC is still trying, however.

A couple weeks back the Sadler's Wells Ballet did 17 minutes of presentations on Ed Sullivan's "Toast of the Town" as the show's major attraction. It was on the same Sunday when the opposition "Colgate Comedy Hour" co-starred Ethel Merman and Jimmy Durante, but Sadler's Wells copped the highest Trendex rating.

Winnick's AM-TV Gander

London, Feb. 9.

Maurice Winnick leaves for New York next Sunday (14) for a three-weeks' visit, during which he will gander radio and TV properties suitable for Britain and also negotiate for locally-produced features with the American webs.

Winnick holds the British rights of a number of top TV and radio programs, including "What's My Line?" and "Twenty Questions." The former has a peak Sunday night date, via BBC-TV.

New TV Cycle?

Jan. Murray, a la Jackie Gleason, fell on camera during a telecast of "Dollar a Second" via DuMont Sunday (7) night, and sprained a vertebra. The quiz master slipped on some baby breakfast cereal which was being used to simulate cement in a prop mixer that was onstage.

Murray finished the program, quipping about the accident. Though his back is taped up he will be back for next week's performance.

Swift Bypasses TV 'B'fast Club'; ABC Holds Bag

Concentrated efforts by ABC-TV toppers to get the TV end of the "Breakfast Club" simulcast off the ground on a commercial basis came to naught this week when Swift & Co., one of the sponsors of the radio segment and the TV web's hottest bankroller prospect, adopted a wait-and-see attitude. Thus, the morning TV'er, ABC's first early-bird network entry, will start as a sustainer unless the web can pull a sale out of the hat between now and Feb. 22, the premiere date.

Strangely enough, the radio end of the simulcast remains SRO despite the addition of TV. Radio web had feared that the launching of the TV'er might make inroads on AM sponsors or might scare a couple of them off because of a possible audience split. Nonetheless, the 20 quarter-hours-per-week on radio are sold out, while 20 per week on TV are available. And it's those same radio sponsors which turned the TV web down cold. Swift is waiting; ditto Philco. Quaker Oats expressed interest in the TV end but because of budgetary problems won't be able to come in till next fall at the earliest.

Sustaining service stands to cost the web more than \$30,000 a week in program cost. Program sells for \$2,500 per quarter-hour, commissionable. Besides that, the time charges would amount to nearly \$150,000 weekly in the event of an SRO, what with a time rate of \$22,000 for three quarter-hours per week for a 75-station lineup. There's a new studio the web built in Chicago's Hotel Morrison for the show to take into consideration too. As a result, it's pretty obvious to the trade that the web must sell something soon if it's going to stay out of the deep red. Web certainly doesn't want to repeat the failure it experienced last fall in its first attempt at daytime, when an hour of afternoon programming rode sustaining for the full 13-week cycle and then was unceremoniously dropped in favor of the Don MacNeill segment.

'Jamie' in a Jam

Faces at ABC-TV were an appall as red this week when the web had a sponsorship deal cancelled before it ever commenced. Worst part of it was that the web's publicity department had sent out releases, not only on the deal, but on a Pulse survey that explained why it was a good buy.

Show in question was "Jamie," which Duffy-Mott has carried on alternate weeks since its inception last fall. Web had a deal for Clapp's Baby Foods, a Duffy-Mott subsid, to sponsor the other week for four programs (release from publicity didn't mention length of the contract), but suddenly it was notified that the deal was off. But not before ABC publicity had released the results of a survey showing incidence of purchase of Duffy-Mott products among "Jamie" viewers as compared with non-viewers.

KPTV's 14G Telethon

Portland, Ore., Feb. 9.

KPTV raised over \$14,000 for the March of Dimes in a 12-hour telethon with a Dutch auction.

Grind started at 11:15 p.m. Sat. and wound up at 11:15 a.m. Sun., with over 4,000 in the studio and lined up outside. A long list of merchandise with different values were offered for auction.

Mogul's 'Who, Me?' On Bypass Claim

Ad agency chief Emil Mogul has taken a pointed stand against the statement made by Reg Rollinson, press chief of Crusade for Spot Radio, which noted that latter received reports that the agency had skipped dealings with station reps and gone directly to the outlets to seek special arrangements. Mogul demanded of Rollinson that he either make a public apology or prove his contentions.

Rollinson had written in a mimeographed letter to his confreres about the report he received concerning four Mogul men who had gone directly to stations to deal. He noted, "It seems to us it is highly desirable that time buyers and representatives of the advertising agencies visit local markets, visit the stations, learn about the U. S. by traveling through the States. But not for the purpose of pressuring stations into rate cuts, and not for the purpose of avoiding the regular practices of the advertising business, including the practice of placing their national spot business through station representatives."

Mogul asserted that the statement was false and, in pointing to specifics, he demanded proof of accusations. Among these denied by Mogul were: use of pressure tactics; the trips his men made to the stations were for the purpose of pressuring stations into rate cuts, and that they avoided the regular practice of the advertising business, including placing national spot biz through station reps.

Rollinson was advised in a letter from the agency head that "Instead of rushing into print with false accusations, maybe you and your organization ought to take a little inventory of yourselves and put your own house in order."

Reg Rollinson, when asked for a statement concerning the Mogul note, reported that he has received no such communication as yet.

Wally Cox's '3 Men' Reprise for TV; Steel Sets Major Entries

Wally Cox may reprise his successful summer stock stint of last season in "Three Men on a Horse" on U. S. Steel's hour-long ABC-TV dramatic segment Aug. 3. Theatre Guild has scheduled the John Cecil Holm-George Abbott farce for that date and is currently in the midst of negotiations with Cox to take the leading role. The touring stock version last summer was one of the more successful of the barnyard entries.

Guild is also dickering with Helen Hayes, who starred on the alternate-week "Motorola TV Hour" a couple of weeks ago, to take the lead of an original, "Welcome Home," by N. Richard Nash, on March 16. Also on tap are Gertrude Berg for Arthur Aren's

(Continued on page 46)

Rating TV Dramas

American Research Bureau's January ratings on the one-hour TV dramas put the Sunday night NBC-TV "Philco Television Playhouse" in top position with 38.8.

ARB's rundown follows:

Philco (NBC)	38.8
Kraft (NBC)	37.9
Robert Montgomery (NBC)	33.4
Studio One (CBS)	28.0
Kraft (ABC)	18.5
Motorola (ABC)	15.8

ARB report doesn't list U. S. Steel Hour (ABC).

4 'Generals' on the March

Four "Generals" and their various divisions have been descending on "Today" in a series of maneuvers worth some \$1,000,000 to the five-week formation of the Dave Garraway-emceed 7 to 9 a.m. on NBC-TV. The four-way campaign is either in progress or recently executed. Each thrust costs roughly \$3,500. Take General Mills, for instance:

	Participations	Gross
Crocker Appliance	44	\$154,000
Cake Mix	104	364,000
O-Cello-O	26	91,000
		\$609,000
Now add General Electric:		
Television	78	\$273,000
TV Tube	21	73,000
		\$346,000

Then mix with General Foods:		
Baker's Coconut	28	\$ 98,000
(increased to 78 spots come next fall)		
And General Motors (for the auto outfit's January Motorama buildup):		
All divisions	10	\$ 35,000
Grand total—		\$1,088,000

Probe of 'Strike It Rich' Charity Come-On Tossed Into State's Lap

STANTON'S SARTORIAL NOD

CBS Prexy Chosen Among World's 10 Best Groomed Men

February issue of Barber's Journal, the "voice of the nation's barbers," chooses "The World's 10 Best Groomed Men" characterizing them as "Barbering's Own Men Of Distinction."

In the leadoff spot of the 10 photos is CBS prexy Frank Stanton. Others include John D. Rockefeller Jr., Guy Lombardo, Henry Ford 2d, Adolphe Menjou, Thomas Mann, Gen. Hoyt Vandenberg, Henry Cabot Lodge Jr., Porfirio Rubirosa and Anthony Eden.

Selection of Stanton makes it a clean sweep for CBS, both among the men and women, with Columbia board chairman William S. Paley's wife (ex-Barbara Cushing) designated by the fashion experts recently for the No. 1 spot among the best dressed women.

ABC-TV in 71% Biz Hike for Jan.; Bodes Good '54

Continuing an upward trend that's been in force since last September, ABC-TV racked up total video billings in January of \$2,694,391, representing a 71% increase over January of 1952. It's the fifth straight month in which the web's billings have increased, and also the fifth straight month they've topped the previous year's take for that period.

On the basis of current billings, the network, which totaled only slightly over \$21,000,000 in 1953, should go well over the \$30,000,000 mark in '54. The low figure of the '53 take was due to the fact that the web didn't get its new programming off the ground until the fall, and those autumn months represented new highs for the net.

Web's billings in the fall started inauspiciously enough, with \$1,230,616 in September, only a 7% increase over the year before. But in October, they jumped to \$2,226,616.

(Continued on page 46)

B.B. Pen, Gemex Renew Jessel; To Coast in Spring

B.B. Pen Co. and Gemex Watchbands renewed George Jessel's Sunday night telecast on ABC-TV for another cycle, making a total of 39 weeks the show will be under their joint sponsorship. Jessel meanwhile has abandoned plans to originate his TV'er from the Coast until spring, when he goes into El Rancho Vegas for his first Vegas nitery date. At that time, he wants to do Vegas a Coast origination so that he can fly between Hollywood and Vegas for the teleshow and the nitery stint. But if the sponsors balk he'll defer the dates.

He's slated for El Rancho May 19 for three weeks at \$18,500 per week.

N. Y. City Welfare Commissioner Henry L. McCarthy has thrown the ball to the state in an investigation of the charity features of the "Strike It Rich" program (CBS-TV and NBC-Radio). Probe would fall within the jurisdiction of State Senator Bernard Tompkins, who heads up a legislative panel looking into public solicitation of funds and particularly "charity rackets."

Walt Frammer, producer of "Strike It Rich," hasn't heard officially from McCarthy since last Monday (1) when he received a letter stating that the Colgate-Palmolive show must be licensed because it solicits contributions from the public via its "Heart Line" gimmick. Since then the controversy has been back-and-forth in the newspapers and has spread across the country. If the show drops the "Heart Line" telephone pitch, it may fall out of any bureau's jurisdiction and Frammer's threatened litigation won't be necessary.

McCarthy had put "Strike It Rich" in the ilk of "misery" shows which bring people to the city and make them relief cases when they don't come in for a payoff. He struck out at the giveaway and heartthrob stanzas a few months ago, and there the matter lay until Walter Winchell in his N. Y. Mirror column last Monday wrote this paragraph: "N. Y. City and state officials will very shortly confirm this. They are going after the 'Strike It Rich' radio-video show, CBS people (and the producers)"

(Continued on page 48)

Early Morning TV Viewing on Upbeat

Those media pundits who've been basing their radio buys on the fact that early morning is television's poorest viewing time may soon have to change their minds. The early morning sets-in-use period for television is undergoing a swift upward transformation, according to an ABC-TV research study based on Nielsen sets-in-use figures.

Study shows early morning tele has registered as high as a 31.8% increase over the past year in sets-in-use during the morning, with the high spot in the 9-10 slot. Same study, however, shows that afternoon TV sets-in-use have declined, but that afternoon still shows the highest level of viewing.

Sets-in-use for 9-10 a.m. rose 31.8% in November over the previous year, to an 8.3 level. A 20.4% increase was registered for 10-11, with sets-in-use for that time at 13.0. The 11-12 period shows a 14.7 sets-in-use level, an increase of 5.0%.

Noon to 1 p.m. has dropped 5.7% to 16.5. A 14.5% decrease is shown for 1-2, with a 13.6 viewing level. Similar decrease holds for 2-3, a 13.3 sets-in-use figure representing a 14.7% drop. The 3-4 viewing decrease is 14.9%, with a 16.0 viewing figure. Decrease for the 4-5 period is less sharp, with a 14.3% drop for 4-5's 21.0 level and only an 11.4% decline for 5-6, which has a 30.4 sets-in-use level.

-TOWARD A BRIGHTER TV DAY

Lux & Bucks

The showdown on whether the tv networks or the agencies have the right to designate what show goes into a time slot may be coming sooner than anticipated. The current negotiations designed to bring about a shift of the "Lux Video Theatre" and "Lux Radio Theatre" from CBS to NBC could well be the spark to precipitate the network vs. agency battle to resolve the issue once and for all.

Since nearly \$3,000,000 in billings is at stake in the acquisition of the Lux (Lever Bros.) business, NBC is anxious to grab it off. It has offered Lux the Thursday night 10 to 11 period for the tv showcase (which is expanding from its present half-hour format). That means yanking the U.S. Tobacco-sponsored "Martin Kane" out of the 10-10:30 niche. "Martin Kane" contract for the time slot expires in August and NBC intends to shift it to another period.

But the Kudner agency, which handles the show, wants no part of the deal. In fact, a major agency spokesman said if necessary the whole thing will be taken to court and even to the FCC if necessary. Here's how the agency spokesman put it:

"The show's been in the spot since August of 1949. The rating has climbed to 36 on the Nielsen. We've spent millions of dollars with the network. Now, when the tobacco companies in general are in need of support from the networks, to counteract the unpleasant publicity of the past few months, we're getting evicted to make room for somebody else. We're not going to take it lying down. In fact, we'll fight it right up the line." (Meantime, "Lux Video" has been renewed for a cycle, as has the radio edition).

Network execs, in their desire to strengthen their time segments, know they've got a sensitive problem on their hands. On the one hand they can't afford to antagonize clients, no matter what the billings, while at the same time they recognize all too well the need to bolster their rosters. In terms of Lux, they concede that a Thursday night hour drama stanza would register as a major plus.

Says Kudner: Why pick on Thursday, where NBC is top dog with "Dragnet" and "Groucho Marx"? What about Monday, with its weak entries, or again Saturday night?

WHOM's Latino Bonanza

Lotsa Sponsors Around for Wooing of Gotham's Big Puerto Rican Audience

The 500,000 Latins in New York are getting top radio programming during the best video hours through the offices of the national sponsors. Chief example is WHOM, Gotham indie, where the big advertisers are paying a sizeable nut to reach this virtually untapped minority.

Television competition doesn't frighten the sponsors who have bought into audio time largely between 6-11 p.m. Either the Spanish-speaking audience, mostly from Puerto Rico, cannot afford the price tag for a video receiver, or, in the instances where they can, it has been noted that they will turn on the set, watch the picture and listen to the sound of a radio program. So far there have been no shows for the Latino market, much less for any other minority group, on Gotham video outlets.

In January WHOM, owned by (Continued on page 46)

'Justice' Borden Sub for 'T-Men'

A deal whereby Borden would fill the Thursday at 8:30 on NBC-TV void, created by the April moveover of "T-Men-In Action" to ABC, with a dramatic series extended from a one-shotter, looked as good as wrapped up early this week. Property under consideration is "Justice," originally shown as part of the "Album" series on the same network that's inheriting "T-Men." Story by Halsted Welles and starring Paul Douglas was based on material in the files of the Legal Aid Society, but whether he and Ralph Nelson, who directed, would go along with the package is not yet known. (Nelson whips the "Mama" series which might preclude his availability.)

Should the deal fall, "Justice" will be one of a group from 11 "Album" programs elongated to a regular skein. Among the others were "Col. Humphrey Flack," a DuMont show with Alan Mowbray starred, and "Jamie," with Brandon de Wilde in the title role on ABC-TV. "Justice" was displayed last April, and thus if it meets web specifications would return in anthology form just a year later. Talent Associates is the packager—with "Jamie" included in its list of properties.

NBC's Tinted Religioso

NBC-TV's experimentation in tint programming is also extending to its religious segments.

The web's "Frontiers of Faith" Sabbath show will undergo the rainbow test on Easter Sunday.

Ballcasting Gab Picture for N. Y. Put Into Focus

Gotham major league baseball announcers have been playing a game of musical chairs while lining up for the coming season. The Giants, Yankees and Dodgers have the say in who does the mike work and not the radio and video stations involved. Each club has made a major change in the vocal lineup. The big and most surprising one, however, came from the Dodgers and BBD&O, who decided to put Andre Baruch into its sportscasting picture.

Baruch was always the straight announcer, but now in the Brooklyn frays to be heard on WJMG and seen on WOR-TV, he reportedly will do some of the game color in addition to the announcements for both Schaefer Beer and Lucky Strike ciggies. A number of others were surveyed before Baruch's name was picked out of the hat. Connie Desmond and Vince Scully remain with the Dodgers to round out the partisan trio.

It's common knowledge that Red (Continued on page 46)

Phil Dean Exits NBC

Phil Dean has come to a parting of the ways with WNBC-WNBT, flagships in N. Y. of NBC, and he steps out as publicity director to be replaced by Bob Blake. Latter will double over from the webber's o&o and Spot Sales and will have a manager under him for the local post.

Dean, whose plans are to be made known shortly, has been p.d. of the twin outlets for about two years and before that put in three semesters on NBC press and exploitation.

NBC SEES BUCKS IN 'WEAVER WAY'

By GEORGE ROSEN

Two widely-divergent philosophies as to what should constitute daytime television programming offer an interesting and significant sidelight being watched closely by the trade — and particularly by the affiliate stations of the two major television networks—in establishing the eventual pattern of daytime video.

On the one hand their CBS-TV, whose leadership in the daytime tv sweepstakes is unquestioned as the network moves into a near SRO status both morning and afternoon. Under the Hub Robinson "let's give 'em a good entertaining show, with lots of the old reliable soapers as the base; grab in the bucks, and clinch the leadership" operational pattern, CBS-TV has, as of the moment, attained a formula that's contributed largely toward Bill Paley's coin-happy status and which enabled CBS-TV to close out the '53 semester with an \$800,000 billings advantage over its major rival.

In sharp contrast to Robinson & Co.'s reliance on tested and accepted patterns, NBC's Pat Weaver is shooting in an entirely different direction. Soap operas, blocks of which are pouring some fancy bucks into the Columbia coffers, are not his dish of tea. Weaver's concept for daytime television programming is wrapped up for the most part in the word "service"—and it's his conviction that "service" shows, not weepers, will be the ultimate answer—if not tomorrow then perhaps the next day—when the final daytime score is tallied.

There's a lot at stake in Weaver's thinking for, while CBS and its affiliates are enjoying the sponsor fruits of the soaps and the other accepted entertainment components (ranging from Arthur Godfrey, Garry Moore, Art Linkletter, Bob Crosby, "Big Payoff" and "Strike It Rich"), Weaver, still faced with the burden of translating the daytime rosters into a commercial success, is staking his all on the "unorthodox" in terms of daytime tv programming. Weaver's convinced he'll make it—and apparently so do Boss Man David Sarnoff and the affiliates.

Only one soaper is riding the NBC video lanes ("Three Steps To Heaven," backed by Procter & Gamble coin) and Weaver could have inserted a flock of others. But he doesn't want them. To him the "tv of tomorrow" lies in the more revolutionary patterns of "Today" and the upcoming "Home" 11 to noon show. If the latter clicks there will be more and still more of the "variations on a theme by Weaver." True, just as CBS has its variegated patterns for daytime along with the soaps, NBC is also peppering its schedules with the tried-and-true Kate Smith, "Hawkins Falls," "Bride and Groom," "Welcome Travelers" and other items somewhat less formidable than the potent CBS lineup. But there's no concealing the fact that NBC-TV daytime will rise or fall on the "Weaver concept." Everything's riding on it.

Those Bubbling CBS-TV Soaps

The most recent Nielsen ratings on daytime television offer some revealing data on the emergence of the video soap opera as a hot commercial commodity. A breakdown of the Nielsen Index spanning the 10 a.m. to 6 p.m. periods Monday through Friday, shows that, in relation to audience participation and personality variety shows, the daytime serial accounts for only 19% of the programming. The personality-variety stanza accounts for 49 quarter-hours, and participation 50 quarter-hours and the soapers 24 quarter-hours.

Yet within that framework, the Nielsen Index shows the soap operas grabbing off an average rating of 12.1, while the other type shows trail with a 10.5 average.

Indicative of the trend is what's been happening in the case of CBS-TV's "Search for Tomorrow" suds saga, slotted in the 12:30-12:45 segment. Back in Dec., '51, shortly after it went on the air, "Search" was getting a 9.2 rating as against 16.2 for Kate Smith's afternoon show on NBC-TV. On the last Nielsen study, "Search" had a 14.4, Kate Smith 7.3.

Who Gets the NCAA Grid Plum This Year? Sealed Bids Coming Up

Domestic Intrigue

The NBC-TV proposal to install "Lux Video Theatre" in the Thursday night 10 to 11 time next season, aside from the Kudner agency's unhappiness of the threatened yanking of its U.S. Tobacco-sponsored "Martin Kane" show from the 10 to 10:30 slot, poses a delicate situation for J. Walter Thompson agency.

JWT handles the Lux (Lever Bros.) biz. It also handles (and has a major financial stake in) the Ballantine Beer-sponsored "Foreign Intrigue" syndicated series which is berthed in the Thursday 10:30 to 11 p.m. segment on a number of NBC-TV stations, including N.Y.

On the one hand it's obligated to champion the Lux acquisition; on the other the move jeopardizes its "Intrigue" pix.

"Jockeying time," is drawing near, with all the tv networks in the running, for acquisition of the year's grid plum — the National Collegiate Athletic Assn.'s "Game of the Week" football telecast. NBC-TV has had it for the last three seasons, with General Motors picking up the approximate \$4,000,000 tab for the '53 Saturday afternoon schedule.

When the NCAA's tv committee meets within the next few weeks, the customary solicitation for sealed bids will go out to the networks. NBC would like it for a fourth straight semester (whether GM will ride with it again, in such an eventuality, is still unknown), but the other networks, and particularly CBS, wouldn't be averse to grabbing it off this time. (ABC, it's recalled, came near getting it last year.)

Opposition to perpetuating the national "game of the week" pattern still continues in some collegiate quarters, with the Big Ten, for one, advocating regional setup.

Big 10 Still Pushing

Chicago, Feb. 9. Despite the lopsided endorsement of the National Collegiate Athletic Assn.'s national game-of-the-week football tv program by delegates at the groups recent convention, the Big 10 is continuing its push for regional control of grid telecasts.

Key midwest conference plans to make detailed pitch for its regional ambitions to the new NCAA tv committee which is being organized to handle the 1954 program. Strategy of big 10 reps was not to formally plug for conference tv jurisdiction at the Cincinnati national session last month but to save their fire for the smaller video committee.

Meanwhile, Big 10 toppers are quietly lining up support from other important NCAA member conferences, especially from those largely comprised of state institutions which have been subjected to mounting grassroots pressure to liberalize and localize collegiate gridcasts.

Big 10 admittedly has tough selling job ahead.

Mills' Blueprints 'Realities' for TV

Ted Mills is renegotiating a new deal with NBC-TV, with an ambitious project lined up for him. Mills' contract with the network expired at the close of '53, shortly after he vacated the production reins in blueprinting the upcoming "Home" show. Since then, however, he's been retained on a week to week basis.

For the past few weeks Mills has been preparing for Public Affairs Director Davidson Taylor (to whom he'll report in his newest venture) an elaborate presentation involving programming dealing with the realities and bringing the world to the people, encompassing "exploitative shows," news shows, etc.

Project is in line with one of Taylor's major objectives—to bring unconventional things to tv.

A&A's Top Brass Fiesta

The 26th anniversary program of "Amos 'n Andy" on CBS Radio next Sunday (14) will hear tributes to Freeman Gosden and Charles Correll from CBS board chairman William S. Paley and his opposite number in NBC-RCA, Brig. Gen. David Sarnoff. Airing will dramatize the careers of A&A.

Others skedded are Jack Benny, Bing Crosby, Edward R. Murrow (latter as narrator) and Lowell Thomas. Bill Hay, longtime announcer of the duo, will come out of retirement for the occasion.

BBD&O Snares Campbell Soup's \$8,000,000 Biz

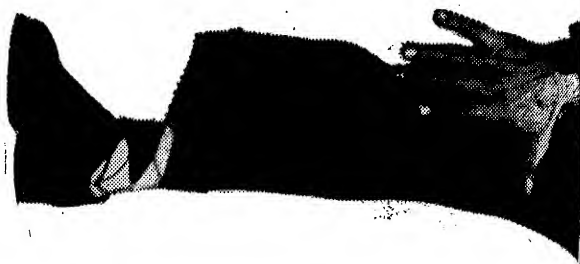
BBD&O agency has grabbed off the lucrative Campbell Soup billings, totalling in excess of \$8,000,000 (with about \$4,000,000 of that amount siphoned into radio-tv). Billings were thrown on the open market in a sudden move last week when the account was yanked from Ward Wheelock, with whose agency the name Campbell has been synonymous for more than 30 years.

No sooner had word leaked but that the Campbell-Wheelock long-time marriage had blown up than all the agencies went to work pitching for the biz. Ben Duffy, prexy of BBD&O, won out, clinching the agency's topdog status in the radio-tv sweepstakes.

Duffy plans no immediate changes in the Campbell Soup program roster which includes Friday night NBC-TV "Soundstage" half-hour dramatic show; the cross-the-board "Grand Central Station" on ABC Radio and the "Double Or Nothing" tv show on CBS.

While Wheelock still has Whittman Chocolates and a few other accounts, the loss of Campbell, his mainstay, will probably cue a streamlining of the Philadelphia-berthed agency.

Another bundle of Camden, N. J., manufacturing coin is awaiting agency disposition — RCA's \$12,000,000 billings being divorced from J. Walter Thompson. It's expected that the new agency representation will be made known in the next few days.



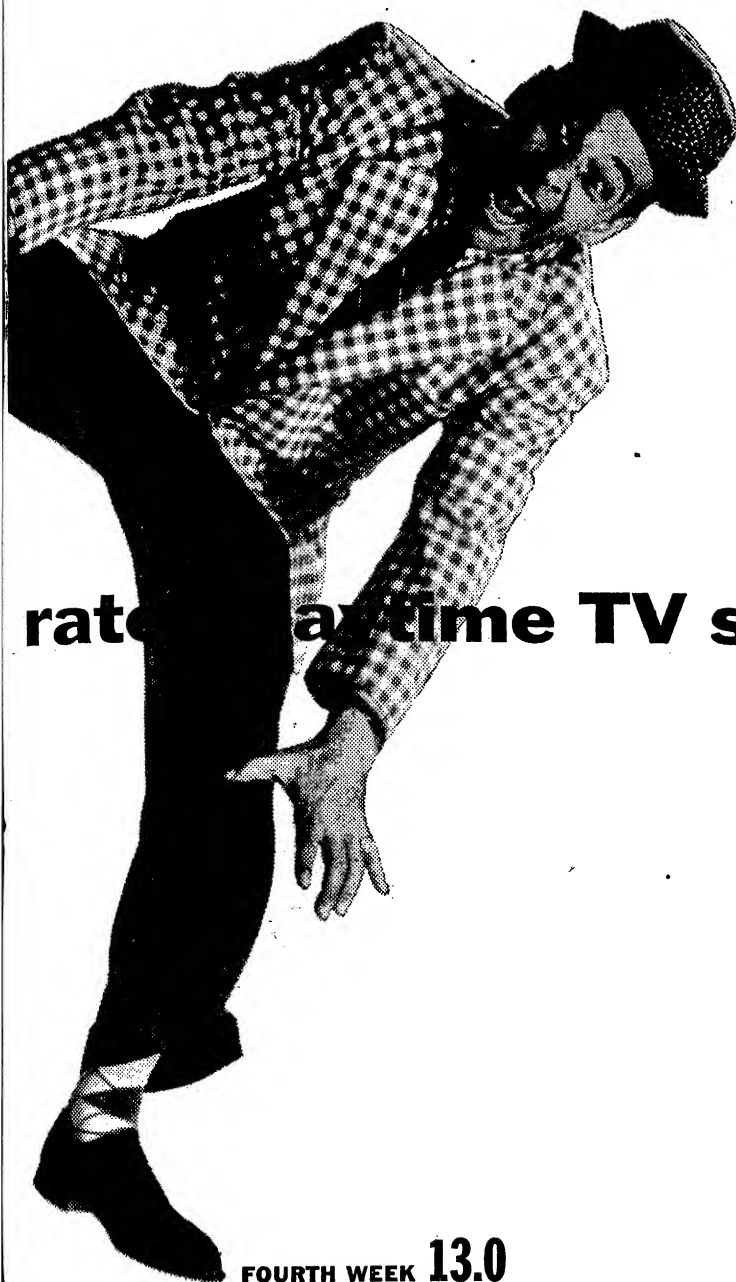
in four weeks the second highest



FIRST WEEK **7.6**

SECOND WEEK **9.1**

THIRD WEEK **10.0**



rate **daytime TV show** — TRENDX *

FOURTH WEEK 13.0

On January 4th **THE PINKY LEE SHOW** made its debut in the 5:15 to 5:30 p.m., EST, time spot on NBC Television. Four weeks later it had increased its rating 71% to a 13.0 Trendex with a 45.8% share of audience. *It is the fastest growing show in television.*

THE PINKY LEE SHOW began as a fifteen minute show, but because of its promise, it was expanded in its third week to thirty minutes—from 5:00 to 5:30.

Here's what **THE PINKY LEE SHOW** offers you as an advertiser:

An estimated $3\frac{1}{4}$ million viewing homes with an audience breakdown of over $2\frac{1}{4}$ million adults and over 5 million children. In other words, a *big* audience.

THE PINKY LEE SHOW has four one-minute participations available for each broadcast. You may buy one or as many as you want. The low participation price is approximately \$6,000 gross time and talent (depending on station lineup). With **THE PINKY LEE SHOW's** big audience, your cost per thousand per commercial minute will be about \$1.88. This is certainly one of the best buys you can make in daytime television. For additional details call your NBC representative.

*The first is *Howdy Doody*,
Pinky Lee's following adjacency.
Source: Trendex, January 4-29, 1954

NBC television

TV Converter for Color Pickups Ready for Marketing in 2 Months

Washington, Feb. 9.

Color tv for the masses is now virtually assured as the result of the development of the first converter for the NTSC system, the invention of a 24-year-old junior engineer employed at Airtrolic Research, Inc., at nearby Bethesda, Md. It is expected that the device, to sell for \$50 to \$100, will be on the market within two months. Several manufacturers, it is understood, are already negotiating with Airtrolic for licenses.

It's likely that the converter will also be built into new color receivers to permit their being marketed for \$300 to \$400 in contrast to the \$800 to \$1,000 for new sets incorporating the tri-color tubes.

The invention of Robert P. Benjamin, who received his engineering training at a trade school in Washington's Capital Radio Engineering Institute, the converter employs a whirling disk which is placed in front of the tv screen. Size of the color picture is thus restricted to 16 inches, regardless of the screen dimensions of the black and white set. However, use of a filter drum, which had been demonstrated by CBS several years ago to produce a 17-inch picture, would make possible larger images.

Although the converter used at the Airtrolic demonstration Thursday (4) was in a crude form, it produced color reception comparable to that provided by expensive console color sets exhibited here. Actually, on the color program picked up (NBC's "Howdy Doody"), flesh tints appeared to be truer than that seen with the tri-color tube. Only one defect was observed—lack of brightspots, but company engineers said this problem can be easily licked and that a picture as bright as that received by the tri-color tube can be obtained. An improved model of the converter has already been developed for use at demonstrations this week and next to officials of the FCC and tv manufacturers.

Ironically, the use of the disk to "pull out" the colors from the black and white tube is made possible by a system of circuitry which

(Continued on page 46)

Pinky & Betty

Indicative of the sweeping changes in daytime sales patterns at NBC-TV, modeled after "Today" and projected "Home" show, is the extension of the policy into regular non-orthodox shows that until now have been sold in quarter-hour segments.

As result of the move, the network now is bracketing both the Pinky Lee and Betty White half-hour shows (later premed this week) for "magazine concept" sponsorship. Four one-minute participations on the shows are available to clients.

Tydol Yanks Biz From L&N Agency

After 23 years of harmonious relationships between Tydol (Tide Water) and the Lennen & Newell (ex-Lennen & Mitchell) ad agency, the sponsor has decided on a change. An estimated \$1,500,000 is involved in the biz switch.

L & N, in a statement to employees, said the only reason that the oil firm is going elsewhere is because latter's top exec eschelon has moved from New York to the West Coast. (L & N has a coast office, too). Buchanan agency, with big offices in New York and on the Coast, is expected to take over the billings in the near future.

Buchanan has been handling Associated Oil, division of Tide Water, in 11 western states for some time.

Radio Listening Up, TV Viewing Down, It Sez in ABC Report

Radio listening in the last quarter of 1953 rose while television viewing fell, according to an ABC research report based on Nielsen data. Report showed that tv viewing during the last quarter was 4.98 hours per day, or 4% less than the 5.19 hours average for the last quarter of 1952.

Significant facet of the study is the fact that radio listening in tv homes rose 6%, even higher than listening in non-tv homes. Hours-per-day listening in tv homes was 1.77 for 1953 as opposed to 1.67 in '52, while hours-per-day in radio only homes was 4.22, compared to 4.01 in 1952, an increase of 5%.

As tv stations go on the air in markets previously untouched by video, radio-only homes will decrease and so will the amount of radio listening. Hence, broadcasters are finding the increase in radio use in tv homes particularly heartening, since in a short time there will be very few radio-only homes.

Ike's 'Watch Out for That Spivak'

President's Cabinet Lacks His Blessing When Appearing on 'Meet the Press'

President Eisenhower hasn't tried to dissuade any of his official family from appearing on NBC-TV's "Meet the Press" but it's understood they're examined by the quartet of scribes without his blessing. When the President, at the convention which nominated him, laughingly changed "I Like Ike" to "I Like Everyone," that apparently did not extend to Lawrence Spivak, packager-moderator of the Sunday panel click. It probably isn't personal, but the President is known to put a lot of DDT into the phrasing when he tells "Press"-booked Cabinet members to "watch out for that Spivak fellow."

Ike is understood to believe that Spivak is inclined to put public officials (et al.) on the hot seat the way he pitches his questions.

Grabhorn Exits Bremer

It was a short haul for Murray Grabhorn as sales director for WAAT and WATV, Bremer Broadcasting radio and video outlets in Newark, N.J. He went in around Dec. 1, 1953, and announced his retirement Monday (8).

He plans to leave for the Coast for "personal reasons." There was no mention of a post there, but he did explain that the Coast was his original home. His job and the two Bremer stations was to handle national accounts.

WNBT Daytime Gets Overhaul

Sharp alteration of WNBT's daytime pattern will be applied March 1 to give strength and conformance to the N.Y. end as parent NBC-TV brings forth the much ballyhooed "Home" in the 11 to noon spot. It's a new deal right down the line for the flagship with every current stanza involved as program v.p. Dick Pack goes to bat in a breakup of a one-hour period into segments, plus shifting of slots.

With webbed "Today" riding from 7 to 9, the segueing Morey Amsterdam Show to 10 is being whipped into a half hour and spotted at 1 o'clock when the local starts a two-hour bloc that anchors at Kate Smith's 3 p.m. berth. The 9 to 10 time will consist of a combination of Herb Sheldon and "Josie's Kitchen," the former from 9 to 9:20 with the first section of his adult-slanted session, followed by the Josephine McCarthy cookery to 9:40 and concluding with the second phase of the Sheldon show back-to-back with "Ding Dong School." Latter picks up the network procession that goes to 1 o'clock.

Amsterdam's talent setup will include singer Francelle Lane and maestro-vocalist Ray McKinley, who replaces Milton DeLugg's group. Gene Rayburn, currently in the follow quarter with "Bright Ideas," will give way to 30 minutes of the Richard Willis "Here's Looking At You" to 2 p.m. (now 2:30 to 3). A Saturday half-hour daytime is being planned for Rayburn, with his capsule "Bright Ideas" retained as a regular local satellite of "Today." The 2 to 3 slot, expanded from current 1:45 to 2:30, will change from the Jinx Falkenberg "Diary" to the Jinx and Tex McCrary pairing with more emphasis on entertainment facets, these including three-a-week for the piano-loggings of Stan Freeman and a daily newsreel aimed at the femme audience.

FM Taken for Ride?

Pittsburgh, Feb. 9. Mrs. Agnes J. Reeves Greer, owner of WKJF-TV, UHF Channel 53 here, filed a writ here last week against the Harmony Short Lines Bus Co., asking for the return of 43 FM radio units valued at \$10,000.

This is the second action brought by Mrs. Green in connection with the music-for-transit which her FM radio station, WKJF, provided the bus outfit.

Handy's New WOR Status As Chief Aide to Gray

Seymour (Sy) Handy has been named executive assistant to Gordon Gray, v.p. of General Teleradio and chief of the outfit's WOR and WOR-TV in New York. The video arm particularly has been put on a tight budget, and Handy, who for 13 years has been with Mutual's financial offices, will be the man to keep check on the coin.

It was announced he will cover budget control, purchasing and personnel, for the two stations. Just before taking the new post, Handy acted as assistant comptroller of MBS and chief accountant of the WOR division.

O'Neil Expands Teleradio Empire With \$2,500,000 Memphis AM-TV Buy

On & Up With Danny

Hopes of ABC-TV execs and sponsors of the Danny Thomas stanza, "Make Room for Daddy," that the situation comedy would emerge as a major tv entry, appear to be becoming partially justified. Latest Nielsen shows the stanza with a solid 22.5, after months of dangling around the 16 mark.

The first December Nielsen gave the Tuesday night entry a 16.6, while the second December report showed the vidip series with a 20.3. First January, due out this week, gives it the high mark of 22.5. Show ranks second, with the NBC post-Berle "Fireside Theatre" still holding a commanding lead and the CBS-departing "This Is Show Business" a poor third.

Doherty Resigns NARTB Labor Job

Washington, Feb. 9.

Richard P. Doherty, veepee in charge of labor relations for the National Assn. of Radio and TV Broadcasters, resigned last week to form his own consultant firm in Washington to be known as Richard P. Doherty Television-Radio Management Co. His resignation takes effect March 1.

Doherty was released from a contract which had two years to go after a referendum poll of the Association's board of directors. NARTB prexy Harold E. Fellows said his departure will mean no diminution of service of the Employer-Relations Department, responsibility for which will be assigned temporarily to Charles H. Tower, who has been Doherty's assistant.

In his letter of resignation, Doherty said that the need for a "competent and professional management advisory service" in the broadcast industry has been impressed on him increasingly during the past year. He plans, he said, "a company which can integrate itself into the operating structure of individual stations and thus service the specific needs of the ownership and management of individual stations."

Doherty has been with NARTB since 1946. Previously, he was producer and moderator of the CBS forum series, "Labor-Management Round Table." He was also a market researcher for networks and ad agencies and wrote numerous books and articles on labor relations.

'Carousel' Gets a Ride At A.C. Educ'l TV Powwow

Joint Committee on Educational TV, for its convention in Atlantic City next week in conjunction with the American Assn. of School Administrators, has selected WCBSTV's "On the Carousel" as one of the components to be shown on closed circuit Feb. 17. CBS' flagship in N.Y. presents "Carousel" jointly with N.Y. City Board of Education, with Hall Thompson producing and Ned Cramer directing. They'll go to the resort to set up three displays that day, with one kinnie and two live stanzas.

Some 20,000 delegates are expected in Convention Hall there, with t'vers to be followed by a question and answer session.

WPIX Ballcast Coin

WPIX, N.Y., is rounding out the sponsorship for the coverage of the N.Y. Giant and Yankee baseball games. Half of the 20-second spot adjacencies and half of the pre-game Frankie Frisch sessions have been sold.

Old Spice and Paper Mate have each bought a quarter of the time available. Within two days after the sked of the home games for both clubs was announced by the stations the deals were pacted. Colgate inked for one-half the warm-up stanza by Frisch.

General Teleradio chain, which controls Mutual and owns the Don Lee and Yankee networks, expanded its broadcasting empire this week with the acquisition of WHBQ and WHBQ-TV in Memphis for a flat \$2,500,000. Purchase of the stations, from Harding College and the Church of Christ of Searcy, Ark., is subject to FCC approval and forces Teleradio prexy and board chairman Tom O'Neil to dispose of one of his seven radio stations.

Purchase, which will be paid off by a \$600,000 cash payment at the time of FCC approval plus \$1,900,000 over a 10-year period with 3% interest, gives O'Neil and Teleradio four on-the-air tv outlets plus a grant for a fifth jointly owned by the Hartford Times. Teleradio owns WOR-TV, N.Y.; KHLJ-TV, Los Angeles; WNAC-TV, Boston and WGBT-TV, Hartford, the latter jointly with the Times. Hartford outlet is the only UHFer.

O'Neil said he would put either KGB in San Diego or WEAN in Providence up for sale. Teleradio also owns KFRC in San Francisco; WONS, Hartford; WLAW, Boston-Lawrence; WOR and KHLJ. Deal gives Mutual the first one for any network in the south. WHBQ is already a Mutual affiliate, and John Cleghorn, who headed Mutual's Affiliates Advisory Committee last year, will probably remain as general manager. WHBQ-TV, which went on the air four months ago on Channel 13 as a CBS sale, will probably retain that affiliation.

Properties, which the college and church were unable to manage on a longrange basis, had been sought

(Continued on page 46)

NBC's Contiguous AM Rate Revision

NBC is determined to give daytime radio sponsors some juicy "Rate Bait" to swing them into double duty on the nighttime lanes. Under a two-pronged plan set forth at last week's NBC Affiliates meeting and approved by the executive council, a new contiguous rate structure reduces the number of quarter-hour daytime segments a sponsor must buy from five to two days a week, and second blueprint allows a daytime advertiser to qualify for nocturnal exposure by buying equal time at fractional cost determined by the rate of the nighttime program. Thus a 15-minute stanza would go at exactly a fourth of the hourly rate, whereas the current fee is 40% of the hour.

An amendment to the running contract has been mailed to the 211 affiliates bearing the nod from the exec council. Web was not expected to have any trouble getting approval of the setup since the structure, while actually reducing the rates, might bring in sufficient extra billings to square the bargain pattern.

Secor's Suit Vs. NBC

On 'Road Show' Airing

P. Howard Secor, who is pressing an infringement suit against NBC in N.Y. Supreme Court, lost a preliminary round this week when Justice Carroll G. Walter denied him a temporary injunction to restrain the net from airing the program "Road Show."

Issues in the case, Justice Walter held, can best be determined at a trial. Basis of the action dates back to July, 1952, according to the complaint, when Secor submitted an "unique and original" idea to NBC designed to encourage safe driving. It was accepted, he asserts, but on Jan. 9, 1954, NBC Radio used the idea without permission.

Arnold Resigns WIP

Philadelphia, Feb. 9.

Murray Arnold, program manager at WIP since 1941, made a surprise announcement of his resignation yesterday (Mon.). Arnold, who has been with the station 21 years, leaves Feb. 19.

Varner Paulsen, assistant, takes over the post.

Fitzgeralds-ABC Go Steady 15 Yrs.

Ed and Pegreen Fitzgerald have signed for their 15th year with ABC. A new five-year term was just inked, even though their 10th year doesn't expire until April.

The pioneer Mr. & Mrs. team now have outside tv privileges with exception that, as a Mr. & Mrs. team on video, they must give first refusal to ABC. Otherwise they are free agents for video, singly or as a team.

ABC-TV DICKERS 'JUDY' RETURN AS 'FLASH' SUB

ABC-TV is reportedly close to a deal which will bring "Date With Judy" back on the network. Web is dickering with a couple of sponsors on the show as a replacement for "Quick as a Flash," which Thor is dropping after the Feb. 25 telecast in the Thursday at 8 slot. ABC-TV won't carry "Flash" as a sustainer.

"Judy" was on the web as a Wednesday night feature until early last summer, when American Chicle decided to drop the family comedy. Web didn't want to stand the cost of sustaining it, and when Sterling Drug moved into the time with "Mystery Theatre," the net decided to let "Judy" drop.

Manhattan Soap, Toni Ax 'Skeleton' for Tenn. Ernie

"Family Skeleton," nighttime CBS soap strip with Mercedes McCambridge, has been axed by Manhattan Soap and Toni after several months in the 7-7:15 slot. Effective date is March 5.

Sponsors hold on to the time, however, and on March 8 will preem a musical series with Tennessee Ernie and Helen O'Connell.

TV'S FIRST REPERTORY THEATRE

NBC Radio—Everybody's Wondering

Just what NBC prexy Pat Weaver has up his sleeve in overhauling the network's radio structure is something that's creating no little curiosity—and anxiety—in the trade. Over at CBS, for example, one of the major items on the day-to-day agenda is alerting everybody to keep their ears open in an effort to find out "what gives across the street."

Thus far the plan for the "NBC Radio of the future" is very much of a hush-hush proposition with only the top echelon "in the know." The project is an ambitious one, still in the stages of formulation, involving both new sales and programming concepts. Whether it'll be ready for unveiling this year or next is still undetermined.

The NBC Radio affiliates met with network brass last week in N.Y., with only some preliminary aspects of "Operations Future" touched upon.

Canadian TV Faces Performer Strike in Bid to Oust Producer

Toronto, Feb. 9.

Blacklisting Don Hudson, producer of four weekly revue programs on the television network of the Canadian Broadcasting Corp., members of the Association of Canadian Radio and Television Artists (A.C.R.T.A.), with some 500 in the Toronto chapter, will go on strike Feb. 14 to blackout CBC-TV performances—unless Hudson, on charges of "unprofessional conduct," surrenders his production jobs. In addition to the personality clash, the Canadian union also wants an upped scale for actors, singers, announcers and stagehands (musicians are clear), but are prepared to let this latter demand coast temporarily on discussion get-togethers with CBC officials but want an instant decision on the Hudson issue.

As CBC-TV topper of light entertainment, Hudson is producer of "The Big Revue," "Music Hall," "Showtime" and "Holiday Ranch," which are televised in Toronto and seen also in Montreal, Ottawa and Vancouver. Justifiably, on their job continuance, A.C.R.T.A. performers will not comment for publication but the "non-professional conduct" charge includes instances of abusive and insulting directorial scenes giving embarrassment to cast members of the four revues. Hudson's peremptory budgeting of cost allocations also saw the resignation of Ted Kneeland, director of "The Big Revue," when he was given

(Continued on page 44)

1st Tint Conflict

Color tv ran into its first programming conflict last Friday (5), the CBS "New Revue" coinciding with NBC's "Howdy Doody" at 5:30. "Doody" was on the last leg of its crossboard tint exposure, the web's first strip to get that treatment. "New Revue" is a continuing series emceed by Mike Wallace and including guest talent in its makeup. Having been on the regular sked since the fall the Columbia show has a "priority" on the time.

There's been an unwritten agreement between the two nets not to card color against each other. NBC has only to avoid the 5:30 period, Columbia's sole color spot so far ("Paul Tripp's Party" comes up March 2 for a run but there may be another tinter before that, probably a one-shooter).

Korda Hits BBC's Bid for U.S. TV; 'Go Subscription'

London, Feb. 9.

Sir Alexander Korda, London Films boss who is also on the board of Associated Broadcasting Development Corp., a company which is in the vanguard of the campaign for sponsored tv, has taken a swipe at the BBC's recent program prowl in America and used the incident as a weapon in favor of subscription tv in which he is actively interested.

Korda argues that, to get the best British tv programs, more money is needed than the BBC can find from license fees or than advertising will, in his view, spend on commercial programs. He urges the government to "escape from the blind alley" of these two systems to a wider field where people can pay directly for whatever programs they want. "We are not only following slowly behind the American commercial system which many people believe to be already outworn," Korda writes, "but are apparently so bankrupt in imagination about harnessing our own great resources in the British film and theatrical industries, that we are reduced to using old American material—and not even any of the good programs which do exist but the cheaper and more mediocre productions."

Toll tv, Korda contended, could, if imaginatively used, play the same revolutionary part in the distribution of entertainment as the rotary press played in the distribution of books and newspapers. If the government allocated an experimental waveband, he was sure there would be an immediate response by the entertainment industry.

MAJOR PROJECT ON NBC AGENDA

Television's first permanent repertory theatre may become a reality this year under NBC-TV auspices. Thus far it's a strictly hush-hush project, still in the blueprint stage, and still awaiting prexy Pat Weaver's nod, but the preliminary discussion has excited considerable enthusiasm.

Project is so ambitious in scope that it would entail the acquisition of a Broadway legit house as a permanent home. Also involved are one of the nation's major foundations (identity undisclosed) and one of the top N. Y. drama schools.

It's planned as a Saturday afternoon series, on an alternate week basis, with a full three hours of time devoted to each one. However, should NBC again acquire the NCAA-incepted "Game of the Week" football series, the theatre project would be bypassed during that 13-week fall period.

Because the various components have yet to be tied together and deals negotiated, NBC is reluctant to reveal further plans for the repertory theatre, although admitting it's on the upcoming agenda.

There has been some preliminary discussion anent a Rodgers & Hammerstein video series, but web execs characterize it as strictly a nebulous thing and "velvety iffy."

Sarnoffs, Weaver Brief Ike on Tint

Washington, Feb. 9.

President Eisenhower was given a half-hour "fill-in" last Saturday morning (6) on the economic aspects of color television, by David Sarnoff, RCA board chairman; Sylvester Weaver, new NBC president; and Robert Sarnoff, NBC executive vicepres.

They called at the White House and, in response to questions, explained that color video will be a strong force this year and next in making employment and keeping money in circulation as a counterforce to any recession. The President is understood to have been much interested in all phases of the new color system.

On Friday night, more than 500 guests, including members of the Cabinet, Congress, Diplomatic corps, and others attended a reception and cocktail party in honor of Weaver and Robert Sarnoff. Hosting the affair at the Carlton Hotel was Frank M. Russell, NBC's D. C. vice president.

Party was one of the best attended this season, drawing a capacity house of Federal brass and radio and tv figures.

B'casters Whoop It Up For Ike, Cabinet, Other Brass on D.C. Banquet

Washington, Feb. 9.

One of the smoothest shows ever offered by a correspondents' association for the entertainment of a President of the United States was spread before Ike Eisenhower and 700 others past Saturday night (6).

Affair, the 10th annual dinner of the Radio and Television Correspondents Assn., brought out the Prexy and Vice President Richard Nixon, the Military Chiefs of Staff, six Supreme Court justices, all but one member of the Cabinet, all FCC Commissioners, and other top figures in Government and Congress. Place was packed with broadcast industry toppers including Gen. David Sarnoff, Frank Stanton, J. L. Van Volkenburg, Ted Bergmann, Harold Fellows, Robert E. Kintner, Justin Miller, Adrian Murphy, Edward J. Noble, (Continued on page 44)

Teleprompter Parlays Gimmick Into \$1,000,000 Billings; CBS-TV's Pact

Color TV Schedule

NBC-TV

Meet the Press—Feb. 14, 6 p.m.
Camel News—Feb. 16, 7:45 p.m.
Circle Theatre—Feb. 23, 9:30 p.m.
Excursion—Feb. 28, 4 p.m.
Ding Dong School—March 8, 10 a.m.
Eddie Fisher—March 10, 7:30 p.m.
Opera ("Taming of the Shrew")—March 13, 4 p.m.
Name That Tune—March 15, 8 p.m.

CBS-TV

New Revue—Feb. 12, 5:30 p.m.
Paul Tripp's Party—March 2, 5:30 p.m.

Teleprompter, which started out as more or less of a gimmick a few years back, has parlayed itself into a \$1,000,000 a year billings operation. CBS-TV last week negotiated a long-term deal giving the prompting device outfit a several hundred thousand dollar potential alone for the web's access to the all-electronic machine on all its daytime and nighttime programming. CBS deal is the largest yet made by the company involving blanket use of the prompters, although individually a number of the network's shows, as with NBC, ABC and DuMont, have been using the device in the past.

Actually, the Teleprompter assist is not confined to tv or vid-films, where it is also in widespread use. It's no secret that it's long been on President Eisenhower's rostrum agenda (he's even kidded about it in speeches), and ex-Presidents Herbert Hoover and Harry S. Truman also "speechify" from the prompters. (It's recalled that it was Hoover who, during the last Republican National Convention in Chicago, started his tv viewers by talking back to the Teleprompter and telling it to "get going").

The electrically controlled prompting device (more than 300 units are now in circulation, with a number of tv stations around the country also using them on a straight \$60 a week rental basis) is also becoming standard equipment in the public speaking circuits for conventions, sales meetings, etc., with top industrial, business and governmental leaders by-passing the memorizing routine and relying on the prompter. David Sarnoff, the two Charles E. Wilsons (Sec. of Defense and GE's ex-prexy); IBM's Thomas J. Watson, NAM prexy, Charles Sligh, etc., have been Teleprompter users.

Jack Webb makes it a "must" for "Dragnet" performers; says it

(Continued on page 44)

Sen. Johnson To FCC: 'In a WORD You're Killing UHF'

Washington, Feb. 9.

Sen. Edwin C. Johnson (D-Colo.), member of the Interstate Commerce Committee, got after the FCC again last week, this time for issuing an authorization which he said may kill off four ultra high tv stations. In a letter to Commission Chairman Rosel Hyde, Johnson asserted the agency's action in authorizing WORD in Spartanburg, S. C. to change its VHF transmitter site may force two UHF stations to go off the air and permit holders to drop their authorizations.

"It is a fact," said Johnson, "that the two operating stations (WAIM-TV in Anderson and WGVL in Greenville) have already suffered irreparable damage and the two stations not yet on the air (WSCV in Spartanburg and WCRS-TV in Greenwood) are very likely for that reason not to go on the air."

The Senator said the FCC is en-

(Continued on page 42)

Merman, Sinatra In 'Anything Goes' Revival For 'Comedy Hour' TV'er

Hollywood, Feb. 9.

For the first time on NBC's "Comedy Hour" a book show will be telecast when Ethel Merman is starred in her onetime stage success, "Anything Goes." Feb. 28, Frank Sinatra will essay the role portrayed by Billy Gaxton 25 years portrayed by Billy Gaxton in the '30s. The Victor Moore part is expected to be set today by Pete Barnum, NBC executive producer on "Comedy Hour."

At the suggestion of Leland Hayward, Broadway stage producer, who will take an active part in the production, the original story by P. G. Wodehouse with music and lyrics by Cole Porter will be presented in its original concept as "a period piece."

McCray Runs KNBH

Hollywood, Feb. 9.

Tom McCray, head of radio programming in Hollywood for NBC, has been named manager of KNBH to succeed Don Norman, who moves to Frisco to manage Ed Pauley's new tv station. McCray formerly headed up both radio and tv programming here for the network, relinquishing the latter to Fred Wile, vicepres, who moved here from N.Y.

Karel Pearson, who recently followed Harry Bubeck into the NBC program post after the latter's resignation, is slated to take over McCray's duties.

Gleason Changes Mind About L.A.

Since returning from his recent visit to the Coast, where he practically did hand flins over the studio setup at CBS-TV City, Jackie Gleason has apparently had a change of heart about moving his Saturday night hour show to L.A. In fact, on the day before he had his accident, Gleason let it be known that the switch is off and he's gonna stay berthed in New York.

However, nobody could quite make up their mind why Gleason reversed himself. CBS had already publicized the fact that the comic was shifting. Scheduled for April, the N. Y.-to-L. A. switch would have meant the uprooting of the entire unit, families, homes and all, and some were already making the preparations when Gleason, it's reported, called off the whole thing.

Two Sets of Writers? Possibility exists that Gleason may employ two sets of writers for his show. First step in the probable transformation has been the addition this week of Arnie Rosen and Coleman Jacoby to the already large staff. Included in Gleason's penner-parade are Marvin Marx, Walter Stone, Leonard Stern, Sid Zelenka, Bill Hackett and Bill Shelley.

Just how the division of duties will take place isn't known yet and probably won't be decided until the comic is ready to resume work. The double shift of writers will present some interesting possibilities including intra-mural competition on scripts. It's akin to the company idea introduced recently by Fred Coe, Philco and Goodyear Show producer, who has assembled a stock company of writers to provide scripts at stated intervals.

Pinky's No. 2 Spot In Month's Time

Despite the fact that he's been on the air only a month, holding down the 5:00 to 5:30 p.m. cross-the-board spot on NBC-TV, Pinky Lee has moved into the No. 2 slot on Trendex ratings on daytime programming for the Jan. 25-29 period, coming up from 7.6 at Jan. 4 preem. He's topped only by "Howdy Doody," who follows Lee in the 5:30 to 6 slot. Interesting to note is that only six shows in the Top 25 are soap operas.

Top 25 Trendex ratings for the period show the following batting order.

1. Howdy Doody	15.8
2. Pinky Lee	13.0
3. Arthur Godfrey	10.3
4. Strike It Rich	9.8
5. House Party	8.9
6. Big Payoff	8.1
7. Guiding Light	7.9
8. Search for Tomorrow	7.5
9. Valiant Lady	7.2
10. On Your Account	7.0
11. Love of Life	6.8
12. Bob Crosby	6.7
13. Garry Moore	6.6
14. Double or Nothing	6.5
15. Garry Moore	6.3
16. Kate Smith	5.4
17. Atom Squad	5.1
18. Bride and Groom	5.0
19. Ding Dong School	5.0
20. Welcome Travelers	4.8
21. Today	3.2
22. Hawkins Falls	3.0
23. Three Steps to Heaven	2.8
24. The Bennetts	2.3
25. Kate Smith	2.4

Now on television one of the great salesmen of daytime radio

Mark down Monday, February 22, as an important date in daytime television. On that day, ABC turns its TV cameras on radio's most remarkable daytime program—Don McNeill's Breakfast Club—adding a new dimension to Don McNeill's warm personality and artful sales appeal.

The Breakfast Club has been—and still is—one of the great programs in radio... a success for over twenty years. During some 6,000 performances, Don McNeill has made fond friends of millions of women for some of America's best-known advertisers. Year after year, broadcast season after season, the vitality and magic of his salesmanship have worked wonders for such astute marketers as Swift & Company, Philco, General Mills, Toni and Quaker Oats. Proof is the fact that The Breakfast Club is "sold out" on radio, as it has been almost continually since it first went on the air. One advertiser—Swift & Company—has been a sponsor for thirteen years... clear testimony to the success of McNeill's ability.

Now his salesmanship takes on added strength and persuasiveness through television. To an advertiser selling to women... to an advertiser searching for a television personality to spearhead sales and merchandising strategy, The Breakfast Club is the unequaled opportunity in daytime TV today. If you are that advertiser, you will want to contact your ABC-TV salesman today.

ABC TELEVISION NETWORK



Television Followup Comment

One of the major disappointments in the ABC-TV lineup this season has been the inability of the Ray Bolger show, "Where's Raymond," to gain a mass audience appeal. The show has been greeted for the most part joyfully by the critics, but in terms of translating these kudos to anywhere near satisfactory ratings and acceptance, the program's been a failure.

Just what makes one show click while others fail will always be a matter for conjecture, but there are a couple of distinct angles to the Bolger show which can be pinpointed. One, the most obvious, is the formidable NBC opposition, competition when it moves to ABC Men (which will be eliminated as competition when it moves to ABC this spring) but the entire NBC Thursday night lineup, with its holdover audience.

A second, and just as important, is the premise of the Bolger show itself. Story and format angle has rested on the whimsical facet of Bolger's personality—and the teleplay series follows that line, with its fictitious Raymond Walcott. Just how strong the whimsy and personality exert these days isn't known, but in this premise has left the show strictly lightweight on the scripting end.

Situation comedy's basic ingredient must be solidly funny scripts, and here's one of the key failures of the Bolger segment. Instead of being funny, it's amusing, and all the effervescence of Bolger's personality and extraordinary dancing haven't been able to pull the segment out of that "take-it-or-leave-it" groove.

With the start of the second cycle of 13 teleplay, there's a noticeable improvement in the scripting end, and if it keeps up to any extent, it may prove the solution. Sidney Lanfield has moved in as director to replace Marc Daniels (who went into indie production) and Paul Henning has been set on the scripting end. Perhaps a new approach may do some good.

At any rate, the Bolger segment last Thursday (4) was a rather than any in the past, and if a steady improvement continues, the program may eventually project itself into the top of the tv pile. Plot was a simple affair in which a high school girl has a crush on Bolger and deserts her boyfriend, who Bolger then proceeds to instruct in dancing to the point where he's almost as good as Bolger himself. Then there's the customary ending. Bolger had a talented youngster in Robert Ellis as the boyfriend and Eleanor Donahue as the girl. The bobbysoxer, Allyn Joslyn was excellent, as always, as Bolger's business-minded brother, and Dick Erdman scored as the morose pal. Betty Lynn surprised with some good dancing (something she hasn't done before in her role as Bolger's girlfriend). Chan.

Jack Benny's battery of writers must have reasoned that things at home aren't as hectic as when the headman is off to the comedy wars and resultantly the boffines of his previous sorties into breakups aren't as abundant in this "family style" wrap-up. Albeit, there is a pleasant drift of warm humor with occasional volleys of Benny-type laughs.

On this roll of film, Joan has her tv coming-out and Mary Livingstone her second look into the cameras. En famille, the Bennys project a family portrait of well-grounded, well-heeled citizens of Bevhills until the breadwinner lapses into a mid-day reverie and Mary appears as a beat salesgirl in the May Co. basement and Joanie is bobby-sexed for a date at home with her boy friend. Back to glad rags for the curtain call, they look like a page out of Vogue's fashion salon. Benny never looked more 39ish approaching 40, which Rochester said was "quite an approach, as they say in golf."

Peg for the family show was Rochester's diary, to show what happens in real life. Jack awaits a call from Mary, who has something important to tell him. He's sure it's an acceptance of his marriage proposal but he's beaten when she only wants to dress him down for being so cheap. Rochester calls it "snug." He then goes into his day-dream and envisions 21 years of marriage to Mary. He goes to the cooking, the boy friend, Leon Tyler, a brisk youngster, pulls up a chair

at the groaning board and Benny proceeds to fill his plate when he learns the father of Joan's suitor works in a bank. When Tyler tells him he's the janitor, Benny scoops back most of the stew for the show's biggest yuck. The dream device, as in flashbacks, becomes at times slightly confusing.

Novel integration of the commercial had Jack and Mary, during the dream sequence, taking the vows from Don Wilson to smoke and enjoy Luckies. Far better than any agency copy. Mel Blanc's voice of the parrot added to the laugh quotient. Ralph Levy and Hilliard Marks rate high marks for the production of CBS-TV last Sunday (7).

"Phileo Playhouse" on NBC-TV came up with a rare treat for its audience last Sunday (7) in the form of a play called "Hide and Seek," starring Mildred Dunnock and Betty Field. It was an occasion of tv drama at its level best and a show to be long and fondly remembered by those who saw it.

There was a tiny flaw in the entire production, from the performances of the small cast and J. P. Miller's perceptive script down to the lighting and the musical background. Everything fitted in perfectly, and the overall results reflected the interplay of great talent.

It was a story about two sisters, long separated, who lived together in a small Southern town as children. One was blind and resentful when she gets a letter announcing the return of her sister. When the two meet they play the game of hide and seek until the older woman realizes that her sister has come home after a life of hardships and disappointments.

The Playhouse seems to have a predilection for Southern folk. In "Hide and Seek" it captured an elusive mood that added greatly to the impact of the show. Miss Dunnock as Bella, the blind sister who lives with her grandson, gave a performance that was nothing short of magnificent. Her temporary defiance of what she believes to be her rich and happy married sister coming home in triumph and her subsequent compassion when she understands that she is mistaken, were alternately touching and deeply moving.

Miss Field did herself proud as Annalee, the sister, who comes home weary and dispirited, unable to explain her long silence until, in the final climax, the truth burst out of her in a torrent of emotion that fairly engulfed the viewer. This was a difficult part, and Miss Field managed it beautifully and with much skill.

The rest of the cast lived up to the high standards of the principals. Sandy Campbell impressed with a fine turn as the grandson, particularly in a memorable scene, when he told her he had gone on a spree with his "college money." Gaye Huston was cute as the little girl who befriends the sisters, and Michael Mann did well in a small part.

Arthur Penn handled the directorial chores with ingenuity and good feel for movement and unadorned deserves part of the credit for Miss Dunnock's uncanny portrayal of a blind person amidst familiar surroundings. The Miller script provided a strong and intelligent vehicle that made few compromises and carried through to a logical and powerful end. Producer Fred Coe deserves kudos for dishing up such a rare slice of adult drama. *Hift.*

With very tangible assets in the person of the kittenish-voiced Carol Channing and the corrugated-toned Tallulah Bankhead, Jimmy Durante's Colgate spread last Sunday (7) proved a lively and diverting session. There's one thing to be said for the once-a-month Durante stints on the Colgate NBC marathon—if in spots they're not amusing, they're never dull either. And while several of the segments of Sunday's show were on the unintentionally unfunny side, there was never a lack of animation.

Most of the show was pegged around a Durante date at the San Francisco Motor Show, with the Schnozz getting Tallu and Miss Channing as part of his act. A good lead-in for a funny Shakespearean reading by Durante and Miss Bankhead and a n.g. flashlight bit between them. Likewise, it provided a funny skit with Miss Channing, via a thremin that gave off sounds as they gestured to each other across the instrument's electronic

field, and led them to believe it must be love. Here Miss Channing also got in her only substantial solo of the evening, a rollicking version of "Hard-Hearted Hannah." High spot of the evening, though, was the entire Motor Show segment, with Durante, outfitted with a black wig and looking like a full-dressed version of a "Last of the Mohicans" character, conducted an all-girl orchestra with Tallu and Miss Channing as the vocalists. Trio of Durante, Bankhead & Channing provided some ribtickling moments with "Ricochet Romance" and a number about the supremacy of the fairer sex. No mean asset to the comedies was Miss Bankhead's near-basso tones.

Sandwiched among these and a closing production number tabbed "Show Train" was a solid straight version of "September Song" by Durante (one of his few serious tries), a lively essay of "Shine" by Durante and Eddie Jackson, with some solid stutting by four unblinded Negro youngsters, and of course the bevy of beauts that only the Schmoes seem to assemble to Final "Show Train" number was an offset production scene that offered some good ensemble singing and provided Durante & Jackson an opportunity to rock out "Bill Bailey." Not a dull spot in the entire hour, which is a pretty good record for tv comedy segments these days. *Chan.*

Carl Koch can sit back now and wait for the orders to come in. He's selling \$14,000 homes and the "breaks" in the magazine section of the N. Y. Times and NBC-TV's "Excursion" last Sunday (7) were important skills for him. The tele slot, which is divided into two parts (second section, next week), was interesting viewing, especially if you've got \$14,000 to spend on a house.

"Excursion" focused its cameras on Koch's architectural firm at work. In the 15 minutes allotted, it covered the mapping of the new home on the land selected. The building of a new home is visually interesting but dialers whose tastes aren't in the modern groove would lose interest. It's a special house commissioned by the show, and it costs 14 Gs not counting the price of the property. If your tastes run to colonial or renaissance, the Koch home is not your buy and neither is the tele show.

Preceding the Koch plug was a briefie film on the day of a tug in New York harbor. There were some good spots here but it seemed to dwell on the non-essentials, which made it a rather tiresome sequence. Burgess Meredith was a pleasant guide through both sequences. *Gros.*

Edward R. Murrow almost drew Harvard prexy Dr. Nathan M. Pusey into the hot potato area on his CBS-TV "Person to Person" last Friday (5) but got only as far as a discussion of academic freedom at the U. Dr. Pusey (who incidentally prefers to be called Mr. Pusey) was a controversial figure between Ph.D. and M.D. and Murrow fed him a line to clarify the personal demarcation has been used in attack by Republican Sen. Joseph McCarthy as harboring Communies on the faculty. But Murrow will rarely use "P to P" as a controversial or solo debating medium, reserving this largely for "See It Now."

So aside from an innocuous view of educational matters, this segment was a family affair remoted at the traditional presidential residence in Cambridge as the 46-year-old "Mr. Pusey was surrounded by Mrs. Pusey and their two sons and a daughter, Nathan Jr. (16), James (13) and Rosemary (11). Mrs. Pusey put in a couple of words and each of the brood made with a briefie, James topping with a bagpipe offering.

Three hundred years of Harvard culture doesn't make a program, but that was only the half of it since the opening "picture-windowed" Metopora coloratura Lily Pons. She's quite a kid and with husband-batonist Andre Kostelanetz away in Florida this was strictly for the stratospheric chirper Miss Pons' eastside apartment. Miss Pons is still some distance away from mastering English, but when she talks it's a study in candor and cuteness and false modesty, ain't for her. She responded correctly and to the point, sans the longwinded introductory passages, hitting out on snuff boxes, her painting collection, getting into trim before an opera, others need only a couple months to learn a new part, but while she's a quick study, she prefers about six

months), interior decoration, length of the hemline (she ignores it), Dior and whoever else it is that orders those drop dimensions), design of their new home in Palm Springs and a load of other interesting chitchat.

Miss Pons seemed delighted at being often mistaken for Imogene Coca—this being first brought home vividly when she did a stint with Miss Coca on "Show of Shows," a few months back. Altogether a winning session that sets "Person to Person" apart as an intimate closeup stanza when the subjects are right. *Truu.*

"The U. S. Steel Hour" on ABC-TV last week (2) presented a good cast in a mediocre play and came up with an entertainment that clearly reflected these ingredients. "Papa Is All," produced on tv by the Theatre Guild, was a success on Broadway in the early '40s. On tv, perhaps as the result of some overplaying on the part of Walter Slezak, both its humor and its drama seemed somewhat obvious and its situation forced. Nevertheless, it was an enjoyable show.

"Papa Is All" tells of a family in the Pennsylvania Dutch area where a religious sect still holds out against the mechanized inroads of modern civilization. It's about a tyrannical father who wants his wife and children to live in the shadow of tradition, i.e., without telephone, running water, dates, movies, etc. Eventually, with the family conspiring against him, his son dispatches him to "foreign" parts via a coal train. He returns but quickly gets his comeuppance.

This is pretty meaty stuff, particularly if played with tongue-in-cheek as in the case of Jessie Royce Landis who took the part of the wife and mother on the stage and had it again on tv last week. What spoiled the effect somewhat was Slezak's massive, dominating performance which left no room whatever for even a smidgen of sympathy. He made the father a monster, never even hinting at the dilemma of a deeply religious man in an era which he doesn't understand and from which he wants to keep his family isolated.

Erik Barnouw adapted the Patterson Greene play to tv and did a good job. Miss Landis as the devoted if not loyal wife brought to the part a delightful sense of humor. Betsy Palmer was pretty and accomplished in the role of the daughter who wants to live the normal life of a young girl. Joanne Stewart came across with sock impact as the impetuous son who decides he can't stand papa any longer. Dorothy Sands overplayed her part as the gossip neighbor and Edmond Ryan handled the role of the state trooper in adequate fashion. Ray Boyle appeared briefly as Miss Palmer's sweetheart.

Alex Segal's direction provided the production with the usual imaginative touches—there were even real cows in the stable. There were plenty of laughs but, whether by design or not, the dramatic element overshadowed them and, in the condensation necessary for tv, the proper relationship between the two was lost. The ending, particularly, was a letdown and should have been handled differently. Those U. S. Steel film plugs are still tops. *Hift.*

Ed Sullivan, in subbing for Jackie Gleason during the period in which the latter is mending from his well-publicized accident, took on an assignment that is far from easy. Naturally, there's the problem of whether Sullivan should carry on in the manner of Gleason who specializes in sketches, or whether Sullivan should superimpose his own format on this show. Latter course, in Sullivan's case, is safer, but also would bring up the problem of how the N.Y. Daily News syndicated columnist would fare by presenting two similarly gaudy shows two nights in succession.

Sullivan on the Saturday (6) session made only one attempt along sketch lines by playing the inquiring reporter to restaurateur Toots Shor and to Art Carney. Sullivan is at his best as an emcee. The majority of the show was a presentation of vaude acts, and the usual inept Taylor production, which shows up the terribleness of the line.

Sullivan presented a batch of talent, none of which was strangers to Sullivan or to vid audiences. Tony Bennett, doubling from the N.Y. Copacabana, gave name stat-

ure to the show with his renditions of "Stranger in Paradise" and "There'll Be No Teardrops." Other singing was by the De Marco Sisters, who provided vigorous and pleasant harmonies in a trio of tunes.

The novelty acts were Rudy Carandas who provides some of the most expert juggling in the business and Elsa & Waldo, whose satire on ballet is a bigtime bit.

One of the line numbers was interrupted so that Gleason could be presented from Doctors Hospital, N.Y. Comic's presence must have been reassuring to his followers. He seemed to be in good spirits and anxious to get back.

Of course, it might have been desirable to get Art Carney in front of the cameras a little more than was shown and perhaps a few sides of dialog from Audrey Meadows might have helped to preserve more of the Gleason flavor to the proceedings. But it was Sullivan's show and Sullivan's format prevailed. *Jose.*

Considering the number of themes that are unconsciously lifted from newspapers, magazines and books to form the basis of tv thriller-dillers and other treatments, "Suspense" is entitled to a good report card for "The Man Who Wouldn't Talk" on CBS-TV last Tuesday (2). That's the title of the Quentin Reynolds book (Random House) and Reader's Digest carried the last November which created quite a stir when the story was proved a hoax. The hoaxer is the Canadian, George DuPre, whose claimed adventures as a French underground agent for British Intelligence in World War II were thrown overboard by Calgary newspaperman Douglas Collins in a piece of sleuthing that might well earn him the Canadian equivalent of the Pulitzer Prize.

Reynolds himself emerged with a clean slate since his work as a reporter speaks for itself and he expressed himself with engaging candor about the story—without candor or rancor—when the true facts became known. Reader's Digest carried a correction in its January issue and Random House made some changes in later editions.

But however fascinating a cloak-and-dagger yarn this may be in print, there was hardly any hint of it in the vidversion by Paul Monash. A tasteless torture scene, yes, and typical "Suspense" shenanigans, but little sustained, continuity in a hippy-hop hocus-opus. The unmasking occurred in a brief scene at the end. Reynolds appeared as "explainer" at opening and near the finish, whereas the playlet cried out for documentary styled narration covering the action.

Harry Townes drew the DuPre role and played it capably, especially in guise of a French village idiot who wouldn't knuckle down to the Gestapo, and other principal parts were filled by Stefan Schnabel, always a deft villain, Peter Capell and Karen Price. *Truu.*

Ed Sullivan's "Toast of the Town" show on CBS-TV dished up an uneven Sunday night (7). There were a couple of solid high-spots but not enough of them to carry the show at a sock pace for the full 60 minutes.

Dorothy Lamour opened with a weak rendition of the oldie, "What Is This Thing Called Love," but she recovered with a snappy work-over of one of her picture tunes, "Let's Take the Road to Bali," a cute item which she knows how to sell. From the legit stage, Ruth Brown turned in the best bit on the whole stanza with her charming and subtle monologist sequence about a visit to an art gallery by a couple of elderly women and a child.

Sullivan reverted back to his policy of trailerizing films and made a good choice in his sequence from the upcoming UA release of "Top Banana," with Phil Silvers. Silvers, in the studio audience, was accosted by Sullivan with a stalk of bananas. Film actress Merle Oberon also received an award for going into the idea in its infancy, but her thank-you speech added up to lame attempt at comedy. Also on the straight and serious gab side were a couple of brief pitches by Henry Ford 2d and Vice-President Richard Nixon for Radio Free Europe's crusade against Communism.

Longhair violinist Yehudi Menuhin contributed a couple of polished numbers while the U. of Oklahoma's Glee Club closed the session with a brace of college and patriotic numbers. *Herm.*

SHOWCASE
With Ray McKinley and Gary Morton, Joan Martin
Director: Dwight Hamilton
11:30 a.m., Sat. 11:30 to Midnight
CHOCK FULL O'NUTS
WNET, New York
(Frederick Clinton)

In the exit of Jerry Lester from this Saturday night series, Chock Full O'Nuts has set up a new deal that on initialer shapes well in the music and comedy groove. The new ringmaster is Gary Morton, a relaxed comic who on his versatility and way with a one-liner, seems headed for a dent-making excursion on the TV lanes. Morton was sent in for Gene Rayburn when CRO'N ground coffee discov- that Rayburn already was pitching for instant java Nescafe on the local segment of "Today." Morton, doubling as plugger and very nifty too, immediately started a pitch versus the instant type, but so gracefully as to set him apart from orthodox announcers.

Other solid commodity is Ray McKinley, batonist and singer who also works a slick drum. Maestro has a small unit, but as the cliché has it, they make a lot of music. He also pays obeisance to the men, including Hank Williams, Eddie Hubble and Bixie Mullins, each ticks. Band's workout on "When the Saints Come Marching In," with vocal slipped in, was a real register, as was McKinley's Dixie skinbeater.

Inclusion of Jean Martin as the femme chirp is a matter of partisan taste. She showed very little in her first try "Paper Moon," and in a crosswalk ditty with McKinley, the maestro helped her out of the woods. Morton had wrapped the stanza up with zingo via trumpet shenanigans while tomfooling with "Stardust" when Miss Martin reversed the going in a finale song. But first judgment on "Showcase" is that it has sufficient pro elements to overcome an occasional lapse.

CUPPA JOE
With Ralph Manza, Jack Fleming
Producer: Chan Meloy
Director: Jim Alkens
Writer: Marsha Cramer
15 Mins., Wed., 10:45 p.m.
KPTV, San Francisco

This comedy situation stanza floats in a maze of flippant dialog, incongruous theatrics and over-reaching plots. Format revolves around Ralph Manza ("Joe"), operator of a five stool diner. There's hot coffee in the urn and limp commodory philosophy on Joe's mind. Even though Joe's coffee is only 6c a cup, his constant yack is hard to swallow along with the java.

On last time bloc viewed (3), Joe read a newspaper account of a robber who's prime income was derived from holding up a small business—such as his diner. Obvious happened in the form of Jack Fleming. Armed with a snarl, trigger-happy finger and inevitable trench coat, Jack attempted to relieve Joe of his money. But Joe was safe—he waved hello to a passing cop and Mr. Fleming dropped his gun, admitted he was ashamed and Joe said he would try to find him a job with his brother-in-law.

Show could be a ringer. Production is good, set eye appealing and Manza is believable as a diner operator. The lack of glitter is stamped on show by its contorted scripting.

SHARI AND HER FRIENDS
With Shari Lewis; Joe Kahn, musical director
Producer-Director: Mike Neltzer
Writer: Les Waller
15 Mins.; Sat., 5:15 p.m.
WPXI, New York

Shari Lewis is a pretty, wide-eyed doll who has an abundance of talent and definite appeal for the Juves. Formula for her show is a compact 15 minutes that is only mildly educational but always interesting and entertaining.

On Saturday (6) Miss Lewis, with the aid of a futuristically attired puppet, took her audience on an imaginary trip to the North Pole. Authentic film shots of seals, an eskimo child and an igloo, as well as stills of the frozen northland, were neatly interspersed with her singing (which is forceful and melodic) and her ventriloquism. She sang with about a dozen kids, who were casually arranged in the studio, and from them she managed to elicit very active and accurate vocal and physical response. The warm and well-timed invitation for the kids at home to join in surely drew positive reaction from that quarter.

Miss Lewis is one of the better and personally more talented leaders in the juve groove. Her puppet, her chatter, her facile handling of the kiddies and the general tone of the program merit attention.

SPOTLIGHT
With Stewart Bradley, Miriam Wolfe, Clifford Cothren
Producer: Lawrence Menkin
Directors: Jack Manning, Robert Eberle
Writer: William Attaway
55 Mins., Mon.-Thru-Fri. (repeats) 8 p.m.
Sustaining
WOR-TV, N.Y.

"Joseph the Man," second show in the new "Spotlight" three-man drama series on WOR-TV, exceeded the stanza's preem the previous week in many ways. Larry Menkin, who gave birth to this infant out of necessity of budget and space, learned a great deal in seven days, and came up with intimacy and promise that was almost entirely lacking in the initial "Wuthering Heights."

The acting in the second offering, the writing, the directing were all acceptable, though not exceptional. In "Heights" everything—short of the premise for existence—was a failure. In "Joseph" William Attaway avoided as much as possible the expository, while Jay Bennett in the first was all expository. Robert Eberle co-directed the preem with Guy Bolte, but in the second attempt on "Spotlight" Bolte was dropped and replaced by Jack Manning. It's hard to tell whether the subtler direction was due to the personnel change, but the actors were credible in the latest, while it seemed they were costumed narrators before.

The story of Joseph is as well-known as the Ten Commandments, but scripter Attaway deviated from the original account. The Bible story is both an epic and a personal story. In dealing with it as a vehicle for three actors and cameras (all the WOR-TV budget and studio space will allow), the epic part had to be discarded, but Attaway emphasized the closeup of a noble man well. Script fell way short of exceptional drama though in that Joseph was made a static character—he lacked expansion. What he was at the outset he was at the end. Still, in that respect, he differed in no way from the majority of video protagonists.

Thesping by Stewart Bradley, as Joseph, and by Miriam Wolfe and Clifford Cothren (in all the other roles necessary to round out the story) was done with understanding. This too after so limited a rehearsal period. Incidentally, Menkin had to wing most of the show because of the dearth of live camera rehearsal time allotted.

Each new script receives five airings a week, but in "Heights" the third performance was little better than the first. In the second go around, the kickoff showing of "Joseph the Man" manifested a confidence and grasp that was before invisible. For years, tv's critics have been caterwauling for something that is exclusively video. Three-man drama, which has been done with marked success on the New York stage in the past, is not solely television's, but there it can achieve full maturity. There's something unobtrusive and personal about three actors doing their chores in a small, warm space that heightens the comforts of home.

WE LOVE DOGS
With Susan O'Meara, Milo Pearl-
son, Mort Lawrence, announcer;
Directors: Ed O'Brien

30 Mins.; Sat., 6:30 p.m.
KASCO MILLS
WABD, N.Y.

(Clark & Bobertz)
Following of "We Love Dogs" will obviously be limited almost exclusively to canine owners and, as the title indicates, dog lovers. And, for that segment of the viewing audience it's an okay entry. Program actually can be classed as educational tv since it offers oglers a course in the training and care of "man's best friend." Instruction in putting the four-legged animals through their paces is offered by trainer Milo Pearlson.

A trio of untrained pups were utilized by Pearlson on opener, Saturday (6), to demonstrate the proper technique to be used in getting the pets to respond obediently to various commands. Each week Pearlson is slated to introduce two new commands for canine consumption. Abetting Pearlson in his training program is Susan O'Meara, who, in an attractive addition to the proceedings, functions as student, putting her newly-acquired pup through the paces suggested by Pearlson. Also serving as students are a man and boy who handle the remaining two pups.

Emphasis, however, is put on the training of Miss O'Meara's pet. On preem, staffer displayed a pleasant personality in her chit-chat with Pearlson. Program also puts the spotlight on a guest dog owner each week. Heavy plugging by Mort Lawrence. Windup commercial, though, was in a lighter vein with animated pix used to plug the product.

Color TV Review

HOWDY DOODY

In the process of retooling for the rainbow spectrum, NBC-TV is gradually expanding its tint programming experimentation to encompass all shows on the network rosters. The "let's-give-everybody-a-whack-at-it" idea will of necessity entail coloring up shows that are hardly calculated to benefit from the prismatic showcasing.

"Howdy Doody," for example, is a "Howdy Do," the moppets' delight, which was given a cross-the-board tint reincarnation last week. It's one thing to expose a "Hit Parade," a "Show of Shows" or a "Carnival of Roses" spectacle to the color cameras. By the very nature of their format they are some "naturals." But "Howdy" is another story. Naturally, when you put a white nose on Clarabell and lend color to the traditional clown regalia, the immediate effect may be more interesting. Same thing holds true for the puppets. The kids that watch them daily know their special characteristics and they're not at all changed or heightened by the color. To the particular parents more concerned with ogling their offspring in the jury box, Jimmy's plaid shirt was just as recognizable in black and white as it was in yellow and blue. As for that matter Mary was just as cute to them when her dress didn't show up red.

Intrinsically, shows like "Howdy" and their ilk are dependent on the personality projected and the warmth conveyed to the moppets. Since "Howdy" is primarily for the younger generation of juveniles, color won't matter much. There wasn't much opportunity to evaluate NBC-TV tint either in the subtleties of the color or the intensity of the hue. On "Howdy" it was just a case of utilizing the primary colors in as simple a form as a crepe paper decoration.

INDOOR SOCCER
With Jack Brickhouse, Bill O'Connor
Producer: Chris Erskine
Director: Don Cook
60 Mins.; Sun., 2 p.m.
MARTIN J. KELLY INC.
WGN-TV, Chicago

Another in WGN-TV's growing list of sports telecasts, this remote pickup of the Sunday afternoon soccer games from the Chicago Armory is a natural of course for the beamball aficionados. But the sport, lacking the precision skill of baseball and the rugged, constant body contact of football, is pretty offbeat for the average muscle lover. Also, it's a tough game to bring into tv focus with its playing area only slightly smaller than a gridiron. Its fine points are hard to capture with the cameras so far from the action. Just 14 guys dashing around bouncing a white ball off their noggins, knees and other anatomical hard spots.

During the contests watched (7) caster Jack Brickhouse spent considerable time telling what an exciting and historically popular game soccer is and has been, but very little time explaining why to the uninitiated. But since this is the second season WGN-TV has carried the games sponsored there apparently are enough initiated viewers to make the project worthwhile.

Between-halves commercials are punched over by Bill O'Connor with the hesitant assistance of the car dealer bankroller, Martin J. Kelly.

CAPTAIN II
With Jim Lang
Producer-director-writer: Oscar Backlund
Participating
WMIN-TV, Minneapolis

Aimed entirely at kid viewers, this show effectively uses a new gimmick in connection with the showing of installments of such film serials as "Don Winslow of the Navy" and "Flash Gordon."

Jim Lang, a young and personable announcer, should find favor with the youngsters. Wearing the sort of uniform associated with the captains of such futuristic, imaginary creations as rocket ships, he sits behind a complicated set of switches while directing the proceedings.

Depending upon the movie scheduled for the program, Lang carries his audience of small fry into the past or future when he turns the control that brings on the film. Before doing so, he reviews the last previous installment in a kind of narrator role assumed by him.

It's a little different twist and switch for this type of show, embellishing what otherwise would be straight film fare with futuristic trimmings, and it should catch on.

NBC TELEVISION OPERA
THEATRE
(Marriage of Figaro)
With Virginia Haskins, Ralph Herbert, Ann Crowley, William Shriner, Laurel Hurley, Ruth Kobart, Emile Renan, John McCollum, Paul Ukena, others;
Peter Herman Adler, conductor
Producer: Samuel Chotzinoff
Associate Producer: Charles Polacheck
Director: Kirk Browning
Writer: Edward Eager
30 Mins.; Sat. (6), 4 p.m.
NBC-TV, N.Y.

NBC-TV gave opera fans and music-lovers generally a treat last Saturday afternoon (6), with a 90-minute presentation of the first two acts of Mozart's "Marriage of Figaro." (Figaro's acts will be given this Saturday.)

It was a lively, entertaining as well as faithful version of the comic opera, with the work in all departments topgrade. It was a very well cast show, with handsome or lovely participants who could act convincingly and sing superbly. Opus was in English, in a handy, intelligible and racy translation by Edward Eager, and principals in the main enunciated clearly to give the glorified farce of antic intrigue and amour more meaning and plausibility than ever at the Met.

The two acts moved smoothly and swiftly, unmarred by commercials. There was constant flowing melody, lovely arias, amusing recitatives, bubbling on in concert with or oblivious to the goings-on onstage. Peter Herman Adler and his orchestra worked magic.

Adler, director Kirk Browning and producer Samuel Chotzinoff rate ribbons for judicious casting and handling. Virginia Haskins made a dainty, pert and lyrical Susanna and Ralph Herbert a manly, resounding Figaro. Laurel Hurley was an imposing countess, dramatically as well as vocally, and William Shriner was a striking, resonant count. Ann Crowley (far too lovely to play a mere boy) sang and acted beautifully as young Cherubino, and there was good support in smaller roles from Emile Renan, as Bartolo; Ruth Kobart, as Marcellina; John McCollum, as Basilio, and Paul Ukena, as Antonio.

If there were any fault to find, it lay in the almost constant close-ups in the first act, with very few long shots or full-page panorama views for contrast. This, of course, is essentially an intimate one, so that closeups are of prime importance. But a full view of the peasant group in act one, for instance, would have helped. Act two had better variety, as well as some outstanding camera work and shots.

BETTY WHITE SHOW
With Frank DeVol, 4 Jokers, Del Sharbutt; Jack Carson, guest
Producer: Fred Henry
Director: Bill Bennington
30 Mins., Mon.-Thru-Fri., 10:30 a.m.
NBC-TV, from H'wood

Betty White has been set up in her own show as a replacement for "Glamor Girl" (and subsequently "Breakfast in Hollywood") in NBC's attempted strengthening of its morning block hitched to the upcoming "Home." It's a variety styled kinnie klatch from the Coast segueing from White's contract in "Ding Dong School." White is an ingratiating, wholesome looking gal who can handle a song but does not seem too sure of herself on the chit-chat chores. Her spotting here is based on the rep she's been making with the "Life With Elizabeth" syndicated vidpix.

Whether a musical and banter format fits the mid-morning scheme is something that the hausfrau will decide. It could be a hit too early for the deadpan folder tossed by Frank DeVol, who batons a small unit, and the over-bubbling instrumental-vocal combo of the Four Jokers. The material which passed as jokes on the preem was very hungry even if judged within the mock context.

First gueststar was Jack Carson. He's a relaxed gent, so why should Miss White give off that mien of being awed at his presence and "Mistering" him to death? Carson's stint was mainly one of being interviewed on the sofa regarding his film roles although he did participate on the lyrics of a Hawaiian hokery number fronting the Jokers; so did the rest of the troupe. Incidentally, the rest of a real workout all during the stretch.

Miss White showed good feeling in delivering "Getting to Know You" and "The Boy Next Door" and DeVol's orch provided click backing. If the rest of the show measured up to her vocals, the web could have a good property for the national feedbox. This is a Bandy Production package in association with exec producer Don Feddersen.

JO STAFFORD SHOW
With The Starlighters (4), Paul Weston's Orch
Producer-writers: Paul Harrison, Berni Gould
Executive producer: Ben Feiner
Director: Ed Hille
15 Mins., Tues., 7:45 p.m.
GOLD SEAL CO.
CBS-TV, from Hollywood
(Campbell-Mithun)

How many gold records (for a million sale) Jo Stafford has been gifted by Columbia is not immediately at hand but it does cue the size of response she will attract on her new quarter hour. This gives her a built-in audience and from the looks of the opener she'll prosper in the idiom as has Perry Como and Dinah Shore.

Chitp crowded four tunes into the brief space of time not consumed by two mid-commercials for Priddy Beach. To demonstrate her delivery style with a song, she rollicked through "It's a Lovely Day," bounced along with "Make Love To Me" softly intoned the ballad, "My Secret Love" and topped it all off with the blue notes of "Basin Street." Only the latter was given a production backup with an impressive New Orleans setting. "Make Love" and "Basin" are two of Miss Stafford's currently strong-selling Columbia discs.

There were only mild attempts at providing atmosphere for her other lilting songs, the opener bringing a parade of flower bearers and "Make Love" brightly colored in a record shop with all the characters eavesdropping. In all numbers Miss Stafford was in fine voice and moved with ease through the changing tempos. The Starlighters and Paul Weston's crew gave her good backstopping and it all wrapped up as a pleasant early evening interlude of refreshing melodies.

Producers Paul Harrison and Berni Gould invested the show with tasteful mounting but were off on their timing. Network moved in to sign off before Miss Stafford could finish her invite to next week's show.

CEDRIC'S MUSIC MART
With Cedric Adams, others
Producer-director: George Ander-
Writer: Jack Huston
30 Mins.; Sun., 3:30 p.m.
POWERS DEPARTMENT STORE
WCCO-TV, Minneapolis

Any new Cedric Adams' show is a tv or radio event in these parts where he's king of the airwaves. In launching "Cedric's Music Mart," WCCO-TV starts with a leading department store sponsor which has the assurance of a large beginning audience because of the Adams' popularity and following. Aforementioned sponsor also has the guarantee of skilled handling of the entertainment and advertising material, because the urbane, personable and smooth video and audio ace has proved himself a past master at these tasks. Like his other 30 weekly sponsored tv and radio shows, not to mention a flock of spot announcements, this contribution accordingly got off to a head start.

Judging by what the opener brought forth in novelty embroidered entertainment and visual and other assets, "Music Mart" should have no difficulty in holding its initial viewers and building the audience to even more sizable proportions and, thus, prove a success. While its basic components are usually surefire song and music, there's the added interest from a competition that brings before the camera local amateur song composers and permits the public to hear their unpublished compositions played and sung by WCCO favorite vocalists Jeannie Arlen and Tony Grize and Willy Peterson's orchestra.

On each show, three local amateur composers are brought before the camera to be interviewed by Adams prior to the rendition of their unpublished numbers. A panel of three qualified judges decides the winning composition which carries over to a fourth week competition for the preceding three winners. The number then selected as the champ gets published by BMI and also wins a valuable prize for its composer.

Inasmuch as there are innumerable amateur composers who never have been able to crash the music business or get any of their numbers publicly heard and crave the chance and inasmuch as the undoubted, bearded relatives and friends, the show stacks up as having other lures besides Adams. In addition to the human interest angles and the competitive features, audience interest is stimulated by an invitation to viewers to inform the station by mail their winner choices. The tune drawing the most mail during the entire 13-week period receives a special award. It's all calculated to stimulate setowner discussion, arguments and interest.

VARIETY — "Cronyn-Tandy's standout entry looms as the best potential for sponsorship and eventual adaptation for TV..."

JESSICA TANDY



Mr. Nielsen?

The Nation's Leading Prison Weekly

The Spectator

Nov. 30, 1953

EDITORIAL OFFICES

4000 Cooper Street,
Jackson, Michigan.

Public Relations,
National Broadcasting Co.
New York, N.Y.

Attention: Edward King, Director,
THE MARRIAGE.

Dear Mr. King:

To the many who must have commented favorably, on N.B.C.'s charming and, we hope, successful venture THE MARRIAGE, please add ours.

Currently, in this institution of learning, there's a population of about 6,000 undergrads— and according to a meter in our radio room we find that about 990 of the students listen to your fine show.

The utter artistry of The Cronyns, their exquisitely modulated reading, the clear voices of the youngsters in the cast (oh, heck, everybody, everything) is really gone as all git-out!

This show, we feel here, certainly adds a new and very listenable dimension to the old art of acting, storytelling and — and this is important — teaching, teaching without punditing. Being a sort of writer myself, I'd like to applaud the writer of this fine feature THE MARRIAGE.

The best comment I heard, in drifting around querying about the show.... "If I ever have a home of my own, I want that whole gang to live on both sides of my house."

That about does it, eh?

Sincerely,

Neil McConlogue

Neil McConlogue
Associate Editor
The Spectator
4000 Cooper St
Jackson, Mich.
(State Prison Southern Michigan)



HUME CRONYN

MARRIAGE

WALTER WINCHELL

"The Marriage,' co-starring Hume Cronyn and Jessica Tandy, is superior radio fare..."

VARIETY

"... in the Cronyn-Tandy team radio has a husband-wife combo to endow the kilocycles with some warm moments."

Rose.

BOB HILLIARD
Brooklyn Daily

"... 'The Marriage' is far superior to any similar program on radio or television."

BEN GROSS
N.Y. Daily News

"The best of the lot among the originals is the husband and wife comedy series, 'THE MARRIAGE,' starring Hume Cronyn and Jessica Tandy (Sundays, 7:30 p.m.). Here, for once, is a natural, thoroughly life-like portrait of an average family, warm, human and sympathetic. The two stars act it up to the hilt."

BILLBOARD

"This is one of our finest acting couples. Personally, this reporter likes to see as well as hear them, but if their radio efforts continue as good as this first sample, he'll settle for that."

Bob Francis.

TIME MAGAZINE

"They give refreshingly restrained performances, and make the most of intelligently written scripts... Hume Cronyn and Jessica Tandy make domesticity pay off handsomely."

RADIO-TELEVISION DAILY

"KUDOS TO: Hume Cronyn and his wife Jessica Tandy, stars of the new NBC radio series, 'THE MARRIAGE,' for their never-failing artistry..."

Ted Green.



NETWORK RADIO PRODUCTION

Every Sunday Night — 7:30-8:00 P.M. EST

Written by **ERNEST KINOY**
Directed by **EDWARD KING**
Announced by **BOB DENTON**
Under the Management of:
IRA STEINER
TED ASHLEY Assoc.

THE WHITEMAN VARIETIES
With Paul Whiteman and orchestra,
Shirley Harmer, Bob Manning,
others
Producer-Director: Martin And-
rews
Writers: Don Witty, Bernard Dou-
gall

60 Mins., Thurs., 9 p.m.
ABC, from New York
This hour-long Paul Whiteman
stanza which premiered last Thurs-
day (4) was a quick-paced and
diversified showcase for talented
young pros and the established
alikes. "Pops" did a good job at
handling the emceeing chores with
light but abbreviated banter, and
he wisely devoted most of the air-
time to sharp performances by his
orch and his string of guests.

He lined up four different acts,
composed of promising young pros,
and the regulars: Bob Manning,
others with show's regular thrush,
Shirley Harmer, and his orch of
symphonic proportions, and stirred
well. Opener was with his group of
802'ers who offered a distinctive
Whiteman arrangement called
"Beat Out That Rhythm on the
Drums." Shirley Harmer, who sang
three before conclusion, followed
with a stylized "Come Rain or
Come Shine." She has a modest
voice which she handles well.

Elsewhere on the program there
were the aspirant boy with a
fine trumpet, the Quintones, teen-
agers in five-part harmony, 18-year-
old Phyllis Sedoya, a sensitive
effective pianist, and 11-year-old
Annette Swinson, who recently
made such a socko appearance at
Gotham's Harlem vauder, the Apol-
lo. Each and everyone of them was
outstanding. Only possible error
made by Whiteman during course of
the preem was giving the young
performers a Sima Watch each.
Gave the impression that these
were promising amateurs. Instead
they were promising pros.

Baritone Bob Manning was
gustar. He, a Capitol recording
dancer, gave us two pleasant
numbers. But big stars of night
were Whiteman and his boys. If
show continues to meet standards
of first, it will draw big.

HOLLYWOOD AIRPORT
With Joe Helgesen, Ann Pitoniak,
Vera Allen, Grant Richards,
Dorian St. George, announcer
Producer-director: Joe Graham
Writer: Ira Marion
30 Mins., Wed., 9 p.m.
Sustaining
ABC, from N. Y.

"Hollywood Airport" shapes as
only a modestly promising replace-
ment for the recently cancelled
"Philco Radio Playhouse" in the
Wednesday night spot. The Wil-
bur Stark-Jerry Layton package
has too many angles for one thing.
There's a tlein with Photoplay, the
fan mag, and with its columnist,
Cal York, under which the mag's
stories are used with York as the
central character. Secondly, there's
the angle of the airport tying in
each separate episode, plus the
necessity for making each story
deal with Hollywood.

Combination of these factors
made the initial segment, scripted
by Ira Marion, pretty much on the
inspired side. Story concerned a
bidding contest, who has her face
cut up in a mild plane crash, dis-
appears and is found by York but
refuses to come home. Apparently,
she's fallen in with a bad character,
but everything happens for the
best when it turns out she's mar-
ried the guy, who's not so bad at
all. Pretty tame stuff, dramatically.
Preem was enhanced by a highly
competent cast including Joe Hel-
gesen as York, Ann Pitoniak as the
girl, Vera Allen as her mother and
Grant Richards as the boyfriend.
Joe Graham's direction kept the
story moving rapidly, but what
wasn't much help at all unfolded.
Dorian St. George did a nice an-
nouncing job.

RUBY MERCER
10 Mins., Mon.-thru-Sat., 11:20 p.m.
LIBERTY RECORD SHOPS
WOR, N. Y.

Ruby Mercer, who's got a 25-
minute show on WOR, N. Y., Satur-
day afternoons, is now being heard
over that station via a nightly airer
six times a week. Program runs
10 minutes Monday-Friday starting
at 11:20 p. m. and 15 minutes
Saturday evenings beginning at 11:15
p. m. Segment should satisfy
those tuned in to the station
but isn't likely to draw special
dialer attention.

Program is essentially a pitch
for Liberty Records. Show is
presented by Liberty in coopera-
tion with nightly co-sponsors.
Opener last week, was devoted
to chatter relating to the needle
used in playing disks and how
needle's potency could be checked
via a special appliance available at
the Liberty shops.

Interspersed with the gab was
the spinning of one light classical
item and some snatches of the
music from "Kismet." Jess.

TEENAGERS UNLIMITED
With Jim Kirkwood, Lee Good-
man, guests
Producer-Director: Ernie Rieca
55 Mins., Sat., 5:45 p.m.
Sustaining
MBS, from N.Y.

Jim Kirkwood and Lee Goodman
are back on the air with a Satur-
day afternoon disk jockey airer
that should get hefty listenership
from the teenage audience at
which it's targeted. Comedy duo,
who have developed a fairly large
niterly following, will probably get
dialer attention from more adult
listeners also. Program, however,
is aimed primarily at the kids and
puts emphasis on the theory that
teenagers have unlimited abilities
and are not as menacing as news-
paper headlines indicate.

Besides spinning records on
opener, Saturday (6), Kirkwood &
Goodman saluted a group of teen-
agers who had done outstanding
work in their community. In addi-
tion, a segment of the program is
devoted to comments relative to
teenage problems. This portion of
the airer is handled by Rhoda
Lachar, exec director of the Educa-
tion Research Center, Detroit.
Miss Lachar confined her spiel on
preem show to asking the young-
sters to send in suggestions as to
what they would like her to dis-
cuss.

Kirkwood & Goodman handled
program in a breezy manner, gag-
ging up their chit-chat for some
okay chuckles. Guesting on the
initialer were Charlie Applewhite
and Eileen Barton. Singers en-
tered into some bawdy playing
the deejay duo, which ended the playing
of the recent releases. Also spun
on the show were three records
chosen by the studio audience as
being the top trio among the
week's releases. In line with the
spinning of the studio audience's
selections, teenagers were brought
up to the mike to explain the rea-
sons for choosing the various disks
played.

Kids were also given an oppor-
tunity to take part in a quiz ses-
sion, with prizes awarded for the
correct answers. Queries were gen-
erally simple and hints to the cor-
rect answers were given those kids
who were having trouble in solv-
ing the problems presented to them.

Prizes awarded the kids are con-
tributed by various manufacturers.
Incidentally the Education Re-
search Center is cooperating in the
presentation of the airer. Jess.

COFFEE CALL
With Jim Walton, m.c.; Herbie
Koch, Bud Abbott, announcer
Producer-director: Jerry Bortoff
30 Mins., Mon.-thru-Fri., 10:30 a.m.
Participating
WHAS, Louisville

One of the town's vet radio
shows, this audience participation-
er was first aired in 1948. Format
hasn't changed much, although
initial origination was from a local
department store. Jim Walton is
still whooping it up with the
femme audience, with community
singing, word games, and all the
usual fun gimmicks which have
been surefire for over five years.

At show caught, audience and
performers were anticipating the
arrival into the studio of the
100,000th visitor. When she walked
in, talent and audience joined in
the greeting, and she was pre-
sented with a case of sardines and
other items, and promised a re-
cording of the show to be given
her. Community singing feature
had the femmies joining in the
walling of such w. k. tunes as
"Y'all Come," "My Bonnie Lies
Over the Ocean," and other stand-
ards. Walton had the gals stumped
with his quizzing anent the third
word in trios—example, Liberty,
Equality, Fraternity. Response on
these puzzlers was flat, as the ques-
tioner evidently was pitching over
the ladies' heads.

Herbie Koch, who has presided
at the console of the studio organ
since its inception, supplied the
musical interludes, and his show-
manly timing of the fanfares and
song accompaniments was sharp
showbacking all the way. Staff
haritones: Bill Pickett and Ruddy
Acher and the Red River Ram-
blers perform on alternate days at
the vocal stand. Every Monday,
"Coffee Call" leaves the studios to
play remote performances at
church, civic and social clubs, as
part of the station's public re-
lations plan to meet as well as
reach its audience. It all adds up
to much goodwill for the program
and the station.

Bud Abbott, staff announcer,
handles the commercials, which in-
clude mostly food items, shampoos,
and merchandise with a femme ap-
peal. His pitches registered in
okay style. Wied.

CRIME PHOTOGRAPHER
With Staats Cotsworth, Jan Miner,
Abby Lewis, John Gibson, Bern-
ard Lenrow, Lew White, organ-
ist; Teddy Wilson, pianist
Producer-Director: John Dietz
Writer: Alonzo Dean Cole
30 Mins., Wed., 9 p.m.
Sustaining
CBS, from New York

Casey of the cornball returns
after a two-year hiatus as "Crime
Photographer," and this show,
which had its ups and downs, ins
and outs at CBS since '45, still has
whodunit appeal. Casey, his side-
kick Annie Williams and Ethelbert,
the homey barkeep at the homey
Blue Note Cafe, and the piano
playing of Teddy Wilson are the
mainstays of the stanza.

Scripting by Alonzo Dean Cole in
episode caught wasn't quite up to
the old standards. He got a little
hazy about the psychiatry involved
in analyzing "The Inhibited Killer,"
but he managed to bring out the
same wiseacre habits of the hero,
the same friendly opposition sup-
plied by his gal Friday, and the
same pleasant stupidity of Ethel-
bert. Cast hasn't changed either—
lead still handled by Staats Cot-
sworth commendably. Only Wilson
replaced Herman Chittison at
piano, and does as well as prede-
cessor.

In this one, Casey, in tracing
down a killer who let a gal go
when she promised not to identify
him, blunders (as usual) through
the first 20 minutes on the wrong
tack, then by applying a little psy-
chology (most of which is about
women) arrives at a solution.
The plot didn't catch too logically,
but Casey did catch the crook and
probably a good bit of his old and
faithful radio audience.

UNITED NATIONS PROGRAM
With Dr. Karl Smidt, others
30 Mins., Tues., 7 p.m.
Sustaining
WGY, Schenectady

A group of Schenectady organi-
zations join to present a discus-
sion program highlighting the
structure, operation, aims, achieve-
ments and possibly desirable
changes in the United Nations. It
is a high level half-hour, ably mod-
erated by Dr. Karl Smidt, of the
Union College faculty, and present-
ing intelligent, informed and lofty
minded men and women. Panels
change weekly. Last origination
heard dealt with suggested re-
visions in the UN charter. The next
one was to feature a roundtable on
the Security Council.

League of Women Voters and
other participating units (a CIO
union is included) deserve credit
for a fine educational and public
service show; General Electric Co.
and WGY, for making valuable
evening time available. Dr. Smidt,
who has appeared on other local
broadcasts and telecasts, is of net-
work calibre, in background, voice
and technique. Jaco.

Radio Follow-Ups

Perhaps the dream captive audi-
ence of any radio network is CBS'
Palm Springs (Calif.) affiliate
KCMJ, operated by Joe and Ted
Gamble (Gamble Theatres), with
the former as g.m. For the same
reason that a community antenna
for the San Jacinto Mts. enclosed
desert resort necessitates a \$150
down payment and a \$5 service fee
for the master tv antenna, so is
radio a hazardous reception propo-
sition here. Except for KCMJ,
of course, which is on the scene.
Thus, the CBS soapers, Arthur
Godfrey, Jack Benny on Sundays,
and the rest have the best signal.
Otherwise, even with the powerful
overseas sets which most show biz
homes have—and it's easier to get
Yuma, Denver and San Francisco
than the Hollywood signals for
some reason—the statistics is a trying
thing. Daytime shows give over to
realtors and local merchants cat-
tering to the winter trade. Among
the land vendors are Isabel and
Don Cameron, doing a chatty rou-
tine for the latter's realty develop-
ments. Isabel is apparently an ex-
ister-in-law of comedian Jack
Durant, of whom she spoke as hav-
ing seen with Frankie-Laine at
Las Vegas. There is chitchat of
this nature, including a superlative
salute to Rudolf Friml, apparently
among the winter visitors. "And
we will now play me" of his big-
gest hits, concluded Miss Cam-
eron. So what happened?—out came
a "Student Prince" excerpt, "Deep
In My Heart," and the phones
started jumping to tell the local
deejay that he didn't need the
"VARIETY Music Cavalcade" to tell
him it was by Sigmund Romberg.
The long-delayed buildup was such
as to make this desert radio vagary
about as non sequitur as building
up a Berlin medley and out comes
a Nick Kenny "Patty poem." Abel.

From the Production Centres

IN NEW YORK CITY . . .

Mrs. Wendell Willkie on CBS' "Make Up Your Mind" panel Friday
(12) . . . Art Linkletter's "House Party" celebrating ninth year this
week . . . Lowell Thomas currently airing CBS newscasts from Salt
Lake City . . . Lee De Forest, "Father of Radio," saluted on Columbia's
"Hallmark Hall of Fame" Sunday (7) . . . Playwright Arthur Arent will
conduct a six-week workshop on radio-TV-motion pictures scripting at
NYU this summer . . . Bobbs-Merrill bringing out Elmer Davis' first
book in four years, "But We Were Born Free," next week . . . Mal Boyd,
formerly Mary Pickford's partner in radio-TV and now a divinity student
in California, has a feature piece in the Feb. 21 issue of Episcopal
Churchman entitled "O Ye Television, Press, Movies and Radio, Bless
Ye the Lord" . . . Dick Harkin promoted to program director of WPAC,
Patchogue, L.I. . . . CBS' Feature Project personnel hitting the road this
week. Public Affairs chief Stuart Novins and staffer Fred Garigus
headed for D.C. and producer Al Morgan to Philly . . . Ed Feldman
named boss of production, programming and commercials of Blow's
Hollywood office.

Allen Churchill's biog of Goodman Ace, tabbed "The Ace of Boffs,"
in current Esquire . . . CBS board chairman William S. Paley, back
from Coast look-see, showing off again, this time for Jamaica vacation
 . . . Oscar Brand on a singing date in Canada; . . . Everett McKim-
ney, Inc., has joined Station Reps Assn. . . . Noble Sissle, WGMN
deejay, has been reelected president of the Negro Actors Guild of
America . . . Rita Elkin, Syracuse U. product, has become pub assis-
tant to Ruth Thompson at WOV . . . WOR has started a six-week series
in cooperation with the local end of the Internal Revenue department on
"tax tips."

IN CHICAGO . . .

Chi NBC newsmen Clifton Utley easing back into the harness after
a lengthy illness is producing WMAQ's new Sunday afternoon "Our
World Today" series featuring Carter Davidson, director of the Chi
Council on Foreign Relations . . . One of radio's oldest network-client
marriages starts another span Saturday (13) when Mutual's "Man on
the Farm" goes into its 16th year under the Quaker-Oats banner .
Zenith veep and director of sales Henry C. Bonfig slated as the
Broadcast Executives Club speaker at its March meeting . . . Con-
tinuity acceptance editors of NBC's o&o's due in next week for a ses-
sion hosted by Chi continuity chief Harry Ward. Attending will be
Stockton Helffrich, New York; Don Monrath, Hollywood; Burton
Bridges, Washington; Gene Walz, Cleveland; Byron Mills, Frisco,
and Joseph Baker, the web's consultant on Negro relations . . . Bob Atcher
notched his fifth anni on WLS's National Barn Dance last week . . .
WGN deejay Saxie Dowell preemed a new 55-minute evening record
session built around the top 10 tunes picked by the fans of the sta-
tion's 10 jockeys . . . Judith Waller, Chi NBC educational director,
attends the Democracy Workshop at Williamsburg, Va., Feb. 20 and
21 and then departs for a three-week Florida vacation.

IN SAN FRANCISCO . . .

Set census for San Francisco-Oakland Bay area now totals \$29,400
 . . . Top flight writer-producer Samuel Dickson retired from KNBC.
He continues to write and produce station's "San Francisco Hour" on
freelance basis . . . Producer Jaime del Valle in briefly for further
discussion with police dept. on his "Line-Up" teleseries . . . Evangeline
Baker and Fred Jorgensen revived their KGO-TV "Mailbag of Tricks"
under new title "You Can Do It" (6) . . . Local tv academy award
presentations skedded for 20th . . . Jerry Leeds preemed a kiddie show,
"Uncle Jerry's Bunkhouse Story Time," on KYSM (San Mateo). And
Eddie Kirk was signed as station's new western songster . . . Norma
Hughes and Madeleine Lavery were the two local lookers chosen to
participate in CBS' "Panorama Pacific" new femcee contest . . . Dorothy
Shay radio visiting during Fairmont Hotel engagement . . . Tulare
County's KCOK-TV changed call letters to KVVG-TV. Bakersfield
radio-tv station KAFY changed over to KBAK.

IN MINNEAPOLIS . . .

Bill Diehl, St. Paul Dispatch columnist, called attention to fact that
radio station WDGY's newspaper ads still carry photos of five person-
alities no longer with it . . . Minneapolis public schools teaching millen-
nary designing, sketching, pattern designing and other skills directly
in KSTP-TV series . . . Dr. Donald Grey Barnhouse's Sunday "Bible
Study Hour" starting 18th consecutive year on WTCN radio . . . WMIN-
TV's Steve Cannon cowpoke show claims to be pulling 1,000 letters
a week. He's also a WMIN radio disk jockey . . . Irving Smith, WCCO
producer, and wife celebrating arrival of their first child, a boy . . .
WCCO staff tossed farewell party for Jim Beloungy, chief engineer,
who has been shifted by CBS to Chicago where he'll boss technical
operations . . . Announcer Harry Zimmerman resigned from WLOL
to join WTCN radio . . . Curtis Edwards, formerly of WTCN, joining
WCCO radio as parttime announcer . . . Minneapolis Brewing Co. spon-
soring new Jack Huston five-days-a-week WCCO radio show.

IN WASHINGTON . . .

Earl H. Gammons, CBS veepee, and Robert Sarnoff, NBC veepee,
have been named to the Business Group of the White House Confer-
ence on Highway Safety, which meets here next week (17-19), and
Doris Corwith, NBC, president of American Women in Radio and
Television, and MBS commentator Hazel Bell are members of the
Women's Group for powwow . . . Dorese Bark, WMAL-ABC tv person-
ality, is now trekking to New York twice weekly for her own web
show a Tuesday and Thursday twice-a-day five minute women's news
report . . . George L. Griesbauer has left N.Y. office of Paul H. Raymer
to take post as sales manager of WTTG-DuMont . . . Sen. Paul Douglas
(D., Ill.), who visited studios of WNBW-NBC to guest on web's "Today"
show, stayed over as surprise participant in station's cooking show,
"The Kitchen Cupboard," emceed by Phyllis Weaver . . . Anita Chester
Lyons, CBS staffer who came to capital via web posts in Los Angeles
and New York, is now producer of "Washington, U.S.A." and will
also work on other public affairs radio shows.

IN PITTSBURGH . . .

Wally Dickson taking over the 11 o'clock night news on WJAS with
departure of Ken Hildebrand to do the same thing on tv over WENS
for Duquesne Brewing Co. . . . Joe Deane, KQV deejay, down with
the flu for a week. Jim Shannon did the pinch-hitting . . . Bill Badger,
WEDO general manager, threw a party for his mother on her 70th
birthday . . . Gene Johnson and his wife, Abbie Neal, who has a girls'
hillbilly outfit on Channel 16, are building a new ranch home in the
Mt. Lebanon district . . . Mary Berger Worstall, formerly of the edi-
torial staff of the Steubenville Co., Herald Star, has been named pub-
licity director for WSTV-TV in that city . . . Sportscaster Bob Prince's
mother here for a visit from Los Angeles following a vacation in Hono-
lulu . . . Pie Traynor, the baseball great, just started his ninth year
as head of WQV sports department . . . Ted Oczypok, WJAS engineer,
and his wife have a later winter date with the stork . . . Disk jockey
(Continued on page 42)

ZIV'S NEW TV CHAMPION

For Sales-Minded Advertisers!

The behind-the-scenes
drama of our
Law Enforcers
in action!

MR. DISTRICT ATTORNEY

Meet Mr. D. A. Himself... Hollywood's Dynamic

David Brian

He looks, he acts, he IS Mr. D. A.

**Champion of the people,
defender of truth, guard-
ian of our fundamental
rights to life, liberty and
the pursuit of happiness!**

Technical supervision
thru the cooperation of
the Los Angeles law
enforcement agencies.

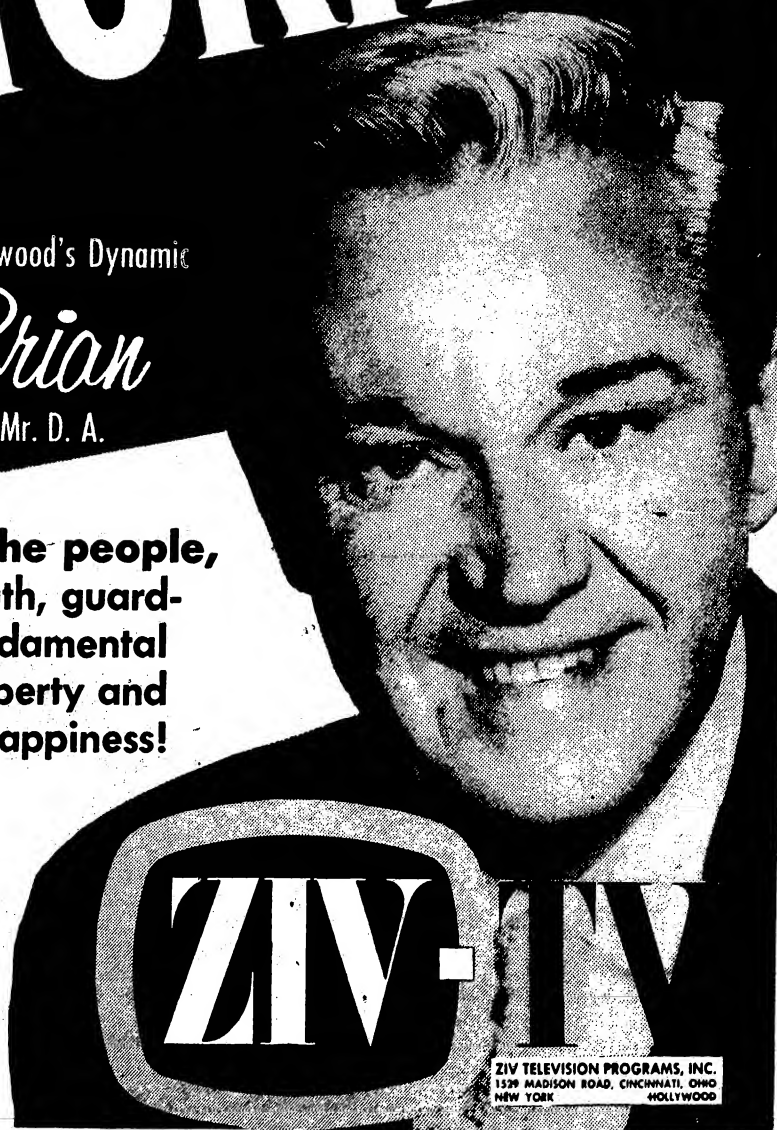
**THE INSPIRED NEW SERIES THAT OUTSHINES
THEM ALL FOR DRAMA, ACTION, REALISM!**

• Inside a real INTERROGATION ROOM • Inside a real CRIME-LAB
• Inside a real SHOW-UP ROOM • Inside a real COURTROOM

HURRY!

ALREADY SOLD IN 33 MARKETS!

52 weeks film in NEW YORK, PHILADELPHIA, CHICAGO, SAN FRANCISCO, LOS ANGELES, CINCINNATI, CLEVELAND, MINNEAPOLIS, KANSAS CITY, DALLAS, DETROIT, HOUSTON, BALTIMORE, WASHINGTON, SEATTLE, BINGHAMTON, TOLEDO, SAN ANTONIO, NEW HAVEN, BOSTON, DENVER, BIRMINGHAM, BUFFALO, DAYTON, CHARLOTTE, ATLANTA, COLUMBUS, OKLAHOMA CITY, AMES-DES MOINES, MEMPHIS, and other markets.



ZIV-TV

ZIV TELEVISION PROGRAMS, INC.
1525 MADISON ROAD, CINCINNATI, OHIO
NEW YORK HOLLYWOOD

Eye Telepix O'Seas

Continued from page 27

seas producers about mutual representation, under which the o'seas outfits would peddle Official product there while Official would sell their vidpix here. Talks are only exploratory, however, and meanwhile, Official has been carefully examining costs of dubbing, subtitling, etc.

Latino 'Liberace,' 'Palooka'

In the case of Gull, firm already is dubbing "Liberace" and "Joe Palooka" series into Spanish. Kaufman, who with Don Feddersen has been invited to Cuba by the government there to o.o. their production setup, may come back with some kind of deal for coproduction and distribution setup.

Screen Gems, which has been moving slowly up to now with the "Ford Theatre" its only major entry, figures to expand now that it's prepping major entries for syndication. Sales v.p. John Mitchell said last week that a Canadian office will soon be set up, and that the entire problem of Latin America is currently under careful scrutiny. Other outfits, like Motion Pictures for Television, United Television Programs, et al. already have Canadian offices or reps.

Up to now all the action in the Latino market has come out of New York. Sales have been made either to agencies of the overseas stations and networks, or directly to visiting broadcasting execs themselves. Many of the officials have come directly to the vidpix outfits in search of product. This situation, of course, will change as the market expands.

Product-wise, the main types of film series that have been sold to non-English speaking broadcasters have been musicals, cartoons and sports subjects. Most musical libraries, such as Studio's Telecriptions, Official's "Music Hall Varieties" and Screen Gems' 15-minute musicals and disk jockey films have received wide distribution. Now, however, questions of both demand and supply will force a situation under which dramatic and other types of vidpix will undergo the

dubbing or subtitling method for wider distribution.

A final facet of the overseas question is that of commercials. Screen Gems has been doing a healthy business in blurbs originally shot in Spanish, on order from agencies. As the market expands, both ad agencies of foreign manufacturers and those of American business with overseas distribution will be approaching the blurbmakers for vastly increased schedules of foreign-language commercials.

Sen. Johnson

Continued from page 33

titled to "generous commendation" for its interest in promoting UHF. "But it would seem to me," he said, that an authorization which "may destroy" four UHF stations "is travelling in the opposite direction." The Commission, he added, "should not put on technical 'blindness' and overlook the effect this authorization will have on the current and proposed UHF operations" in the area.

Johnson recently issued a hot blast at the Commission for its proposal to relax its multiple ownership rules to allow networks and others to own seven instead of five tv stations, providing at least two are UHF. In his letter to Hyde last week, he pointed out that "the question of promoting UHF service" was the key to the proposal.

Since his protest against the proposal, the Commission has authorized a new survey to determine how post-freeze tv stations are doing financially. This study will cover operations from last August through next March.

Johnson had challenged the agency to prove with facts and figures how a raising of the five-station ceiling will help UHF.

Houston—Jack Healy has been named local sales manager for KPRC, in an announcement made by Jack Harris, veepee in charge

'True Story' to TV

ABC-TV has completed a kind of its longtime radio soap, "My True Story," and is currently peddling the pilot as an inexpensive three-way tv entry, for sale as an evening or daytime half-hour or as a morning soap-strip. Television stems from ABC's agreement with McFadden Publications under which the web promised to give the True Story mag properties a try at tele.

Pilot was produced by Chuck Holden, directed by Fred Carr. Herbert Rudley is starred.

Sholis

Continued from page 28

the pike broadcasters were speechless—they had no effective rebuttal when their ratings nosedived under video's impact. It was the set manufacturers, grinding out clock, portable and car-radios by the millions, who for several years furnished the most effective argument that AM dialing was still a potent factor in American living.

Sholis reminded his listeners that AM had weak spots even before tv. "A new medium usually exposes the bad practices, shoddy techniques in an old medium that were good enough to get by with when there was no competition," he asserted.

Because radio had failed to develop its case prior to tv, the latter's arrival set off near panic which accelerated the tailspin. During this period "shoddy practices and cut rate deals" were the order of the day. "How could we expect the advertisers to treat radio with respect when we treated it with disrespect," was Sholis' sum-up query.

He pointed out that radio has two unique advantages over any other advertising medium—and neither are measured by ratings. Radio is mobile and people can be doing other things while listening. Since the public, as indicated by their continuing purchases of sets, has ignored AM's obituaries, it's time for the industry itself to research, organize and exploit its own story, the station manager concluded.

From the Production Centres

Continued from page 40

Barry Kaye had a close call when his car was wrecked in a skid while coming back from a record hop in Charleroi. He and his fiancée, Eleanor Schano, escaped unhurt.

IN CLEVELAND . . .

Todd Purse, WJW diskier, now has six fan clubs . . . WGAR's diskier Bill Mayer is performing in "Be Your Age" at Avon Lake Little Theatre . . . Among those Florida bound are Ellen Eggleston, of McCann-Erickson, and Mr. and Mrs. Tom Manning; he's NBC sports director, while Manning's away Skip Ward goes tv sports stint on WNBK, and Joe Mulvihill, takes over WTAM sports . . . Carl Reese is doing WERE morning disk spot and night-side trick for WTAM . . . Nort Golub exited WERE flack spot . . . Cleveland Tool and Supply Co. paced hour-long WNBK "Bowlers Jackpot" Saturday 5 p.m. starring Sammy Levine and Paul Bedford . . . WJW prexy Bill O'Neill back from Florida and station executive veep Bill Lennon back from Chicago . . . TV set sales now over 834,286 . . . Betty Cope producing WEWS daily salute to cities in viewing area.

IN PHILADELPHIA . . .

Bud Brees, singing disk jockey at WPEN, has been elected to ASCAP membership on the strength of 10 compositions . . . Ed McMahon, WCAU-TV staffer, has discontinued his early morning segment, "Here's That McMahon Again" . . . Gerald W. Tasker, v.p. of Cunningham & Walsh ad agency, addressed Television Assn. of Philadelphia on "TV's Impact on American Family Life," at the Poor Richard Club (3) . . . Ed Murray, film director at WPTZ, has swung deal for 30 Italian pics from Fortune Features. Series began Saturday night (6) . . . William H. Syll, president of WPEN, has been reelected chairman of board of United Israel Appeal . . . WKDN, Camden, N.J., has been given FCC okay to construct and operate a UHF tv station, via Channel 17 . . . Jim Leaming, WIP sports director, leaves Feb. 26 for six-weeks tour of Florida baseball camps . . . Benedict Gimbel, Jr., president of WIP, will head radio and tv division for 27th Educational Week for the Blind, starting March 29.

WVEC-TV Additions

Norfolk, Feb. 9.

Flock of personnel additions, headed by the appointment of Al Brown as sales manager, were made last week at WVEC-TV, the NBC basic here. Brown joins the station from the Chicago office of William Rambeau station reps.

Other appointments are Jane Ann Waters, to the fulltime post of director of children's programs; Frank Berry, former engineer for WTTV, Jasper, Ind., to the engineering staff; William Henry Eacho to the production department and Melvin Tennis to the script department.

Prockter's AM-TV Rights To Travelers Aid Files

Prockter Television Enterprises this week secured all radio and television rights to the files of the National Travelers Aid Assn., which maintains branches in some 200 cities. Deal was consummated by PTE v.p. Jerome Robinson.

Robinson is currently huddling with Bernard Prockter, PTE prexy, as to format, producers, scripters and the question of whether the series would be live or film. If it's to go on film, it would probably be done at American National Studios, of which Prockter is prez.

FIRST with the kids
in New York-New Jersey Metropolitan market

JUNIOR FROLICS

(MONDAY thru FRIDAY 5-5:30 p. m.)

TOPS all daytime programs

with a multiweekly average

of **15** in Jan. ARB

P. S. "JUNIOR FROLICS" is sold out; good adjacencies available

watv channel **13** TELEVISION CENTER, NEWARK 1, N. J.

Nat'l Rep. Weed Television Corp.

Cue notes on TV

THE NEW SPIKE JONES SERIES IS LOADED WITH SURPRISES

SIX years of assiduous and unrelieved televisioning must be finally taking their toll. We've been watching the new Spike Jones Show (WNBT-Saturdays, 8 to 8:30 p.m.), and it's almost frightening for us to admit that we find it a highly diverting series. The thin-lipped young man and his blunt instruments used to annoy the hell out of us, but since the start of his latest TV venture, we've found ourselves more than a little grateful for him and his whole screwy gang.

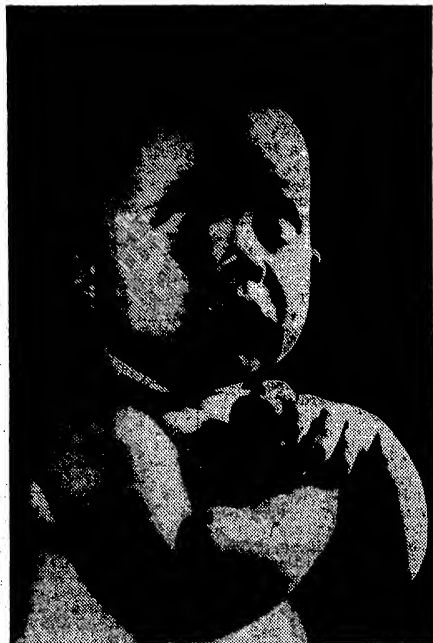
Think we can tell you why, too. One of TV's major troubles is that it has become static. It no longer holds enough surprises for the viewer. Virtually the only images that generate any real excitement are those with elements of unpredictability—a good quiz, an honest boxing bout, an unsteady evening gown. Much of the remainder of video fare—the revue, the variety show, the crime drama—is really over before it begins.

With Spike and his crew, you never know where the next trick is coming from. There's never more than a tiny interval between one stunt and the next; and while some of the stuff is the noisy "nobody sleeps while we're on" school, the greater part of it is damned clever material that has been ingeniously devised and carefully worked out.

Therein lies a major difference between the current Jones series and the late, unlamented Olsen & Johnson TV fiascos. The latter had not a trace of subtlety and absolutely no sophistication. The Jones show, on the other hand, uses brashness as an adjunct rather than the end-all of their comedy. Nor is the hilarity confined to the music. In a single half-hour, the other Saturday night, we saw some excellent lampooning of three TV shows, "What's My Line?" "This Is Show Business" and "Juke Box Jury." These satires weren't thought up by an automobile horn or a cowbell.

Jones, himself, is a highly poised performer who's as adept with a comedy line as he is at leading a musical travesty on "Black Magic." Each of the shows is aided, too, by a guest comedian (Harpo Marx's recent stint on the program was his funniest TV assignment to date) and the serious ballads are handled, for the most part, by Jones' lovely wife, singer Helen Grayco. Thus far, the shows have been delightful. You could have knocked me over with a washboard.

Philip Minoff
Cue Magazine
New York City



"SPIKE'S TV SHOW SENDS ME TOO!"

EVERY SATURDAY

8 to 8:30 P. M. E. S. T.

NBC-TV

Screen Gems

Continued from page 27

national sale, but if none is forthcoming, they're definite to go into syndication.

A fourth new series, "What Makes a Champion," a 15-minute sports presentation to be filmed in New York, has already been sold on a national spot basis, but name of the sponsor wasn't disclosed pending finalizing of contracts. This will serve more or less as a replacement for "The Big Play-back" which Screen Gems produced last year with Telereads for Ethyl sponsorship in 46 markets and which has since been discontinued.

On the boards for pilots are "Johnny Nighthawk," an adventure series starring Howard Duff; "Sister Veronica," starring Irene Dunne and based on Vivian Crosby's Ladies Home Journal story; "Classified," based on personal ads and narrated by Quentin Reynolds; and "Navy Diary," about the adventures of a Navy officer, lead not east as yet. These will be strictly pilots, and if no national sale is effected, production will be discontinued, with the pilots probably going into the "Ford Theatre" series.

Announcement of the new production sked came at a press confab at the firm's N. Y. headquarters last week. Both Ralph M. Cohn, v.p.-general manager, and John H. Mitchell, sales v.p., stressed the need for "vertical" structure, and also expressed their belief that the next couple of years would see the narrowing of the vidpix field to perhaps a half-dozen major producers-distributors. It's not economically feasible, they pointed out, to act as a straight distributor on a fee basis anymore. All current and future Screen Gems distribution will be based on complete or partial ownership of the properties involved.

Mitchell also disclosed that the sales operation has been expanded with some 20 men already in the field. Most of the expansion has taken place over the past year, with the syndication in non-network markets and on a rerun basis of "Ford" largely responsible. He envisioned an eventual field staff of 30 to 35 salesmen. Another expanded phase of the operation is production facilities for commercials, with production setups in both N. Y. and on the Coast, with live-action and animation facilities on each Coast. Cohn disclosed, incidentally, that Kodachrome and Technicolor were being tested for clients on a closed circuit, and that few difficulties were anticipated.

Cohn said that the vast upheaval in production represented no policy decision on the part of Columbia, but actually was the result of planning and timing. Backlog of coin coming in each week on syndica-

tion of "Ford" has provided the firm with a solid footing on which to base future operations. Additionally, he said, the deals and properties for the new productions were right, and he predicted a wide and expanding market for good syndicated product.

Canada TV Strike

Continued from page 33

\$2,000 to meet the weekly talent payroll when the CBC cut was \$8,500. (Before being lured up here by the CBC, Kneeland had produced a variety of NBC and ABC TV series including the "Laraine Day Show," the "Arthur Murray Party" and "Hold that Camera.")

On the definition of "unprofessional behavior," Fergus Mutrie, CBC director of CBLT, Toronto, says he has received a letter to this effect from the artists' union but with no specified instances; ditto Hudson, who professes not to understand the term. Contention of Neil Leroy, v.p. of ACRTA, is that the union does not want Hudson fired but simply to step out of production of the four CBC-TV musical revues; that the union will have no dealings with Hudson; with the union having no argument with the quality of Hudson's productions. Leroy claims that quoting of direct instances of "unprofessional behavior," on the part of Hudson, would endanger individual members' standing with the CBC.

B'casters Whoop

Continued from page 33

J. Glenn Taylor, Sylvester Weaver, Frank M. Folsom and many others. The show, handsomely mounted and fitted together by Irving Mansfield and Lester Gottlieb, of CBS, included: Jane Froman; Raymond Massey doing the platform speech from Robert Sherwood's "Abe Lincoln in Illinois"; Sam Levenson, Julius La Rosa, Phil Silvers and Mary McCarthy, with Art Linkletter as emcee.

Linkletter wowed 'em early with the crack: "With this Administration in for a year, I feel it's safe to come back to Washington for a man whose business is giving away refrigerators."

Phil Silvers rang the bell when he stepped up to the footlights and announced: "There's a long distance call just come in. He'll talk to anybody; it's a Mr. Dulles on the phone." That one nearly laid the Republican biggies—including Ike—in the aisles. Dulles, in Berlin for the Foreign Ministers' conference, was the only member of the Cabinet absent from the dinner.

The Correspondents presented Ike with with a sundial, mounted,

on a 120m shelling casing, for his farm in Gettysburg. Martin Agronsky, of ABC, outgoing president of the organization, turned the gavel of office over to Richard Harkness, NBC, his successor. Chairman of the dinner was Bill Henry, airwaves commentator and newspaper columnist.

WLS, WENR Get Together, at Last

Chicago, Feb. 9.

Merger of WLS and WENR from their share-time basis into one full-time operation was finally achieved last week after years of trying, via a merger of the two stations into WLS, Inc., with control of the new company resting in hands of Agricultural Broadcasting Co., licensees of WLS. Merger has long been sought by ABC, since the share-time arrangement limited operations of WENR, its o&o radio outlet in Chi.

Under terms of the merger, which is subject to FCC approval, call letters of the new fulltimer would be WLS, and station would become an ABC affiliate, presumably under a long-term agreement. New setup gives ABC a 50,000-watt clear channel outlet on 960 kc frequency. Both stations have in the past used the same transmitter, and studio operations of the new station will be centered in the WLS headquarters.

Officers of the new firm are James E. Edwards, WLS prexy, president; Glenn Snyder, WLS v.p.-g.m., first vicepresident and general manager; Arthur M. Harre, WENR manager, second v.p. and assistant general manager; George R. Cook, WLS treasurer; and Matthew Vieracker, ABC central division treasurer, secretary. Board of directors will consist of Edwards, Snyder, Cook, Robert H. O'Brien, ABC exec v.p., and Vieracker. Agricultural will hold 10,000 of the 18,000 shares in the new company, making a 55-45 split in ownership.

Deal offers no complications from the ABC standpoint insofar as FCC regulations governing ownership are concerned. Web owns only four stations plus its partial control of the new WLS. Web has been dickering for such a merger or purchase of WLS for several years, and only last fall was reported close to a deal. Negotiations failed at that time, but were resumed shortly afterward.

Gilmore's CBC Post

Toronto, Feb. 9.

J. P. Gilmore has been appointed co-ordinator of television for the Canadian Broadcasting Corp., according to J. A. Ouimet, CBC g.m. For the past year, these duties had been assumed by Ernest L. Bushnell, CBS assistant g.m., who now unloads the task on Gilmore, his former assistant.

Inside Stuff—Radio-TV

Deal whereby Arlene Francis takes over the emcee chores as "editor-in-chief" of the upcoming daytime "Home" (woman's magazine of the air) show on NBC-TV is unique. Despite the top coin involved, with Miss Francis drawing down \$2,000 a week guarantee with a \$3,500 potential depending on the show's billings status, it does not exclude her from participation in panel shows on other networks. Thus she'll continue as a regular on the CBS-TV Sunday night "What's My Line." However, there's a restriction on the type of shows in which Miss Francis will be permitted to appear on other webs as the initial step toward eventually establishing an exclusivity on her services.

A half-hour situation comedy is currently being prepped with Miss Francis in mind, with NBC-TV having first option on it.

VARIETY's story on the Eastern Writers of America factional split that cued the walkout of television prexy Irve Tunick and 10 exec board members was inserted in full into the Congressional Record last week (5). Story was inserted by Sen. John Butler of Maryland, chairman of the Senate Internal Subcommittee, in connection with an investigation by a "task force" of the unit into the question of communism in labor unions.

WPXI, N.Y. Daily News video outlet, scored one of the season's hot scoops last week. Its studios are located in the same building as the newspaper. Within 10 minutes after fire broke out in the plant, announcers Jack McCarthy, Kevin Kennedy and John Tillman were on hand, along with the remote cameras, to bring viewers, at that very minute, coverage of the costly and damaging conflagration.

Smoke was so heavy that a camera had to be moved to another part of the floor where the blaze occurred. Still the boys managed to get exciting sounds and shots of the firemen at work. Smoke wasn't the only reason the WPXI'ers got all choked up. As one theatrical writer commented, "I'd be choked up too if it cost me that much to make a beat."

Edward Barry Roberts, script editor of "Armstrong Circle Theatre," has written an invaluable guide to the aspiring television writer, "Television Writing and Selling" (The Writer, Inc.; \$5.75). It's a firsthand description of the needs and desires of a tv script department, along with basic (and some of the more complex) techniques of video scripting. There are sample plays (by top authors) for live and film, for quarter-hour, half-hour and full-hour lengths, there are sections on commercials, special effects, camera directions, time and virtually every other phase of video the budding scripter must know about. Most important, Roberts tells how to go about selling a script, plus rights of the author. There's an excellent introduction by producer Ira Avery and a section of fine photographs of studio and scenic techniques supplied by CBS-TV.

Albert R. Perkins, who is managing editor of American Magazine, is also a longtime instructor in radio-tv writing at NYU and has been publishing an annual script market list for about 10 years. He's now converted this into a commercial venture in collaboration with Linda Greenwald. List sells for \$2. A supplement by Perkins alone, "Practical Hints of TV Writing" also sells for \$2. Perkins operates these side businesses from a N.Y. postoffice box.

Second annual National Television News Seminar will be held May 18-21 in Evanston, Ill. Conference, sponsored jointly by the Radio-Television News Directors Assn. and Northwestern U.'s Medill School of Journalism and is restricted to an attendance of 40. This year's conference will feature lectures, discussions and demonstrations by tv newsmen on such items as departmental budgets, production costs and sponsor charges, new programming developments, challenge of color to tv news, setting up a newsfilm operation, tv news law, news scheduling and video tape's future.

Having concluded a nine-month sizeup of prehistoric and western European man through the 17th century, the WCBS-TV "Camera Three" begins a new series Saturday (13) in "The American Experience." First subject in the public service skein of the N.Y. flagship of CBS will be Abraham Lincoln.

Teleprompter

Continued from page 33

permits unrehearsed spontaneity. Other vidpix outfits lease the service.

Major tv personalities and shows that work with the prompter: Arthur Godfrey, Milton Berle, Red Buttons, Red Skelton, Ed Sullivan, Sarah Churchill, Ralph Edwards, "Omibus," "Studio One," Garry Moore, "Voice of Firestone" and "Colgate Comedy Hour" comics.

Teleprompter now has offices in New York, Hollywood, Chicago, Philadelphia and Washington. The service is being used in Canada, Mexico and Cuba, with negotiations now under way for extending the service to countries abroad.

Within the past few weeks board chairman Irving B. Kahn has expanded the setup, bringing in Don Riddell as sales manager; Bart Swift as assistant sales manager; Bill Marsh as manager of the Public Speaking Division, and Herbert W. Hobler as general sales manager of the National Sales Division.

Chevy Rides on Mutual

Chevrolet Dealers of America has purchased air time on MBS' five-a-week "multi-message" setup, starting Feb. 15. Programs, all evening stanzas, include "The Adventures of the Falcon," "Mickey Spillane," "Squad Room," "Official Detective" and "Starlight Theatre." The shows range from Monday-through-Friday, respectively, and all rest in the 8-8:30 p.m. time slot.

Over 450 stations will carry the Chevy ads for its dealers red OK tag used cars and trucks. Agency is Campbell-Ewald.

PROP MEN FILMS - TV

ANTIQUE Fly-nets

BRIGHT ORANGE

High Quality Cord

Useful for More Than Horse-Lovers' Nostalgia . . .

Lend Authentic Flavor to Turn-of-Century, Boat or Sea Scenes!



\$10.00 a Pair
6 Pair \$50.00

We Will Ship C.O.D.
EX. COLL. OR . . .

Send Money with Order and We Pay Express Charges Anywhere in U.S.

Satisfaction
or Your Money Back!

STANTON GREISEN

1401 Hamilton St.
Manitowac, Wisconsin

REVOLUTIONARY IDEA IN TV PROGRAMMING

CONSTRUCTIVE - EDUCATIONAL ENTERTAINING

A "FIRST" in Television

THREE-15 MINUTE SHOWS WEEKLY
AN INEXPENSIVE PACKAGE

The ORIGINAL TV Charm School

WRITTEN AND PRODUCED BY AND STARRING

Ruth Tobin



An unusual service to the Homemaker, presenting ways and means of making the most of herself and her environment, covering almost every subject of interest to a woman.

PERSONAL MAGNETISM

CREATIVE ABILITY

SOCIAL PSYCHOLOGY

MAKE-UP - POISE - WARDROBE - FIGURE CONTROL - INNER RADIANCE - ETIQUETTE - FAMILY AND HOME

"PRINCESS CHARMING"

THE ORIGINAL "BEFORE AND AFTER" CONTEST RUN WEEKLY

Sponsored in St. Louis for 21 months (Dec. 1951-Aug. 1953) by WESTINGHOUSE - Agency: McCANN-ERICKSON, INC.

Rating: Averaged .14 in St. Louis at 12:00 noon.

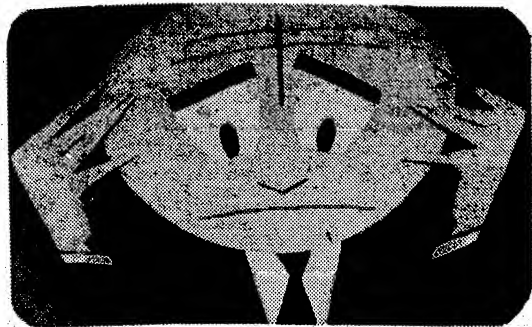
Mail: 30,000 Letters Requesting Personal Advice.

Creative and Extroverted Thinking

RUTH TOBIN ENTERPRISES

Agent: GAC, 1270 Sixth Ave., New York

860 N. McKnight Rd., University City, Mo., WYdown 1-5151



Mr. TV Station Manager:

Are you tired of knocking yourself out trying to sell **OUT-DATED** feature pictures to **UP-TO-DATE** sponsors?

HERE'S HOT NEWS! 100 FEATURE FILMS

OFFICIAL FILMS, INC.

now offers 100 Top Grade, Star-Studded Feature Pictures
ALL PRODUCED BETWEEN 1946 and 1954—
some of them never seen on television—
ANYWHERE AT ANY TIME!

You don't have to sell "nostalgia" with these babies!
From the heroine's hair style to the hero's haberdashery,
everything is up to date and current. These are post-war
feature attractions for modern TV stations.
They're ripe for quick sales!

FEATURING NAMES THAT PAY OFF AT THE BOX OFFICE AND THE LIVING ROOM!



CALL, WIRE or WRITE TODAY FOR FULL DETAILS

AMERICA'S LEADING DISTRIBUTOR OF QUALITY TV FILMS

OFFICIAL FILMS INC.

25 W. 45 ST., NEW YORK 36 • PLaza 7-0100

For the convenience of our friends in Arizona, California, Colorado, Idaho, Montana, Nevada, New Mexico, Oregon, Texas, Utah, Washington and Wisconsin contact:

TOM CORRADINE • 5746 SUNSET BLVD., HOLLYWOOD, CALIF.

TV Converters

Continued from page 32

converts the NTSC transmissions into a field sequential system of 525-line definition, with the result that there is no degradation or loss of detail in the color picture. What young Benjamin has done, in effect, is to reverse the FCC process. His converter accepts the NTSC system of color transmission—to a point, but uses the rejected CBS field sequential system (stepped up to 525 lines) at the receiving end to permit the use of the disk. The disk, it's recalled, was the heart of the CBS incompatible color system which RCA and others condemned as "mechanical" in their battle for an "electronic" and compatible color system.

Airtronic prexy Joseph E. Butler said he does not expect the converter to replace the tri-color tube, manufacture of which is just getting under way by RCA, CBS, Columbia, and a number of other companies. But the converter, Butler believes, can provide an economic and reliable interim method of obtaining color pending the development of moderately priced tri-color tube sets and the broadcasting of more color programs.

Significantly, FCC Comr. George Sterling had indicated in a speech in Boston a week before the Airtronic demonstration that a "gimmick" would be developed for color at "not too costly in price" and that it would "surely meet public acceptance" by those unable to afford a new color set. It turned out that Sterling was the only person outside the Airtronic organization who had seen the converter prior to last week's press showing.

Airtronic, an organization which does technical work for the government, is not equipped to manufacture converters or receivers. But Butler said his company will license Benjamin's invention to any manufacturer who wants to make it. Immediately following news of the converter, he said, the phones in his office rang continually. A number of calls were from manufacturers asking to witness demonstrations. Many, he said, came from individuals wanting to buy one.

Benjamin is one of a group of

young engineers employed by Airtronic for their creative talent. He started work on the converter less than a year ago and had it developed to the point where he was able to receive the Orange Bowl football colbrast from Miami on New Year's Day.

O'Neil

Continued from page 32

after by other interests, including Plough, Inc., owners of WMPS in Memphis, and Helen Alvarez, who operates tvers in San Diego and Tulsa. Deal was consummated by O'Neil and Dr. George S. Benson, president of Harding College, with details handled by Richard Crisler, Cincinnati station broker.

Deal would appear to dispell recent reports that O'Neil personally was bowing out of the Mutual-General Teleradio setup to devote more time to General Tire & Rubber (of which Teleradio is a wholly-owned subsid) interests headed up by his father, William O'Neil. Tom O'Neil is a v.p. of General Tire and of various of the firm's industrial subsidiaries. He's also been active in Teleradio's upcoming vidpix operation, lending credence to the belief that his personal attention to Mutual would be on the wane. Deal for the Memphis outlets, however, tends to indicate that he's in broadcasting to stay.

WHOM

Continued from page 29

the Italian language paper Il Progresso, upped its Spanish air time to eight hours. Late in 1952 the station only had three hours daily in that tongue. Feb. 1 saw Wrigley's Chewing Gum contract for 26 one-minute spots weekly. California Rice Growers Assn. sponsors a Puerto Rican comedy transcription import three times weekly, while Italian Swiss Colony Wine picks up the tab the other two times on the 15-minute offering. Knickerbocker Beer handles a news strip via WHOM also. On Saturday night, Coca-Cola has contracted for a deejay stanza featuring RCA Victor's Tito Rodriguez. All in all, the indie carries extensive advertising in Spanish by 18 national sponsors.

The majority of the Latin market is clustered in Harlem, and the areas above midtown Manhattan and there are sporadic settlements elsewhere in the city. Most of them are recent emigres from Puerto Rico, some from Mexico, and they have not given up their cultural habits or language. There are few places besides the radio set they can turn for information and entertainment.

Salt Lake City—Henry Boren, former merchandising coordinator for KSL and KSL-TV, local CBS outlets, has been named fulltime merchandising director for the video station.

TV Scoreboard

UHF Stations authorized.	641
VHF stations authorized.	331
UHF stations authorized.	310
Stations on air.	371
VHF stations on air.	245
UHF stations on air.	126
Applications pending.	330
Applications in hearing.	190
VHF permits cancelled.	9
UHF permits cancelled.	37

Call in Experts To Sift Gen. Teleradio

The General Teleradio division of the extensive O'Neil enterprise is now coming under the scrutiny of a group of management consultants hired by Tom O'Neil Sr. to look into his burgeoning business interests. R. A. Lasley, Inc., will shortly move its experts into the Mutual and WOR offices for a look around.

The scheme was instituted last year to keep tab on the ever-expanding interests of General Tire & Rubber and to seek improvement of the administrative functions between its various subsidiaries, of which General Teleradio is one. Special attention will be given the subsid's recent \$1,000,000 entry into the vidpix field.

MPLS. READS A LOT MORE, DESPITE TV

Minneapolis, Feb. 9.

Minneapolis public library absolves tv of charges leveled against it that they're causing the rising generation to ignore literature by getting it out of the reading habit.

Figures supplied by the library department show that in 1953 Minneapolis readers took home 149,000 more books than they did the previous year when there were only two instead of three video channels here. Significance of the statistics is enhanced by the fact that the 1952 showing had been the best in 10 years.

Moreover, juvenile readers increased their proportion of the total circulation, borrowing 54.2% of the books circulated in 1953, as compared to 52.3% the previous year.

Chi Likes Its Late-Nite TV Shows on Live Basis

Chicago, Feb. 10

On the basis of the success of its two current late night live shows, WNBQ, the Chi NBC-TV flag, is casting about for other far-reaching offerings to do away as much as possible with the 11 p.m. feature films. Already definitely logged in for the spring is a repeat on the remotes from the Maywood harness race track, tentatively set for Thursday nights, and a second night of bowling telecasts planned for next season.

There's a possibility, too, for a second 11 o'clock WNBQ spread for deejay Howard Miller, whose present Friday night two-hour show is knocking off top ratings. The latest ARB had Miller getting a 17.1 the first quarter-hour and holding a 12.5 as late as 12:30 a.m. That last figure looms even bigger when compared to the 14.2 sets in use at that time slot.

Cleve. Heart Fund Telecast.

Cleveland, Feb. 9.

All-star cast will do Heart Fund telecast (13) with WNBK, WEWS and WXEL carrying starting at midnight.

Co-chairman Flo Roth, WJW flack, and Milt Widder, Cleveland Press columnist, have lined up Henry Morgan, Charlie Applewhite as emcees, and guests Mel Torme, The Lancers, Arlie Shaw, Chris Martin, Henry Levine, Buddy Greco, Teddi King & Ellie Frankel trio, Al Rujs Jr., etc.

Phoenix—Howard Stalnaker, assistant to the radio and television director of the Meredith Publishing Co., Des Moines, has been named commercial manager of KPHO-AM and TV (ABC network) Phoenix. His duties will include sales and programming. Richard Rawls is general manager of the Phoenix station.

ABC-TV 71% Hike

Continued from page 28

631, a 53.5% increase over the previous October; in November, they jumped 70% over the previous year, with \$2,396,203; and December estimates showed billings of \$2,460,393, a 92% jump over the previous December.

January billings total includes income from eight new accounts and four renewed sponsors. Newcomers are R. J. Reynolds, for its Sugar Bowl sponsorship; Nestle, alternate weeks on "Space Patrol"; Emerol Manufacturing, for "Tommy Henrich Show"; Hazel Bishop, for "Dr. I. Q."; Vitamin Corp. of America, for "On Your Way"; Belmont for Friday co-sponsorship of John Daly; and Dodge, for alternate weeks on Danny Thomas and full bankrolling of "Break the Ban." Renewed were Faith for Today Inc., for show of the same name; Kellogg, for half-sponsorship of "Super Circus"; Gruen for Walter Winchell co-sponsorship and Bayuk Cigars for "Saturday Night Fights."

Ballcasting

Continued from page 29

Barber, who was as much a Brooklyn fixture as Ebbets Field, left that team for reasons of health. Rather than travel out of town with the Bums he took up with the Yankees to do their pre-and-post home game intervals via WINS and WPIX, but it was not expected that he would handle any of the Yankee play-by-play, and now the latest report is he will to some extent. Jim Woods was called up from the bush leagues last year to help regular Mel Allen do the Yank reports. This coverage is for Ballantine Beer and White Owl cigars.

Heaviest shifting has come from the Giants corner. Ernie Harwell was evicted and goes to Baltimore this year to cover the Orioles. Bob Delaney was brought in from the Boston Red Sox to replace him, and agency for Chesterfield sponsor, Cunningham & Walsh, has given the Beantown organization a substitute for Delaney. Giants are heard and seen on WMCA and WPIX respectively.

Wally Cox

Continued from page 28

adaptation of Sylvia ("Fifth Season") Reagan's "Morning Star," scheduled for March 2. On the still-tentative slate are Richard Widmark and Montgomery Clift or Van Heflin for "The Last Notch," by Frank G. Gilroy, slated to air March 30.

Other properties set by the Guild for the tv'er are John P. Marquand's "Haven's End," adapted by David Davidson (who did the premiere show original, "P.O.W."), set for April 13; and Robert Walsten's adaptation of William Dean Howells' "The Laphams of Boston," slated for June 22. Casts haven't been set on these.

Fred Coe's Musical, Studio 1 'Side Street' On Upcoming Agenda

Two of the leading hour-long vidramatic series have come up with some interesting facets for their schedules in the next few weeks. Fred Coe's "Television Playhouse" on NBC will essay the musical form for the first time, with N. Richard Nash, of Coe's scripting stable (he's one of the six in the producer's Playwrights '54 setup), doing the book. Composer and lyricist are not yet set for this early April stanza.

"Studio One" also is "firsting" in Nathaniel Benchley's conversion to tv via "Side Street," based on his New Yorker stories and the recent Broadway play, "The Frogs of Spring." It's a March 1 stanza on CBS with Peter Lind Hayes and Mary Healy starring. Hayes, incidentally, will actually start his extra-added chores the week of Feb. 22 under his new Columbia pact which gives him Arthur Godfrey pinchhitter status plus his own show. With Godfrey vacationing, Hayes will step into the avem stanzas and will be joined by Miss Healy on "AG & Friends" (Garry Moore taking "Talent Scouts").

Next Monday's (15) "Studio One" will debut novelist Gore Vidal's "Dark Possession." Vidal is writing another play for the Westinghouse show which will get an April exposure.

Judy Holliday's appearance on "TV Playhouse" (Goodyear) next Sunday (14) will be in a dramatic role specially written for the film star by David Shaw, who has set her in a Las Vegas background under tag of "The Huntress."

Ruth Crane's Citation

Washington, Feb. 9.

Ruth Crane, director of Women's Activities for WMAL-ABC, radio and tv, has copped the Zenith Television Award for '53, according to an announcement made by the Chicago company.

Miss Crane, station's top femme personality, received award for the public service and community interest on her "Modern Woman" tv show.

SAVE TAX MONEY!

Your INCOME TAX must be filed before March 15th. EARLY FILING MEANS EARLY REFUNDS. EXPERT CONSULTANTS AT YOUR SERVICE FOR ALL ARTISTS AND SKILLED TECHNICIANS IN ALL PHASES OF SHOW BUSINESS. ARRANGE INTERVIEW OR DROP IN. We Are Open from 10 A.M. to 10 P.M. (Two offices for your convenience)

The Tax Savers

16 Court St. CAPITOL HOTEL
8th Ave. & 51st St., N.Y.
MAIN 5-2317 Circle 4-3700

Television Studio Locations

Theatres, East Side and Midtown Manhattan. Suitable for conversion to television. Production either film or live audience.

5,000 sq. ft. up
FOR SALE OR LEASE
Mr. Goldman
DOUGLAS L. ELLMAN & Co., Inc.
15 East 49th St. Plaza 3-9200



Eileen BARTON

Latest Coral Release

"Don't Ask Me Why"
"Away Up There"

Dir.: William Morris Agency

growing
growing
growing

WGAL-TV

NBC • CBS • ABC • DuMont
Lancaster, Pa.

market prosperity . . . loyal
viewing audience. Write for
information —

Sales Representative

MEEKER

New York
Chicago

Los Angeles
San Francisco

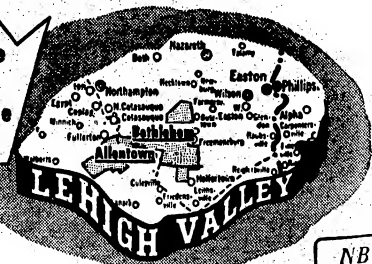
WGAL
AM TV FM

Steinman Station
Chair M. Carough, President

Selling Allentown, Bethlehem, Easton

WLEV-TV
Bethlehem, Pa.

the
only single
medium
reaching the
entire



A Steinman Station

Represented by
MEEKER TV, Incorporated

New York Chicago Los Angeles San Francisco

NBC
TV affiliate

WHO SHOT PRES. EISENHOWER??

WE DID

...ADTFC

WHY?

So he could be seen by you on the screen of your motion picture theatres delivering his Lincoln Day Address

WHO IS TRYING TO STOP US? (Read following excerpt from Variety, Feb. 3:)

VARIETY

Wednesday, February 3, 1954

Union Hassle May Cue

Theatre Boycott of Ike's

Lincoln Day Newsreel

Robert Montgomery's role in White House affairs has sprouted a hassle concerning newsreels and labor unions. It stems from an 8½-minute short the actor made for President Eisenhower which was designed for private showings at Republican Party dinners on Lincoln Day (12) and publicly at theatres via the reels.

In lensing the short, Montgomery employed a C.I.O. crew and this doesn't sit well with International Alliance of Theatrical & Stage Employees (A.F. of L.). As a result, IA is refusing to handle the film, or any part of it, for insertion in upcoming issues of the reels.

The pic was done in 35m (so the reels could use it) and 16m prints are being supplied the Republican get-togethers around the country. It presents Eisenhower delivering a special Lincoln Day message. Each Rep unit will pay for its print, to cover costs.

Unless the differences with IA are resolved, it appears that the union will be barring the President from theatre screens. A solution is being sought, though, with a N.Y. IA rep to call on Montgomery at his office in the executive wing of the White House today (Wed.). The producer-director-star, incidentally, seems to spend more time at the Presidential residence than in N.Y. where he produces his weekly program for NBC-TV.

Threats have been made against ADTFC before but they have never succeeded

THEREFORE, WE URGE YOU TO ATTEND IKE'S LINCOLN DAY ADDRESS AT YOUR LOCAL THEATRE

BY THE WAY for those of you who don't know us, ADTFC is and means the Association of Documentary and Television Film Craftsman. ADTFC is an affiliate of CIO, and its jurisdiction covers all phases of film production.

We have been active since 1945.

ADTFC IS 100% UNION!

We are a vertical organization containing all categories in film production including: Cameramen, Soundmen, Electricians, Unit Managers, Props, Grips,

Carpenters, Painters, Scenic Designers, Puppet Technicians, Writers, Editors, Make-up Artists, Etc.

ONE TELEPHONE CALL WILL GET THE PRODUCER A COMPLETE CREW

Wage scales in accordance with the highest industry standards

- Efficient well trained crews
- Abreast of all the latest technological developments
- Young and aggressive membership
- Full equality regardless of sex, race or religion
- Low initiation fees
- Opportunities for advancement
- Constant organizing program
- Apprentice category

THE ADTFC IS WILLING TO CONTINUE WORKING WITH OTHER EXISTING FILM UNIONS AND ORGANIZATIONS PROVIDING THAT NO UNION OR ORGANIZATION ATTEMPTS TO LIMIT OR DESTROY OUR UNION.

BELOW IS A PARTIAL LIST OF PRODUCTIONS WHICH ADTFC MEMBERS HAVE WORKED ON

AWARD WINNING FILMS

LOUISIANA STORY (Voted one of ten best films ever produced)
THE QUIET ONE (Critics' prize at Venice Festival, Etc.)
FIRST STEPS (Academy Award Winner)
ABSTRACT IN CONCRETE (First Prize, Venice Festival)
DREAMS THAT MONEY CAN BUY (Venice Film Festival)

SHIPBUILDERS OF ESSEX (Venice Film Festival)

ALL MY BABIES
and many more mentioned elsewhere on this page.

FEATURES

SON OF THE NORTH — CRANE'S CAFE — FAITHFUL SONS

SHORTS AND FEATURETTES

Small Town Editor, State Dept.; Earthquake in Ecuador, United Nations; Ready for Action, United States Army Paratroopers; Air Science in Action, U. S. Air Force; Basic Air Gunnery, U. S. Navy; Target Recruit, National Guard; Inside Story, Eastman Kodak Co.; The Return, Documentary on Israel; Works of Calder; Wings to the World, Protestant Film Commission; The Troupe Grows, Boy Scouts of America; Destination, The Future, Girl Scouts of America; The Life of Albert Schweitzer; Appalachian Trail, State Dept.; Iron, State Dept.; Haiti, Warner-Pothe; Several Health Shorts, Squibbs; Stomach Cancer, American Cancer Society; Story of ACTH, Armour Labs; Navy

Film, U. S. Navy; Unsuspected, National Tuberculosis Assn.; How the German's Live, U. S. Signal Corp.; Trailer 201; United Nations Screen Magazine, U. N.; Handicrafts of North Carolina, State Dept.; A Close Shave, Remington Rand; Life Can Be Portable, Underwood Typewriter Corp.; Pointing the Town, Sorpolin Point Corp.; The Edison Phone Story, Thomas A. Edison Co.; Zipper Machinery, Anchor Slide Corp.; RX Movie, Cancer Research; U. S. Cadettes, U. S. Rubber; Out of the North, Documentary; Human Beginnings, Documentary; Pennsylvania R. R.; Psychotherapy of a Child; Reynolds Aluminum.

TV COMMERCIALS

Ford, Bulova Watch Co., Camel Cigarettes, Lincoln, Chesterfield, Chrysler, General Motors, Rinso, Rheingold, Palmolive, Mado Watches, Pepsi-Cola, Parliament Cigarettes, Lucky Strike, N.B.C. Station Breaks, National City Bank of New York, Premier Foods, General Electric, Westinghouse, Boy Scouts of America, Dumont, Westclox, Philip Morris, Ruppert, RCA, Borden's, Biatz, Quaker Oats, Maxwell House, Mobile Gas, Kaiser-Frazer.

TV FEATURES

CBS T.V. News, Somerset Maugham Show, One Man's Family, Gaylord Hauser Programs, Poor Charlie, Subway (Ford T.V. Theatre), On Stage with Monty Woolley, Film Sequences of Show of Shows, Colgate Comedy Hour, Junior Science, Bobo The Hobo.

ASSOCIATION OF DOCUMENTARY AND TELEVISION FILM CRAFTSMEN

AN AFFILIATE OF CONGRESS OF INDUSTRIAL ORGANIZATIONS—

CANADIAN CONGRESS OF LABOR

NEW YORK OFFICE: 48 W. 48th STREET—JU 2-5171

Television Chatter

New York

Notice those "live from N.Y." tags on NBC shows? Martin Manulis and Peggy Wood, the respective Feb. 17 and 24 guests at Eva Stone's American Theatre Wing tv acting class, others recently having been Eleanor Kilgallen, Tad Mosel, Leo Morgan, Burt Shevelove and Elizabeth Mears. Earl Rettig gets NBC veepee stripes and only a short time after transferring to here from the Coast. He's the web's 24th veepee. New office of upcoming "Home" is at the Dauphin Hotel, convenient to the W. 67th St. studio. Margaret Arlen show, WGBS-TV morning stanza, gets Zenith Corp.'s 1953 tv award for "excellence in local programming."

Al Hartman resigned as an account exec. Headley-Reed tv station reps to join a major film studio name of which won't be disclosed till after a short Bermuda vacation. Ruth Gilbert, formerly production assistant on ABC-TV's "Tootsie Hippodrome," joined Stark-Layton Productions as executive assistant to Jerry Layton.

Veteran NEA feature writer Dick Kleiner starting a new show biz column for the news service, with emphasis on video.

Gene McHugh, night managing editor of the N.Y. Daily News, was guest Monday (8) on Columbia U.'s "News-O-Rama" via WPIX where he aired his views on the "press gag" resolution now pending before the State Bar Assn. Tony Ford exits the Walt Framer offices on Feb. 15 to join Gerry Gross and Normah Baer Productions as their sales chief. He is now exec producer and sales manager for Framer. WABD's Claire Mann snared Ironware Hosiery for her video stanza. Jan Murray, emcee of "Dollar a Second," leaves for shortie at Miami Beach after his program of Feb. 14. Bob Alda made his last appearance on "Pantomime Quiz" last night (Tues.) before heading for Europe to make tv films for the next six months.

Johnnie Ray will sub for Kathryn Murray on the "Arthur Murray TV Show" Feb. 15. He'll give \$2,500 of his salary to the March of Dimes and a like sum to his Hard of Hearing Foundation. Dennis James leaves for Florida and a 10-day respite following Saturday's (13) "Two for the Money" stanza.

Dwight Weist will be starting on WOR-TV's "The Doll's House" the week of Feb. 15. He'll give \$2,500 of his salary to the March of Dimes and a like sum to his Hard of Hearing Foundation. Dennis James leaves for Florida and a 10-day respite following Saturday's (13) "Two for the Money" stanza.

Marion Nobel into "Colonel Flack" on DuMont Saturday (13). Michael Dreyfuss, understudying in "Seven Year Itch" on Broadway, into "Robert Montgomery Presents" Monday (15). Grant Sullivan, starring in the male lead of "Search for Tomorrow" three days this week. Harold J. Stone into a kine of "Twenty-first Precinct" being shot at CBS today (Wed.).

'Strike It Rich'

Continued from page 28

representatives) were summoned before the authorities to explain. Though millions of dollars were contributed by listeners-viewers to a special fund—no account has allegedly been kept. No receipts sent donors, no one seems to know where the money went, etc. City editors can get the rest of it from the Dept. of Welfare.

That did it. McCarthy then issued his license ukase. But Framers' office says it has been very meticulous about keeping an account of the "Heart Fund." The collections, to Dec. 31, 1953, amounted to some \$42,000, with \$4,099 contributed from April, 1951 (when show teed off), to the end of that year; \$14,475 in 1952, and \$23,835 last year. As of Dec. 31, there was an undistributed kitty of \$1,281.83 which went over to the current year's accounts. There are no administrative expenses, according to Framers, and the account books show the name of every contributor in, amounts from 25c up. The books are open but have not yet been examined by the Welfare Dept.

Emcee Warren Hall said on last Wednesday's program that the Heart Fund "was started by you folks as a spontaneous gesture and we have never asked for any contributions whatever."

Meantime, interested parties are awaiting the March issue of Pageant mag in which McCarthy has an "as told to" article attacking the "misery" shows.

Telepix Ratings

Continued from page 26

"Hopalong Cassidy," also WNET, with 17.6 against non-network competition. Third place is held by "I Led Three Lives," again WNET, scoring a 17.1 against the formidable opposition of "What's My Line?" on WGBS-TV with a 36.4.

Other Gotham toppers are "Victory at Sea" 16.3 (WNET); "Amos & Andy" 14.3 (WGBS-TV); "Orient Express" 13.5 (WGBS-TV); "Badge 714" 13.2 (WOR-TV); "Favorite Story" 13.2 (WNET); "Cisco Kid" 11.7 (WNET); "Ramar of the Jungle" 9.9 (WPIX). All ARB ratings.

Omaha — "Cisco Kid" 26.0; "Wild Bill Hickok" 22.5; "City Detective" 20.5. All on WOW-TV.

Heatter

Continued from page 27

vidpix unit will remain a subsidiary outfit. Eventually General Teleradio hopes to do its own distribution on many of its shows, but Rice has explained that when the Heatter stanza is cut on the cel-

luloid he is not yet certain whether the O'Neil group intends to sell it to a national sponsor or syndicate it. If syndicated it will unquestionably be handled through one of the established houses, since the plans for the company's own distribution setup are well in the distance.

Another big item that will be pushed in the near future is the "Gangbusters" show which O'Neil purchased from Lord.

Crawford

Continued from page 27

said, Miss Crawford, who will control and own the negatives after the first run, amplified that if she has a new motion picture due at a time when the vidpix series would normally be re-run, she'll merely withhold the re-runs from the market until such time that her telepix will not be in the secondary area the same time her first run pic is.

The star says her chief reason for entering vidpix is that it will assure her permanent annuities. "I began to earn top money only after the big taxes came in, and the Government last year took 63% of my earnings. This year, it will be more, and as a result, I have barely enough left for living expenses," she contends. But that re-run coin via vidpix provides a form of income spread out over the years, instead of the big bite per annum, a break for anyone in that big tax class, she points out.

TV, Like Radio, In Negro Market Bid

WAAT, Newark, N.J., radio station, has been having difficulty competing for the Negro market against some of the more powerful metropolitan area AM outlets, so owner, Bremer Broadcasting, has brought the other half of the corporate operation, WATV (tv) in this Jersey town, into play in order to offer prospective sponsors a more attractive buy. Last week a weekly variety stanza called "Club Caravan," pitched to the newly-discovered wealth in that specialized market, began video operation, the object apparently being to offer Bremer as the only outfit which can offer both radio and video to that group.

Show, a half-hour offering, is among the first in New York to attempt to reach the Negro populace through the visual medium. WOR-TV, General Teleradio station, recently dropped a dramatic vehicle, "Harlem Detective" geared for them, but there haven't been many other shows of that genre.

Bill Cook, Negro d. j., who has done a regular stint on WAAT for the last six years acts as emcee of the new program. Bremer has made an outlay for a handful of other colored performers, including singer Roy Hamilton, the Larks (which when it switched from religious melodies to pops changed its name from Golden Gate Quartet), thrush Florence Wright and a four-piece combo under Billy Ford.

Three years ago, WATV tried a similar show with Cook, but the video market wasn't as well developed as it is now.

S. C. BROADCASTERS ELECT MARTIN PREXY

Greensboro, N. C., Feb. 9. South Carolina radio and television broadcasters held a two-day convention at Clemson, S. C., and elected Wallace Martin of WMSC, Columbia, president. Martin succeeds Walter Brown of WORD, Spartanburg.

Frank Best of WDIX, Orangeburg, was elected vice president. Dudley Saumling of WIS, Columbia, and Ed Osborn, WBCU, Union, were named directors to succeed Joseph Martin, WDSO, Dillon, and Milton Scarboro, WLCM, Lancaster.

San Diego—Julian M. Kaufman resigned as commercial manager at KPBO-TV in Phoenix to take over as general manager of XETV, the Tijuana-San Diego Mexican (v-r). Before joining KPBO-TV in 1950, he was an account exec with ABC in San Francisco.

Don't Blame TV

Continued from page 1

worthy of a championship name, and hence don't draw wide public attention, the same does not hold true for the diamonders. The latter sport only had a short relapse brought on chiefly during the war years when most of the best material was in uniform. It regained its major stature in the first year after World War II. Yet only last week both Ford C. Frick, baseball commissar, and minor league chief, George M. Trautman fell upon broadcasters as bloodsuckers, men who were growing "fat on the life blood of another."

Trautman pointed accurately, it appears, to a pattern that has been manifested wherever radio and/or video sportscasts moved into a minor league area—the media killed 22 minor leagues, the training grounds for the bigtime, and, moreover, minor league club owners have lost the revenue that once came from national advertisers who paid for coverage of minor league games and who now prefer to stick to offering the bigtime stuff alone.

National basketball is a newcomer to web tv. There's no doubt that it has a tremendous home audience. A once-a-week audience of 7,500,000 fans in a 60-station market watch the court game. This figure is based on Nielsen ratings of four encounters covered by DuMont from Dec. 26 of last year through Jan. 9. It has been evidenced that at-court attendance is exceptionally high to boot. Incidentally, pro football has benefitted in the same fashion. The last was never more popular in the home and at the field than last season.

Grid Gate Up

College football was still way up in attendance at the '53 count, and college basketball way down. Court games arranged by the colleges today are a faded gray compared to shades of '46-'49 and '50 when great names still trod the hardwood. In these instances, for that matter in all cases with the probable exception of baseball which is hard to trace, no amount of broadcast-telecass coverage made a measurable dent either way on gate coin. Only the quality of performance has been a deciding factor. College football still has the color, punch and moving competition of old. College basketball, in the wake of scandals and poorer quality playing, plus the new competition from the more perfect pro game, has wilted somewhat.

Madison Square Garden bosses have manifested a fear concerning tv coverage of many of its sports events this last year. Why? Just think of the type sports to be seen there. College basketball with two of the teams on each bill always from New York where the schools no longer can boast names like Boykoff, McGuire and the rest, and where the Garden can only occasionally catch a worthy out-of-town opponent for its second-raters. Claims have been made that WPIX, Gotham tv indie, could once again have returned to the halls on 50th St., but the station preferred paying less to cover games by no name schools with athletes at least equal in ability to those of NYU, St. Johns (Garden regulars). The Garden has been charged with demanding exorbitant nuts from the telecasters—and for what?

Boxing's in the same boat at the Garden. Nothing to offer, and the officials there know that, so naturally they fear coverage by the media. Few fans want to pay for low-grade material when they can casually turn it on and off for free from the confines of the living room.

Pro basketball and baseball don't have to fear. They're good standing alone. Crowds will go to see them play, and video has only helped accentuate a healthy situation.

The enigma is baseball on the pro level. Accusations by Frick & Co. are not entirely unfounded. Video has stifled minor league attendance and revenue. Still it has not hurt the majors to any measurable degree, but the satchmos, trying to be consistent in their objections, make no such ready admission. Allowing that the game loses at the gate slightly, broadcast rights bring the coin. Or why else would the clubs permit it? Some equitable arrangement will unquestionably be arrived at by the

czars of the game and the execs at the networks about how much broadcasting of major league games should be done in minor league districts. For the very same reason here that individual sports thrive or thresh elsewhere, no one can expect low quality to draw against better standards of the game, minor leagues against majors.

Radio and television, the innocent, have been damned, but these media, in a great sense, are merely offering good news coverage when they move into a ballpark, stadium or coliseum and bring the event to the home. Sports, whatever they may be, can be expected to live or die by their own merits.

Billy Rose

Continued from page 1

Times sent staffer Joseph P. Shanley, however, and he did a combination "report" and evaluation; the other sheets stayed away until past Monday.

Monday's midnighter consisted of Ilka Chase, Richard Rodgers and Charles Boyer, with Ben Grauer emceeing all week. Last night's talent consisted of Milton Berle, Paul Lukas, Ruth and Augustus Goeptz (adaptors of the Gide novel), and Justin O'Brien, an authority on Gide. Billed for tonight (Wed.) are Dave Garroway and Arlene Francis, Herald Tribune radio tv columnist John Crosby, and Post pillarist Max Lerner. Tomorrow's ivory is headed by George Jessel, Cornelia Otis Skinner, Otto Preminger and Dr. Rose Frankel, health columnist of the Post. The Friday troupe was to be set. Jim Elson is producing and the locale is a simulated Oak Room of the Plaza Hotel.

Pittsburgh—Harris Breth, Sun-Telegraph's hunting and fishing expert who does radio (KDKA) and tv (WDTV) radio programs here for Duquesne Brewing Co., is being boomed by Clearfield County Democrats for a high but still unannounced place on the Democratic State ticket this year in the spring primaries.

at the
PIANO • ORGAN • CELESTE

Currently
"SUSPENSE"
"MAMA"
"WINKY DINK
AND YOU"



BILLY NALLE
Radio Registry

GUY CHERNEY

Now at the
BLACK ORCHID, Chicago
Special Material by MILT FRANCIS

TOMMY LYMAN

LAS VEGAS CLUB
55 East 54th Street
New York
(Next to Bill's Gay 90's)
Special Material by MILT FRANCIS

57th Street, 118 West CI 7-1900
GREAT NORTHERN HOTEL
Room with Private Bath
from 95.00
2 Rooms and Kitchenette
from 160.00
Monthly on Lease
Full Hotel Service for One or Two
Persons Included
Also Moderate Monthly Arrangements



COLGATE COMEDY HOUR
Sundays
Met. William Morris Agency

OPTICAL EFFECTS
For KLING STUDIOS
Chicago and Hollywood
by RAY MERCER & CO.
4241 Normal Ave., H'wood 29, Cal.
Send for Free Optical Effects Chart

A NEWER
Lord Tarleton
...completely re-styled and
extravagantly decorated with
Dancing, Entertainment, Television
...and a superlative cuisine
(modified American plan, if desired).

Your Hosts, The Family Jacobs



MIAMI BEACH
Blackfront Ocean Privacy
40th-41st St.
For Reservations, Please... Walter Jacobs
N. Y. Office: TR 4-3193
"Summer time," SKY HIGH Lake Tarleton Club, Pike, New Hampshire

Lord Tarleton

Petrillo Key to New Network-Tooter Pact, Since Local 802 Won't Budge

James C. Petrillo, American Federation of Musicians proxy, is now the key to the outcome of the current hassle between the musicians union and the radio-tv webs over terms of a new pact. Negotiations broke down temporarily last week in New York, where Local 802 proxy Al Manuti is carrying the ball in the bargaining procedure, but the networks have indicated that they'll call another session sometime later this week before the Feb. 15 expiration date of the current pact.

Petrillo is due back today (Wed.) from Miami, where he inked a new pact with the major film companies, and will intervene actively in the talks with the broadcasters. The webs are counting on Petrillo to settle the outstanding differences in an amicable way, while Local 802 execs are confident that Petrillo will back them down the line on their demands.

Possibility of a walkout against the webs in N.Y. grew in the wake of the deadlock and an affirmative strike vote taken by Local 802's membership last week. There is, however, plenty of maneuvering space open for a settlement, and it was pointed out that the recent AFM negotiations with the major disk companies also "broke down temporarily" before the final inking.

Temper Flaring
Local 802 tempers are flaring because of the networks' insistence that the quota system for staff musicians be dropped as a preliminary to further talks. In addition, the networks have given a flat "no" to Local 802's demand for live music for live shows.

Local 802 execs have indicated that if they can get a favorable deal on the live music demand, they would be open to compromise on the quota setup. The union chieftains, however, are not willing to give up the quota without anything in hand and, at the moment, they have failed to extract a single concession from the broadcasters.

The networks are banking on the
(Continued on page 58)

AGVA Woos AFM Support Wiring N.Y., L.A. Locals As Backing in Network Tiff

The American Guild of Variety Artists has made a bid to secure rank and file support from the American Federation of Musicians. AGVA tiffing with the AFM on the jurisdiction of acts that play a musical instrument during their turn, has sent a wire to the New York and Los Angeles locals of the AFM assuring them of their support in their current hassle with the networks. No wire was sent to Chicago where AFM proxy James C. Petrillo heads the local. Wire to the Coast union stated, "According to press reports: your local may be involved in a network strike. AGVA offers you its support. We sympathize with you in your desires to encourage the use of live music wherever possible, and regret that in some instances in the variety field, our members are forced to use recorded accompaniment due to circumstances."
(Continued on page 58)

2 Music Firms Launched By Greengrass-Spier

Ken Greengrass has launched two new music firms with pub tapper Larry Spier. Firms have been labelled G. & G. Music and Fortune Music. Spier will continue to operate his own pubbery under his name. Greengrass, who manages Coral Records chimp Eydie Gorme, has taken over the management chores for pianist Jackie Lee. Coral recently pacted Lee.

CONNELLY TO SAIL
Reg Connelly, head of Campbell-Connelly Music in England, sails home next Friday (10) on the Queen Elizabeth. Connelly arrived in New York last week after a trip to Nassau in the Bahamas.

Somethin' Suspicious

Epic Records, Columbia Records' subsid., is searching for a character named Somethin' Smith for a big promotion. According to the advance build-up, Smith walked into the office of Epic's a&r man, Marv Holtzman, tossed a hot audition disk on his desk and then disappeared after signing an Epic pact.

Smith did manage to make a couple of sides which will be released shortly.

Feller Ankling Cap A&R Spot

Sid Feller is ankling his post as Capitol Records pop artists & repertoire chief in the east at end of this month. He'll stay on in the disk biz, however, as a freelance arranger-conductor.

Alan Livingston, Cap v.p. and a&r toppler headquartering on the Coast, left for home last week without setting a replacement. It's expected that Livingston will fill the vacancy in the near future. Major a&r decisions will continue to emanate from the Coast headquarters.

Feller took over the a&r spot in Gotham about a year ago when Dave Cavanaugh was shifted to the Coast office in the capacity of musical director. Feller had been with the label three years assisting Cavanaugh and Dick Jones, a&r toppler in N. Y. Feller is winding up his Cap tenure prepping a new Benny Goodman album. Goodman moved to Cap from Columbia a couple of months ago.

NEW \$5,000,000 DISK CO. INTO JAP FIELD

Tokyo, Feb. 2.
New record company here is expected to cause quite a splash in disk circles. The new company, Nippon Gramophone Co., is capitalized at approximately \$5,000,000 and backed by the giant Toshiba Electric Co. It will press and distribute Angel and British Victor (HMV) records.

The company likely to feel the new competition most is Japan Victor, which was recently taken over by another large electric firm, Matsushita Denki.

NGC operations are expected to begin this month and a large new plant will be completed in Kawasaki, between Tokyo and Yokohama, in the fall.

Of Band Woes on Coast, This Bus(t) Was the Most

Los Angeles, Feb. 9.
Suit over a busted bus was filed in Superior Court by Gene Norman, deejay-jazz impresario, who demands \$4,834 from the Crown Body and Sign Coach Corp. On a trip with a band to Seattle, Norman declares, the bus broke down at Long View, Wash., with the following costs: \$2,363 to get it working again; \$1,221 to hire a plane and another bus to fill the date; \$200 to rent instruments; \$800 in lost profits on programs that were left behind and \$250 to pay the driver for hanging around while the bus was fixed. Original cost of the bus, purchased last October, was \$3,829.

Fox to Coast for Disk Royalty, Vidpix Talks

Harry Fox, publishers' agent and trustee, planned to Hollywood last weekend for talks with Coast diskeries about their royalty payments. He also plans to set deals with vidpix producers for the use of music in their productions. Since his last trip westwards, numerous new telepix outfits have entered the market.

Fox will be back in New York end of this month.



LAWRENCE WELK
and his
CHAMPAGNE MUSIC
128th Consecutive Week, Aragon Ballroom, Santa Monica, Calif.
Newest Coral Record Album
PICK A POLKA
Recently Released
NIMBLE FINGERS Album

McCarran Bill Action to Top Juke Op Agenda

The nation's jukebox operators have put the pending McCarran bill (S.1106) at the top of the agenda of their upcoming three-day convention in Chicago, March 8-10. The juke ops are aiming to block passage of the McCarran amendment to the Copyright Act, which would remove the present royalty exemption from coin machines.

At the present time, the bill has not been reported out of a subcommittee of the Senate Judiciary Committee, whose decision will be crucial to the fate of the proposed amendment. The juke ops would like to see the bill killed in committee while the songwriter and publishers organizations, supporting the bill, are confident they can pass the McCarran bill if it gets to the floor.

It's known that the juke ops are shelling out to finance the fight against the McCarran legislation. They claim it would break them, since their margin of profit is now alleged to be at an irreducible minimum. At Senate hearings last fall, the juke ops claimed that they were already supporting the songwriters by buying records.

The bill's protagonists, headed
(Continued on page 56)

BOSTON POPS SOCK 96 IN SRO DATE AT TROY

Troy, N.Y., Feb. 9.
The Boston Pops Orchestra, drawing a staid audience of 5,400 in the R.P.I. Field House last Tuesday (3), grossed over \$9,000, at \$3.50 top. It's believed to be the largest crowd drawn to a concert in the five years of the college arena's operation, and certainly the first time standing room was sold. The Arthur Fiedler-conducted unit hit a boxoffice figure surpassed only by the Boston Symphony Orchestra at the House's opening in 1949. Then the scale was higher.

Locale date was second of tour, opening being in Springfield, Mass. Two nights will be played at Chicago Civic Opera House. Kukla, Fran and Ollie will appear with Boston Pops there. H. L. Garren, managing director of the Field House, hopes to bring the orchestra back next year.

Harbach's College Grant

Otto A. Harbach, former ASCAP proxy, gifted his alma mater, Knox College (Galesburg, Ill.), with a \$50,000 grant last week. Donation was made "for any purpose which shall best promote the object and welfare of the college."

Harbach is a class of 1895 grad. Group of Rochesterites, headed by Mayor Samuel B. Dicker, staged a stag testimonial dinner for Mort Nussbaum, WHAM disk jockey, at the Hotel Triton there Sunday night (7). Nussbaum is to be married late this week.

Field Day for Consumers in Disk Price War; Battle Ends March 1

What's His Wife Think?

Omaha, Feb. 9.
Frank Serpan, first obolst and soloist with the Omaha Symphony, is a versatile guy. He's a postal inspector by day; also plays for the Lincoln (Neb.) Symphony, and spends many evenings as a sax sideman for a local jazz combo.

SPA Snaps Whip On Pubbery Audits

Songwriters Protective Assn. is snapping the whip on publishers who are refusing to have their books audited by SPA accountants. SPA is particularly aiming at firms which have not been paying off writers' royalties on lyric books prior to the 1947 contract.

The hassle over lyric book pay-offs, due to some ambiguity in the pre-1947 SPA pact, was settled last year in an agreement between the clefters organization and the pub-Protective Assn. The agreement specified the amounts due writers on the lyric book publications, but was only a recommendation to MPPA members and did not bind them to observe it. All of top MPPA publishers have okayed the procedure but some of the smaller firms, and some non-MPPA pubs, are throwing blocks at SPA's attempts to check their books.

SPA is also getting tough with pubs who are stalling on their regular royalty payments on sheet music sales. SPA has always been flexible in dealing with firms which have been short of cash and unable to pay off on time. However, firms consistently lagging in their payments without making any effort to shell out are facing the SPA crackdown.

The biggest weapon in SPA's arsenal is the right of the clefter to get his copyrights back if the basic agreement is violated. Such a move would involve a court action if the publisher resisted, but SPA is ready to stand behind its members if they decide to take this action.

BRITISH DECCA NET TO \$3,660,000 PEAK

London, Feb. 9.
British Decca Records' profit for the year ended March 31 last, reached a new all-time high of \$3,668,000, an increase of \$308,000 on the previous year. With the improved results the dividend is upped by five percent to 35% and the company is introducing a capital reorganization.

Under the new capital scheme, the present five shilling (70c) ordinary shares are to be converted into four shilling (56c) shares. The difference will be given back to stockholders as a free 25% preference share. Further, each one shilling preference share will be lumped together into one at five shillings.

E. R. Lewis, the Decca boss, reports an increased turnover in the current fiscal year, 10 months of which have already passed.

Katims, Ex-NBC, Named Head of Seattle Symph

Milton Katims, NBC staff conductor, has been named musical director and conductor of the Seattle Symphony Orchestra for 1954-55. A regular guest conductor of the NBC Symphony since 1947, Katims has also made guest appearances in Seattle the past two seasons.

Katims has also been signed by the Houston Symphony for four weeks of guest conducting in Houston and a tour with its orchestra during January and February of 1955. His contract with Seattle gives him leave of absence to fill the Houston engagements. For the 1954-55 season the Seattle Symphony has a schedule of 60 concerts.

The disk price war, which was touched off by an "accident" last week, is due to come to an abrupt end by March 1. Both Columbia Records and RCA Victor have already notified the trade that the "sale" on their longplay classical catalogs will be over at the end of this month, when prices will revert back to normal.

In the meantime, however, it's a field day for consumers. In New York, the sales tempo did not move sharply upwards, due to the fact that the discount houses had already accustomed buyers to low prices even before the trade war opened. Out of town, the turnover has been speeded up enormously on Columbia and Victor disks, as retail outlets have been capitalizing on the marked drop in prices.

Sales have been so strong that distributors have been unable to fill orders from retailers in the last few days. In some cases, retail outlets and the discount houses have been trying to stock up on Columbia and Victor disks at the low prices, but have been unable to get the merchandise. One Coast distributor for Victor quagguiped his orders last week to meet the demand from retailers.

The discount houses in N. Y. have been abetting the price war by giving additional discounts over the Columbia and Victor price cuts. Some discount operators are selling the \$3.99 Victor records for \$3.50 and Columbia disks for \$3.89.

Columbia accidentally set off the war last Monday (1) when it launched its nationwide promotion of selling one disk at half price for every disk bought at list. Victor execs were irked by this merchandising technique and made a straight 30% slash on the list prices of their classical catalog, even threatening to cut more if the competition warranted it.

Columbia, which has been hurt slightly by Victor's lower prices, is still attaining its objectives of clearing up the retailer inventory picture. Columbia made its ges-
(Continued on page 54)

Talking Books, With 2,000 Titles, Preps 20th Anni, Show Biz Talent Helping

In 20 years of operation, the American Foundation for the Blind's Talking Books division has amassed a total of 2,000 titles and distributed cuffs close to 3,000,000 disk sets. Talking Books' 20th anniversary will be celebrated in April.

Talking Books, which are diskings of tomes, ranging from the Bible to current-day whodunits, has enlisted the aid of show biz celebs and authors for the etchings. Among the names who've contributed their services are Robert E. Sherwood, John Mason Brown, William L. Shirer, Eva Le Gallienne, Alfred Drake, Wesley Addy, Brenda Forbes, Jose Ferrer, Cornelia Otis Skinner, Walter Hampden, Mrs. Eleanor Roosevelt and Rhys Williams.

Talking Books uses longplay platters to wax the books. An average length tome runs to 18 12-inch I.P.s. Some books, however, go over that mark. The Bible, for example, was recorded on 169 platters and Tolstoy's "War and Peace" used up 119 disks.

This year the Federal Government has appropriated nearly \$1,125,000 for Talking Books. The operation is pegged at the 314,000 blind people in this country.

It's Official—59,371 Songs Filed Last Year

Washington, Feb. 9.
No fewer than 59,371 musical compositions were copyrighted during the Federal fiscal year ending June 30, 1953. Library of Congress reports. Musical copyrights were second in number only to periodicals.

The year's copyrights included such new material as the first 3-D and widescreen motion pictures.

Gene Krupa Trio booked into the Gayhaven in Dearborn, Mich., for 10 days and follows with a one-ater at the Rustic Cabin, Englewood, N.J., Feb. 20.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Tony Bennett: "There'll Be No Teardrops Tonight" (Columbia). The hottest male vocalist currently, Tony Bennett keeps laying it on with these two sides. "Teardrops," one of the late Hank Williams' numbers, is a solid rhythm number which Bennett belts to a Percy Faith arrangement that has a touch of the "Rags To Riches" beat. "My Heart," a sentimental ballad from the legit, "The Girl In The Pink Tights," also has top potential.

Perry Como: "Wanted" - "Look Out The Window" (Victor). "Wanted" is a slow rhythm tune with a clever lyric that lifts it out of the ordinary. Perry Como, with backing from a choral ensemble, projects it easily and effectively for big commercial impact. "Window," in the Latin genre that Como has been clicking with recently, is a bright number colorfully handled for jock and juke spins.

Bill Darnel: "That's The Way

a good piece of material in "Mountains," a tune with a country quality and some unusual lyrics. It's in Mitchell's groove and could develop into a big one. Flip is happy-styled tune from the Paramount pic, "Red Garters," also tailor-made for Mitchell's free-wheeling piping. Connie Russell: "The Sky Is Extra Blue" - "Come Over And Say Hello" (Capitol). Connie Russell has a lovely song in "Sky" which could be the kind of material she needs to break through into the hit lists. This is a class ballad skillfully projected by Miss Russell against a fine background by Harold Mooney. Flip is a more conventional number with okay changes.

David Rose Orch: "I Live For You" - "Migraine Melody" (M-G-M). Another one of David Rose's stand-out sides is "I Live For You," a lilting ballad lushly produced in a symphonic arrangement. Rush Adams contributed a fine vocal. This side rates plenty of jock spins.

Best Bets

TONY BENNETT	THERE'LL BE NO TEARDROPS TONIGHT
(Columbia)	My Heart Won't Say Goodbye
PERRY COMO	WANTED
(Victor)	Look Out The Window
BILL DARNEL	THAT'S THE WAY LOVE GOES
(X)	For You

Love Goes" - "For You" (X). Label X, RCA's newly launched quasi-Indie disk operation, gets off to a flying start with its initial release by Bill Darnel. "Love Goes" is bounced for maximum impact by the singer and it could be his biggest in many years. "For You" is another tune with a driving beat on which Darnel seems to be working too hard. Danny Mendelsohn bats the orch and chorus excellently.

Phil Brito: "The Darktown Strutters' Ball" - "Memories of Sorrento" (M-G-M). Phil Brito's Italian workover of the old Shelton Brooks' standard is a straight hitchhike on Lou Monte's click for RCA Victor. This version adds little to the Monte side by way of novelty. Also in the same groove is Buddy Greco's Italo workover of "The Shiek of Araby" for Coral. This is a type of gag that can grow tiresome very quickly. The Greco side is saved by a first-rate instrumental background by Don Costa. On the M-G-M flip, Brito nicely handles a legit Italian melody.

Bruce Weill: "Watch Over Daddy" - "When The Red, White and Blue Goes Marching By" (Victor). This is one of those embarrassingly bad disks by a diaper-set vocalist, eight-year-old Bruce Weill, who sounds like a revival of the Horn & Hardart amateur hour. "Daddy" is a synthetic tear jerker while the flip is a patriotic item with phrases from assorted p.d. tunes.

Guy Mitchell: "Tear Down The Mountains" - "A Dime and A Dollar" (Columbia). Guy Mitchell has

"Migraine Melody" is a fair side. It's a good melody but those "oh my head" interpolations have no point.

Ray Black Orch: "Vicki" - "Donkey Tango" (Coral). Although picture themes have cooled on wax recently, "Vicki," title song of the 20th-Fox film, has solid chances via this Ray Black interpretation. A whistle solo by Fred Lowery lends an arresting quality. "Donkey Serenade" could be a sleeper; it's a Latin-styled melody with a narrated story by Leon Janney.

The Mariners: "Sentimental Eyes" - "They Don't Play The Piano Anymore" (Columbia). The Mariners quartet, which has been having some impact recently in the pop field, comes up with a pleasing item in "Sentimental Eyes." It's a relaxed number which stands up under repeated spins. Flip is a rousing, knockdown, barbershop piece socked over with verve.

Leo De Lyon: "Say It Isn't So" - "The Band Played On" (M-G-M). Leo De Lyon, nitery performer with trick pipes, doesn't register strongly on wax. He does all the vocals and instrumental imitations on these two sides, but it's only a stunt with little musical value. Visually, this sort of thing gets laughs; on wax, it means nothing.

Album Reviews

Jackie Gleason Orch: "Tawny" (Capitol). Jackie Gleason's instrumentals for Capitol Records have developed into a solid commercial property and this package continues the pattern. "Tawny," a television ballet sequence with music

Best British Sheet Sellers

(Week ending Jan 30)

London, Feb. 2.

Oh My Papa	Maurice Connelly
Swedish Rhapsody	Bourne
Answer Me	Chappell
Rags To Riches	World Wide
If You Love Me	Robbins
Cloud Lucky Seven	F.D. & H.
Tennessee Walk	Ricochet
Poppa Piccolino	Sterling
That's Amore	Victoria
Golden Tango	Wright
Istanbul	Aberbach

Second 12

Big Ben	Box & Cox
Ebb Tide	Robbins
Blowing Wild	Harms-Connelly
The Creep	Robbins
Chicka Boom	Dash
Here to Eternity	Dash
Wish You Were Here	Chappell
Vaya Con Dios	Maddox
You You You	Mellin
Heart Belongs to You	Kassner
Moulin Rouge	Connelly
Flirtation Waltz	Bourne

by Gleason, makes an arrestingly atmospheric wax side in a variety of moods. Flip of this LP package consists of four standards with Bobby Hackett's trumpet solos set against fiddle arrangements.

Dave Brubeck Quartet: "Jazz At Oberlin" (Fantasy). One of the top-ranking figures in the avantgarde of modern jazz, Dave Brubeck has been turning out consistently fine music without any extremist affections. This set was culled from a concert given by the Brubeck quartet at Oberlin College in Ohio and shows this combo in its most polished form. Combo consists of Brubeck on sax, Paul Desmond on piano, Lloyd Davis on drums and Ron Crotty on bass. This set contains four standards, "Stardust," "Perdido," "Foolish Things" and "The Way You Look Tonight," all played with distinction.

Bobby Byrne & Kai Winding Orchs: "Dixieland Vs. Birdland" (M-G-M). This is an interestingly conceived album showcasing the difference between the traditional and cool schools of jazz. Bobby Byrne's crew is the Dixieland protagonist while Kai Winding's combo delivers the progressive idiom. Each group takes a whack at the same number and for the finale joins for a stylistic clambake which is an oddity, to say the most for it.

Artie Shaw 5 in Cleve.

Spot for 1 Wk. at 5G

Cleveland, Feb. 9.

Artie Shaw and his Gramercy Five opened a one-week run Monday (8) at Herman Pirschner's Alpine Village which is paying clarinet-maestro \$5,000 for the stand. The Shaw date is the first name bandmaster the 580-seat room has booked in a half-dozen years, starting policy of larger-budgeted shows.

Pirschner decided to place only a \$1 cover on shows to build up attendance. Four Lancers are also in show.

Longhair Disk Reviews

Gounod: Faust (RCA Victor, 4 LP; \$21.80). Rousing yet artistic version of the w.k. opera. Victoria de los Angeles makes a lovely, lyric heroína, and Nicolai Gedda a sturdy Faust. Boris Christoff's bass, though light, is expressive, and he makes an imposing devil. Support is uniformly good for an excellent album.

Schumann: Symphony No. 2 in C (Columbia, \$5.95). Dramatic, surging reading by the Cleveland Orch under George Szell for a sonorous, rhythmic job. Sometimes Szell is a little too driving, as in the scherzo.

Chopin: Sonatas No. 2 & 3 (Angel; \$4.95). Pianist Witold Malczewski in a choice, vigorous performance of the B Flat Minor (with its stately Funeral March), and in a good job on the more refined, less interesting B Minor (No. 3).

Copland: Billy the Kid & Wm. Schuman: Underwood (Capitol; \$5.72). Flavorful, attractive reading by the Ballet Theatre Orch

under Joseph Levine of the folksy, melodious Copland work, redolent of the old west. Schuman's piece is modern mood music, dramatic but a little cold and lean.

Liszt: Sonata in E Minor, Valse Impromptu, Mephisto Waltz (Westminster; \$5.95). Pianist Edith Farnadi brings a vigorous approach and mannish touch and tone to the pieces. The sonata has force, vitality and understanding of mood. Strong rhythms mark the Mephisto, while the Valse is a pleasant, dreamy work, done deftly.

Graduation Ball (London; \$5.95). Gay ballet score, collected from various Johann Strauss tunes, given a charming, light-hearted rendition by the New Symphony Orchestra under Anatole Fistoulari.

Cherubini: Requiem (Angel; \$4.95). Careful, devout rendition by the Santa Cecilia Orch and Chorus, impressive in its simplicity and beauty. This isn't one of the great requiems, but a good one, melodious, sonorous and colorful. Bron.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director, alphabetically listed.

Survey Week of January 29-February 4, 1954
(Listed Alphabetically)

Breeze And I	Marks
Changing Partners	Porgie
Creep	Miller
Don't Forget To Write	Advanced
Don'tcha Hear Them Bells	Iris-T
Down By The Riverside	Splier
Ebb Tide	Robbins
Face To Face	Witmark
From The Vine Came The Grape	Randy-S
Granada	Peer
Heart Of My Heart	Robbins
Hold Me	Robbins
I Can't Believe That You're In Love With Me	Mills
Istanbul	Alamo
It's Easy To Remember	Famous
Jones Boy	Pincus
Make Love To Me	Morris
Many Times	Broadcast
Marie	Berlin
Oh My Papa	Shapiro-B
Ricochet	Sheldon
Secret Love - "Calamity Jane"	Remick
Somebody Bad Stole De Wedding Bell	Morris
Stranger In Paradise - "Kismet"	Frank
That's Amore - "The Caddy"	Paramount
That's What A Rainy Day Is For - "Easy To Love"	Robbins
Woman (Man)	Studio
Y'All Come	Starrite
You Alone	Roncom
Young At Heart	Sunbeam

Second Group

And This Is My Beloved	Frank
Baby Baby Baby	Famous
Baubles Bangles And Beads - "Kismet"	Frank
Bell Bottom Blues	Shapiro-B
Bimbo	Fairway
Darktown Strutters' Ball	Feist
Don't Ask Me Why	Harms
I Love Paris - "Can-Can"	Chappell
Little Miss One Going On Two	Weiss-B
Love Walked In	Chappell
No Other Love - "Me And Juliet"	Williamson
Our Heartbreaking Waltz	Village
Pass The Jam Sam	Chappell
Poppa Piccolino	Chappell
Sadie Thompson's Song - "Miss Sadie Thompson"	Mills
Till Then	Leeds
Till We Two Are One	Shapiro-B
Vaya Con Dios	Ardmore
You Made Me Love You	Broadway
You You You	Mellin
You're My Everything	Harms

Top 20 Songs on TV

(More In Case of Ties)

Bandera	Blue Grass
Changing Partners	Porgie
Creep	Miller
Cross Over The Bridge	Valango
Don't Forget To Write	Advanced
Ebb Tide	Robbins
From The Vine Came The Grape	Randy-S
Heart Of My Heart	Robbins
Here's Charlie	SongSmiths
Ida Sweet As Apple Cider	Marks
Istanbul	Alamo
I've Got The World On A String	Mills
Keep It Gay	Williamson
My Baby Rocks Me	Mills
Oh My Papa	Shapiro-B
Rags To Riches	Saunders
Secret Love	Remick
Stranger In Paradise	Frank
That's Amore	Paramount
Till We Two Are One	Shapiro-B
Until You Said Goodbye	Blackstone
Wall Of Ice	Weiss-B

† Filmusical. • Legit musical.

VARIETY 10 Best Sellers on Coin-Machines

1. OH, MY PAPA (8)	Eddie Fisher	Victor
2. THAT'S AMORE (11)	Dean Martin	Capitol
3. CHANGING PARTNERS (11)	Patti Page	Mercury
4. STRANGER IN PARADISE (2)	Tony Martin	Victor
5. MAKE LOVE TO ME (2)	Jo Stafford	Columbia
6. SECRET LOVE (2)	Doris Day	Columbia
7. TILL WE TWO ARE ONE (1)	Georgie Shaw	Decca
8. RAGS TO RICHES (16)	Tony Bennett	Columbia
9. I GET SO LONELY (2)	Four Knights	Capitol
10. HEART OF MY HEART (4)	Four Aces	Decca

Second Group

STRANGER IN PARADISE	Tony Bennett	Columbia
RICOCHET	Teresa Brewer	Coral
SOMEBODY BAD STOLE DE WEDDING BELL	Eartha Kitt	Victor
DARKTOWN STRUTTERS BALL	Lou Monte	Victor
STRANGER IN PARADISE	Four Aces	Decca
FROM THE VINE CAME THE GRAPE	Gaylords	Mercury
ANSWER ME, MY LOVE	Nat (King) Cole	Capitol
YOUNG AT HEART	Frank Sinatra	Capitol
EBB TIDE	Frank Chacksfield	London
CHANGING PARTNERS	Kay Starr	Capitol
JONES BOY	Mills Bros.	Decca
OH, MEIN PAPA	Eddie Calvert	Essex
CROSS OVER THE BRIDGE	Patti Page	Mercury
LOVIN' SPREE	Eartha Kitt	Victor
BELL BOTTOM BLUES	Teresa Brewer	Coral

Figures in parentheses indicate number of weeks song has been in the Top 101

Rhythm & Blues Output On Upbeat; Jock Spins Help Move in On Pop Field

Move of rhythm & blues output into the pop market is continuing to gain momentum. Numerous retailers who've been concentrating on r&b records are augmenting their stocks with r&b disks, according to reports from distributors. Additional reports also point to an upbeat in the use of r&b platters by various deejays who've been devoting their spins to pop releases.

Several recording groups that were previously confined to the r&b market have broken out with tunes that have made both the r&b and pop listings. Among these are The Orioles and The Four Tunes. Former group expanded into the pop field with their etching of "Crying in the Chapel," and have since been selling in both the pop and r&b markets, while latter combo is currently riding high pop-wise with "Marie."

Another outfit making a strong bid for pop acceptance is The Dominoes, who've recorded several standards including "These Foolish Things" and "Till the Real Thing Comes Along." Also falling in line with the r&b inroads into the pop field was Buddy Morris' recent acquisition of the tune, "Gee." Number was picked up by the publicity following its recording by The Crows on the Rama label.

Disk jockey swingover to r&b programming is pointed up by such platter spinners as Alan Freed ("Moon Dog"), in Cleveland; Ken Elliott ("Jack the Cat") in New Orleans, and Symphony Sid in Boston. Freed and Elliott had previously concentrated on pop items, while Sid spun in the jazz groove. Other deejays have been increasing the spotting of r&b tunes on their shows. It's also been

(Continued on page 58)

Decca to Appeal In 46G Disk Suit

Attorneys for Decca Records, which dropped a \$46,000 suit in Nashville to the Republic Recording Co. last week in Federal Court there over a contractual suit involving pianist Del Wood, are appealing the district court's opinion to the Federal Circuit Court of Appeals in Cincinnati. Henry Cohen, Decca attorney, said that, while he has not seen Federal Judge Elmer D. Davies' opinion, "we understand that it contains an unprecedentedly violent attack upon a reputable witness."

Republic had charged that Decca packed Miss Wood to make some disks while knowing that she was under contract to the Tennessee Record Co., which was later absorbed by Republic. The judge awarded Republic \$40,000 in punitive damages, in addition to granting actual damages of \$6,000.

Decca claims that it was free to use Miss Wood, since her pact with Tennessee Records had been terminated because of violation of American Federation of Musicians' regulations.

Brit. Testers' Union Caught in Middle Of 2 Legal Hassles

London, Feb. 9.

The Musicians' Union, which is at present involved in litigation over its attempt to stop British bands from playing certain dates in Ireland, has another legal action on its plate. In the Chancery Division last week, the Artistes' Booking Agency and the Wilcox Organization, Ltd., asked for an injunction restraining officials of the MU from forbidding its members of the MU from entering into any contractual relations or dealing with the plaintiffs.

The case arises out of a two-days' engagement played in Holland by Mike Daniels' Dixieland Band last December. Alleging that no previous consultations regarding the tour had taken place between the Wilcox Agency (who

(Continued on page 54)

Papa's Heads Scot Hits

Glasgow, Feb. 2.

Eddie Calvert's waxing on Columbia of "O Mein Papa" leads the hit tunes here, with Mantovani's "Swedish Rhapsody" in second place. David Whitefield's "Answer Me" is No. 3, followed by the same singer in "Rags to Riches."

Sydney MacEwan's version of "Scotland the Brave," also on the Columbia label, leads the native product.

Sauter-Finegan Orch's 7½G in Coast Concert

Hollywood, Feb. 9.

Sauter-Finegan orch grossed \$7,415 here Friday night (5) at a two-performance concert staged by Gene Norman at the 1,786-seat Embassy Auditorium. Previous night, orch drew 720 payees to the Rendezvous Ballroom at Balboa, downcoast resort town which is currently in the off-season doldrums.

Norman had only five days in which to promote the two dates for which he booked the Sauter-Finegan outfit on a flat fee basis.

Kosher Pizza

That Italo-lyric kick launched by Lou Monte's etching of "Darktown Strutters Ball" for RCA Victor keeps right on rolling. Latest is Louis Prima's version of the same song for the indie Equity label with one chorus. In Italian and another in Yiddish, which gets the jump on Mickey Katz.

Feist Music, of the Big Three, which publishes the Shelton Brooks oldie, is now selling copies of the standard with the Italian lyric used by Monte.

You Can't Tell Singers Without a Scorecard As Stewart Meets Stewart

Cleveland, Feb. 9.

Two singing Bob Stewarts, one a M-G-M Records recording baritone and the other a phony masquerading as him, created one of the most confusing situations ever seen here when both appeared in the same show at the Cabin Club last Friday (5). The expose was supposed to be a dramatic secret, but only all of Cleveland's newspapermen and disk jockeys, who became suspicious of the faker, were in on the kill. They were rather disappointed when the excitement didn't quite come off as expected.

Stewart No. 2, a singer from West Virginia, never had a chance (Continued on page 56)

Weekend Gotham Dance Dates Still Blend Sexes, But Names No Draw

Cole's Birthday Bash

Nat (King) Cole will be birthday-partied and bon-voyaged by days of show biz and civic groups at the Savoy Ballroom, N.Y., March 18. Proceeds from the affair will go to the Harlem branch of the YMCA.

Cole planes to England March 20 for a London-Palladium date beginning two days later.

Ex-Army Medico Maps Jap Sales on Songs

Tokyo, Feb. 2.

Dudley Manners, nom de cleft of Major D. D. Krupp, retired medical Army officer, sailed back to the U. S. last week after o.o.ing the Nipponese disk picture. While serving here in the U. S. Army, Manners had several numbers cut by the Japanese diskers.

Manners will stop over in Hollywood for confabs with U. S. publishers there and then head for England where he aims to place some songs with English disk companies for eventual export to Japan. He was stationed in England during the last war.

Dance dates are still a top medium for getting the sexes together.

But, unlike the pre-World War II period of top band activity, it doesn't matter who's dishing out the two-step beat and Latino rhythms. It's all music to the ears of the teenagers, undergrads and post-grads who find themselves doing a solo on their going-to-town night.

Prime draw, judging by the large number of weekend dances conducted in New York and its environs, is not who's fronting orch or who's on horn or sax, but rather what the chances are of striking up an acquaintance with a likeable party at the various spots holding the terp sessions. Most of these soirees are sponsored by community orgs and friendship clubs and don't include such regular ballroom operations as Broadway's Roseland and the Palladium.

Outlets for these dance stands include such New York hotels as the Ansonia, Diplomat, McAlpin, Peter Stuyvesant and the Riverside Plaza. Also, such eastside spots as the Hotel Roosevelt and Vanderbilt. Former location, which features Guy Lombardo's orch in the Grill Room, holds these special sessions in its Grand Ballroom.

These weekend dance get-togethers also run from the St. George Hotel, Brooklyn, to spots in Forest Hills, L. I. Number of dances held from the Friday-through-Sunday period usually totals around 50. Tab in most instances runs around \$1.50, with tax. Entrance fee in certain locations also includes free snacks.

Biz at such regular outlets for name bands as the Roosevelt Grill and the Cafe Rouge of the Hotel Statler isn't dented by the large number of weekend dance dates. (Continued on page 56)

See 'Vaya' as Cap Alltime Bestseller

The Les Paul-Mary Ford etching of "Vaya Con Dios" is shaping up as Capitol Records' alltime best-seller. Platter passed the 2,000,000 sales mark last week and is edging toward the figure hit by Pee Wee Hunt's "12th Street Rag." "Rag" is Cap's leader with 2,400,000 disk sales racked up.

"Vaya Con Dios" moved into the 2,000,000 sales bracket in six months, and, according to Bill Fowler, Cap v.p., the current pace of foreign sales on the Paul-Ford waxing puts it in a strong position to top "Rag."

Alan Livingston, diskery's artists & repertoire chief, presented Paul and Miss Ford with their second gold disk for the slice on Dave Garroway's NBC-TV show recently.

N.Y. Embers on Longhair Kick With Ex-Hatcheck Femme Turned Pianist

The Embers, New York eastside dining spot which has been dishing up swing keyboard names for the past few years, is now on a longhair kick. Ralph Watkins, Embers op who also runs the Birdland jivery on Broadway, hit the Beethoven trail when he discovered that his hatcheck girl, Suzanne Fordham, was a concert pianist with a paid-up dues book in Local 802, N. Y.

Watkins is currently showcasing the 19-year-old Miss Fordham in a four-hour stand nightly, from 5 to 9 p.m., when she's accomplishing the hor's d'oeuvres to strains of Shostakovich and Paganini and other classical plug songs. Like the jazz names at this spot, Miss Fordham plays for kicks without any commercial gloss and she shows considerable savvy with the complex angering and tempi demanded by the old masters. She also assists the squares by introducing each number with its title.

Miss Fordham, incidentally, is continuing with her hatcheck chores after finishing her nightly concertizing.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets
Coin Machines Retail Disks Retail Sheet Music
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

TALENT

POSITIONS This Last Week Week	ARTIST AND LABEL	TUNE
1 1	EDDIE FISHER (Victor)	(Oh, My Papa Many Times
2 2	DEAN MARTIN (Capitol)	That's Amore
3 3	TONY BENNETT (Columbia)	(Stranger In Paradise Rags To Riches
4 5	PATTI PAGE (Mercury)	(Changing Partners Cross Over The Bridge
5 6	DORIS DAY (Columbia)	Secret Love
6 4	FOUR ACES (Decca)	(Stranger In Paradise Heart Of My Heart
7 9	TONY MARTIN (Victor)	Stranger in Paradise
8 10	GEORGIE SHAW (Decca)	Till We Two Are One
9 —	JO STAFFORD (Columbia)	Make Love To Me
10 7	FOUR KNIGHTS (Capitol)	I Get So Lonely

TUNES

(*ASCAP. †BMI)

POSITIONS This Last Week Week	TUNE	PUBLISHER
1 2	*STRANGER IN PARADISE	Frank
2 1	*OH, MY PAPA	Shapiro-B
3 3	*THAT'S AMORE	Paramount
4 4	†CHANGING PARTNERS	Porgie
5 5	*SECRET LOVE	Remick
6 7	*HEART OF MY HEART	Robbins
7 9	*TILL WE TWO ARE ONE	Shapiro-B
8 8	*EBB TIDE	Robbins
9 6	*RAGS TO RICHES	Saunders
10 10	†RICOCHET	Sheldon

Top Record Talent and Tunes

DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities over a million people will vary week to week to present a comprehensive picture of the tastes and interests of the country realistically.

- ASCAP. + BMI.

VARIETY

DISK JOCKEY POLL

This comparison is designed to indicate those records rising in popularity as well as those on the decline. Ratings are computed on the basis of 10 points for a No. 1 and 10 for a No. 10, and so on down to one point. Cities with a large percentage of the country population are given more weight.

* ASCAP. * BMI.

Pos.	Pos. No.	Artist	Label	Song
1	1	Eddie Fisher	Victor	"Oh, My Papa"
2	2	Doris Day	Columbia	"Secret Love"
3	3	Four Aces	Decca	"Stranger in Paradise"
4	4	Tony Bennett	Columbia	"Stranger in Paradise"
5	5	Patti Page	Mercury	"Changing Partners"
6	6	Dean Martin	Capitol	"That's Amore"
7	7	Jo Stafford	Columbia	"Make Love to Me"
8	8	Georgie Shaw	Decca	"Till We Two Are One"
9	9	Four Knights	Capitol	"I Get So Lonely"
10	10	Gaylords	Mercury	"From Vine Came the Grape"
11	11	Hilltoppers	Dot	"Till Then"
12	12	Artie Wayne	Mercury	"Heart of My Heart"
13	13	Teresa Brewer	Coral	"My Hymn to Her"
14	14	Frank Sinatra	Capitol	"Reck Bottom Blues"
15	15	Jo Stafford	Columbia	"Stranger in Paradise"
16	16	Richard Hayman	Mercury	"Young at Heart"
17	17	Jo Stafford	Columbia	"Sadie Thompson's Song"
18	18	Jo Stafford	Columbia	"Woman"
19	19	Ray Starr	Capitol	"Changing Partners"
20	20	Georgia Gibbs	Mercury	"Stole De Wedding Bell"
21	21	Crows	Rama	"Gee"
22	22	Cornell-Dale-Desmond	Coral	"Heart of My Heart"
23	23	Frankie Laine	Columbia	"Granada"
24	24	Tony Bennett	Columbia	"Rags to Riches"
25	25	Hilltoppers	Dot	"From Vine Came the Grape"
26	26	Jose Ferrer	Columbia	"Strings of My Heart"
27	27	Bing Crosby	Decca	"Woman"
28	28	Teresa Brewer	Coral	"All Come"
29	29	Eddie Calvert	Essex	"Roochet"
30	30	Kitty Kallen	Decca	"Oh, Mein Papa"
31	31	Sian Kenton	Capitol	"Looking for a Sweetheart"
32	32	Perry Como	Victor	"The Creep"
33	33	Ronnie Gaylord	Mercury	"You Alone"
34	34	June Hutton	Capitol	"For the First Time"
35	35	Eartha Kitt	Victor	"Lovin' Spree"
36	36	Dinah Shore	Victor	"Changing Partners"
37	37	Bob Manning	Capitol	"Stole De Wedding Bell"
38	38	Ray Anthony	Capitol	"Venus De Milo"
39	39	Charlie Applewhite	Decca	"Secret Love"
40	40	Lew Douglas	M-G-M	"Two Purple Shadows"
41	41	Three Suns	Victor	"Cabbages and Kings"
42	42	Henry Jerome	M-G-M	"Our Heartbreaking Waltz"
43	43	Four Tunes	Jubilee	"Turn Around Boy"
44	44	Nat (King) Cole	Capitol	"Breeze and I"
45	45	Mills Bros	Decca	"Answer Me, My Love"
46	46	Three Suns	Victor	"Jones Boy"
47	47	Henry Jerome	M-G-M	"The Creep"
48	48	Four Tunes	Jubilee	"Typical Serenade"
49	49	Marie	Jubilee	"Marie"

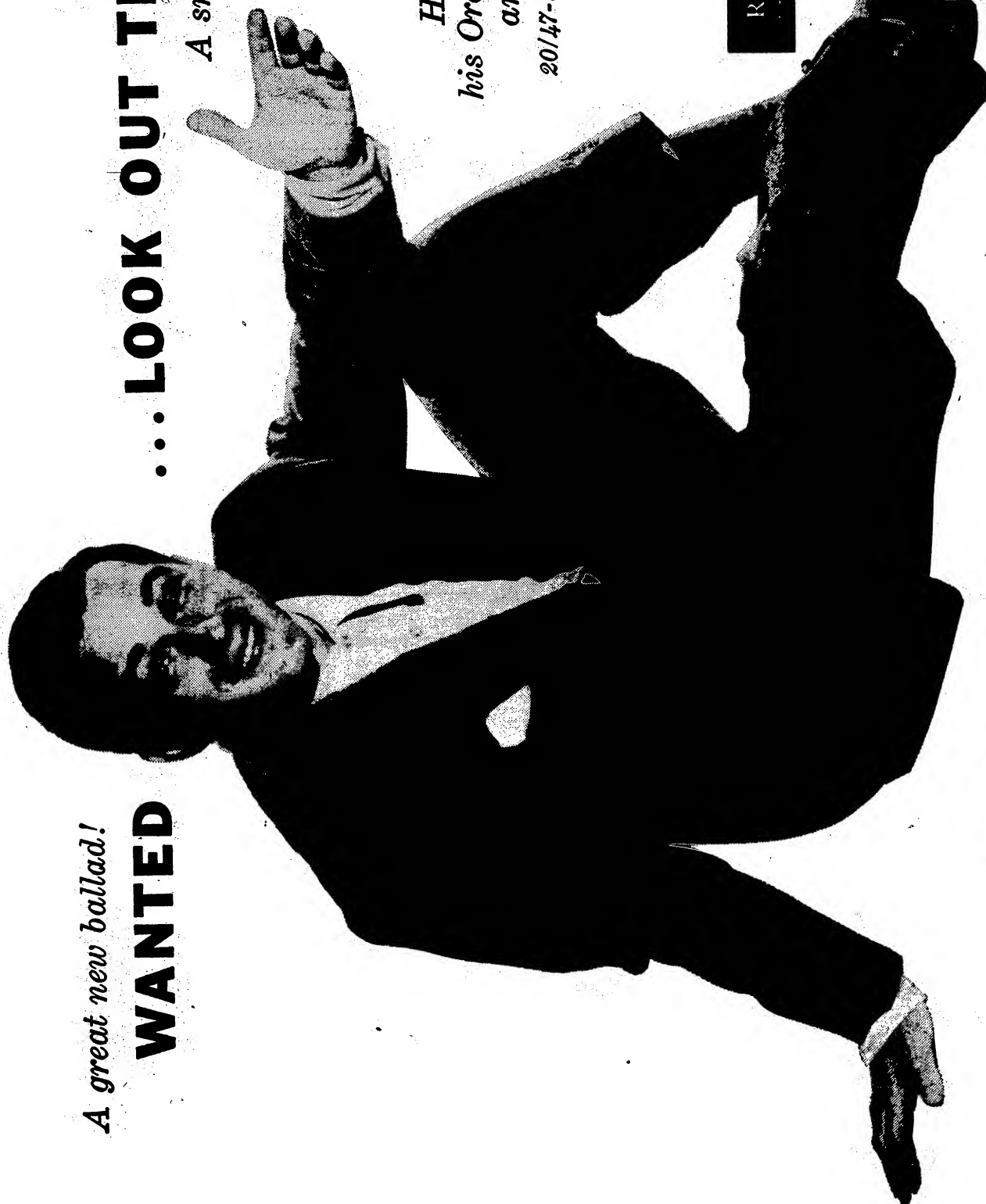
Copyright, Variety, Inc. All Rights Reserved.

A great new ballad!

WANTED

...LOOK OUT THE WINDOW

A smash up-tempo hit!



*Hugo Winterhalter
his Orchestra
and Chorus*

20/47-5647



RCA VICTOR

PERRY COMO

Inside Stuff—Music

RCA Victor disk execs threw an off-to-college party at the Essex House, N.Y., last Friday (5) for Larry Kanaga, disk division's sales chief who is bound for Harvard U. next week for a 13-week course at the Graduate School of Business Administration. It's been a regular policy of RCA to send some of its execs to Harvard prior to advancing them to higher echelon posts. Bill Bullock, merchandise manager, is taking over Kanaga's sales duties while the latter is away. Robert M. MacRae, New England sales manager for Victor products, has also been enrolled for the intensive Harvard course.

Former pianist-trombonist with old Babe Egan Hollywood Redheads act has just had a serious operation on the Coast and asks VARIETY to spread the word to old friends from whom she would like to hear. The femme is the former Mrs. Charles Besse, now Mrs. Charles Hartman, 1201 W. 76, Los Angeles 44, Cal.

The widening of the extended play market in recent months has stimulated a new demand for the late Hank Williams' platters. In response to dealer requests, M-G-M Records this week is releasing a "Hank Williams Memorial Album" as a two-pocket EP. The set previously had been issued on a longplay platter and on 78 rpm. The hillbilly crooner-composer died Jan. 1, 1953.

Barry Gray set aside his radiocast on WMCA, N.Y., Sunday night (6) to a salute to Mercury Records. Gray gave a rundown of Mer's history in the record biz with spins of label's top artists interspersed.

Price War To End March 1

Continued from page 49

ture to help retailers move their dormant stocks and get enough cash for purchase of new merchandise. From this viewpoint, the promotion is a success.

No Permanent Cut
The possibility, however, of a permanent reduction in price has been ruled out. Execs of the major companies point out that production costs make it impossible to reduce prices and still net a profit. If anything, it's believed that lists may be set at slightly higher levels once the price war is terminated. At the present time, Columbia and Victor plan to return to their former list price schedules.

Both Decca Records and Capitol Records are standing aloof from the price war. In order to allay any suspicion among retailers that

the two companies would jump into the fray with bigger discounts, both labels informed their outlets that their prices would absolutely not be changed this spring. Decca has guaranteed retailers on this point while Capitol has reiterated its slogan that "you only profit on what you sell at a fair markup." M-G-M Records and London Records have also retained their list price setup.

Independent labels in the long-hair field have been hit the hardest by the price war. Retailers with spare cash have been investing in it in standard Columbia and Victor catalog merchandise and have been brushing off the smaller labels. Some of the indies, such as Westminster and Urania, have been compelled to offer substantial additional discounts to retailers in order to move their product.



TOMMY EDWARDS

sings

There Was
A Time

Wall of
Ice

MGM 11668
K 11668

78 RPM
45 RPM

M-G-M RECORDS

THE GREATEST NAME IN ENTERTAINMENT

701 SEVENTH AVE NEW YORK 36 N Y

Disk Companies' Best Sellers

CAPITOL	ARTIST
1. THAT'S AMORE	Dean Martin
2. I GET SO LONELY	Four Knights
3. I COULDN'T STAY AWAY FROM YOU	Andy Griffith
4. WHAT IT WAS, WAS FOOTBALL (PART I)	WHAT IT WAS, WAS FOOTBALL (PART II)
5. ANSWER ME, MY LOVE	Nat (King) Cole
6. WHY	Frank Sinatra
7. YOUNG AT HEART	Frank Sinatra
8. TAKE A CHANCE	Frank Sinatra
COLUMBIA	
1. STRANGER IN PARADISE	Tony Bennett
2. WHY DOES IT HAVE TO BE ME?	Doris Day
3. SECRET LOVE	Doris Day
4. DEADWOOD STAGE	Jo Stafford
5. MAKE LOVE TO ME	Jo Stafford
6. ADI, ADIOS AMIGO	Jo Stafford
7. MAN	Rosemary Clooney
8. WOMAN	Jose Ferrer
9. RAGS TO RICHES	Tony Bennett
10. HERE COMES THAT HEARTACHE AGAIN	Tony Bennett
CORAL	
1. BELL BOTTOM BLUES	Teresa Brewer
2. OUR HEARTBREAKING WALTZ	Modernaires
3. A SALUTE TO GLENN MILLER (PART I)	A SALUTE TO GLENN MILLER (PART II)
4. THE SHEIK OF ARABY	Buddy Greco
5. UP THE CHIMNEY IN SMOKE	Johnny Desmond
6. WOMAN	Johnny Desmond
7. THE RIVER SEINE	Don Cornell
8. HOLD ME	Don Cornell
9. SIZE 12	Don Cornell
DECCA	
1. STRANGER IN PARADISE	Four Aces
2. HEART OF MY HEART	Georgie Shaw
3. TELL ME TWO ARE ONE	Georgie Shaw
4. HONEYCOMB	Bing Crosby
5. FALL COME	Bing Crosby
6. CHANGING PARTNERS	Mills Bros.
7. THE JONES BOY	Mills Bros.
8. SHE WAS FIVE AND HE WAS TEN	Kitty Kallen
9. ARE YOU LOOKING FOR A SWEETHEART	Kitty Kallen
10. A LITTLE LIE	Kitty Kallen
LONDON	
1. CRYSTAL BALL	Johnston Bros.
2. THE CREEP	Johnston Bros.
3. GOLDEN TANGO	Frank Chacksfield
4. DANCING PRINCESS	Frank Chacksfield
5. SUDDENLY	Mantovani
6. BEAUTIFUL DREAMER	Mantovani
7. EBB TIDE	Frank Chacksfield
8. WALTZING BUGLE BOY	Frank Chacksfield
9. STARLIGHT SERENADE	Stanley Black
10. FROM HERE TO ETERNITY	Stanley Black
MERCURY	
1. FROM THE VINE CAME THE GRAPE	Gaylords
2. STOLEN MOMENTS	Gaylords
3. CUDDLE ME	Ronnie Gaylord
4. OH AM I LONELY	Ronnie Gaylord
5. SOMEBODY STOLE DE WEDDING BELL	Georgia Gibbs
6. BAUBLES, BANGLES AND BEADS	Georgia Gibbs
7. CHANGING PARTNERS	Patti Page
8. WHERE DID THE SNOWMAN GO?	Patti Page
9. FANCY PANTS	David Carroll
10. BY HECK	David Carroll
M-G-M	
1. TURN AROUND BOY	Lew Douglas
2. CAESAR'S BOOGIE	Lew Douglas
3. YOU'RE EVERYTHING	Jonni James
4. YOU'RE NEARER	Jonni James
5. RENDEZVOUS	Billy Eckstine
6. I'M IN A MOOD	Billy Eckstine
7. SOLFEGGIO	Robert Maxwell
8. THE DOLL DANCE	Robert Maxwell
9. DON'T STOP KISSING ME GOODNIGHT	Sheb Wooley
10. KNEW I HAD LOST	Sheb Wooley
RCA VICTOR	
1. DARKTOWN STRUTTERS BALL	Lou Monte
2. I KNOW HOW YOU FEEL	Lou Monte
3. MAN WITH THE BANJO	Ames Bros.
4. MAN, MAN IS FOR THE WOMAN MADE	Ames Bros.
5. SOMEBODY STOLE DE WEDDING BELL	Eartha Kitt
6. LOVIN' SPREE	Eartha Kitt
7. OH, MY PAPA	Eddie Fisher
8. UNTIL YOU'VE SAID GOODBYE	Eddie Fisher
9. HOLD 'EM, JOE	Harry Belafonte
10. I'M JUST A COUNTRY BOY	Harry Belafonte

Band Review

CHARLES DRAKE ORCH (4)
Hotel President, Kansas City
Perky biz in the fancy Drum Room of the Hotel President is due to Charles Drake's crew in a return engagement on the bandstand there. Drake played the room, which lately has featured some of the niftier small combos, for the first time last summer.
This time his setup is changed somewhat with Jack Camden handling the amplified bass instead of the former string bass Drake carried. Also fiddler Archie Gioia, also doubling on reeds, and drummer Joe Farren complete the Drake crews as they did in previous turn here.
Stylings are much on the sweet side, with piano work of leader featured throughout. Portfolio keeps well up on very new hits as well as established standards and rhythm specials. Outfit also delivers a very effective rhumba and offers its sambas in slightly retarded tempo favored by dancers in this area. Vocally Jack Camden contributes on some ballads and up tunes, with all four doing union work at times. Basically, its the fine piano work by Drake that sets this band apart, but music is well rounded by surrounding crew.
Quin.

Col Doubling Artists On Its Next Release

Columbia Records is doubling up on its artists in its next release, with six names spotted on three disks. Jo Stafford and Liberace, Jill Corey and the Four Lads, and Lily Pons with the Norman Paris trio have been coupled on the three pop singles.
Miss Pons, incidentally, is making one of her infrequent entries in the pop field with a couple of French tunes which she picked up while recently in Paris.

Attention!!

Producers, Recorders and Singers, If interested, the Author of the following verse will be glad to hear from you.

Garrett Hitzert
Fenton, Mo.
Phone Davis 60016
RR Box 112

LA-MAE

I rode the South Pacific
with the devils all around
And men with guts beside me
going down, down, down.
I had no fear of dying
nor of living too.
For there was none
too miss me
I had not met you.
But I returned to find you
in a happy moment dear
And all my dreams
were answered
In your anxious stare.
Your heart has spoken
thru your eyes
And changed my drab life
into paradise
Altho your lips the
words conceal
Your eyes the lovelight
does reveal
Whisper to me dear
whisper sweet and low
Tell me you love me
say twas always so
Whisper to me dear
whisper sweet and low

Schuller Quits St. Louis To Manage Tulsa Orch

St. Louis, Feb. 9.
Kenneth G. Schuller, associate musical director of the Municipal Opera Assn., sponsor of alfresco entertainment in the Forest Park Playhouse for four years, has left to become manager of the Tulsa, Okla., Philharmonic Society.
Schuller was managing director of the St. Louis Light Opera Guild for 10 years, former conductor of the local Grand Opera Guild, choral director of the St. Louis Symphony, and conducted the symph's series of pre-symphony lectures at Washington U.

Kahl's ASCAP 'Gypsy'

Pub topper Phil Kahl teed off his ASCAP arm, Planetary Music, last week. Kahl, who went into indie pubbery operation about a year ago after anking the Disney Music setup, launched Kahl Music with a BMI affiliation.
Initial tune in the Planetary catalog is "The Gypsy Was Wrong."

Brit. Tooters

booked the dates) and the Dutch and British unions, the MU blacklisted the Wilcox Organization and expelled Mike Daniels.
In the meantime, the Irish situation is in abeyance pending the hearing of the action brought by promoter James Carr, of Dublin, against the Irish Federation of Musicians and the British Musicians' Union. In this case, owing to an alleged dispute between the IFM and Carr, the British MU sided with the Irish Union and informed its members that they should not carry out their impending tours for him. As a result of several injunctions pressed by Carr in London and Dublin, the unions were restrained from preventing the bands from honoring their contracts.
Ronnie Scott and his combo have already played their fortnight in Ireland for James Carr, and two more bands are scheduled, Ken Mackintosh and the Stanley Black orch.

LONDON

RECORDS

"The finest sound on record"

The New
Dance Sensation!

THE CREEP

MILLER MUSIC CORPORATION

Announcing...a great
new record company...



A new name in quality records—
featuring a great roster of artists
and the finest sound on records today

FULLY DISTRIBUTED! FULLY PROMOTED!

Ships nationally February 8th. A Sensational first release!

A Smash!

**BILL
DARNEL**

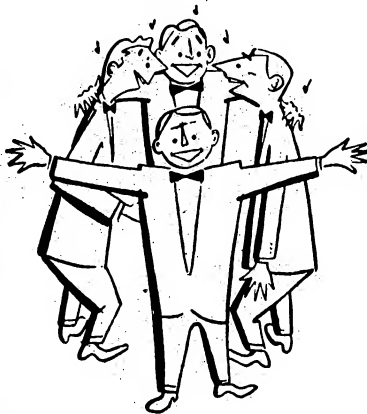


**THATS THE WAY LOVE GOES
FOR YOU**

Chorus and orchestra directed by
Danny Mendelsohn
78 rpm cat. nos. X-0001
45 rpm cat. nos. (4X-0001)

A Terrific Quartet...

**THE SMITH
BROTHERS**



**MELANCHOLY ME
IT WAS WORTH IT**

Orchestra directed by Roy Ross
78 rpm cat. nos. X-0003
45 rpm cat. nos. (4X-0003)

Two Stunning Instrumentals

**DICK
MALTBY**

and Orchestra



**DEEP BLUE SEA
PATROL POLKA**

78 rpm cat. nos. X-0002
45 rpm cat. nos. (4X-0002)



A PRODUCT OF THE RADIO CORPORATION OF AMERICA

MARKS THE HITS!

On The Upbeat

New York

Karen Chandler guesting on "Showroom," ABC-TV show, Friday (12) ... Jack Plets, musical director at Decca, back in New York after a midwest disk jockey trek for his waxing of "Frenchman In St. Louis" ... Bob Rosen, Secco Records artists & repertoire chief, on a d.j. plugging trek in New England over the past week-end for Secco subside, Dawn Records ... Johnnie Ray topped the male vocalist poll conducted by Jack Downey, WONS, Hartford ... Eddie White will head Mercury Artists Corp.'s new record department.

Jo Ann Tolley, M-G-M Records thrush, opened at the Casino Regal, Washington, Monday (8) ... Tommy Edwards begins a five-day date at the Holiday Club, Leominster, Mass., Feb. 18 ... Joni James will appear at the Detroit Auto Show, Feb. 19-23 ... George Shearing Quintet pencilled in for a three-week stand at the Blackhawk, San Francisco, beginning Feb. 16 ... Sunny Gale, manager Jerry Field and pubber Jack Gold return to New York today (10) after a deejay trek through the east and midwest promoting the Victor release, "Just in Case You Change Your Mind" ... Ken Remo, M-G-M Records pacesetter, returns to the legit musical, "The King and I," end of this month.

London

Singer Billie Holiday, at present touring the Continent with the "Jazz Club, USA" package, arrived in London Monday (8) prior to a three-days' concert trip ... Billy Eckstine, who opens at the London Palladium on April 19 for a fortnight, will play variety weeks at Liverpool (May 3); Newcastle (10); Manchester (17); Brighton (24); Finsbury Park, London (31), also Leeds, Glasgow and Edinburgh. He will undertake Sunday concerts in these his variety dates ... Johnnie Ray will play the London Palladium for two weeks commencing April 5, followed by a variety tour round the country ... Australian singer Georgia Lee has joined the Geraldine Orch. ... Don Rendell, modern tenor player, signed contract with Decca to cut sides with his Quintet.

Hollywood

AFM Local 47 nixed a CBS pitch for a temporary reduction in the minimum number of staff sidemen ... Warren Baker's "Baker's Dozen" recording orch had six of its first eight independently pressed sides snapped up by Oroc Records ... Tommy and Jimmy Dorsey set to play the Home Show at the Pan Pacific Auditorium here June 10-21 ... Sauter-Finegan will play the Palladium Ballroom for two weeks starting May 14 ... Harry Geller, RCA Victor Coast recording director, can listen to his early

day jazz work with no difficulty now that the Little Dog has reassured albums by Glenn Miller, Benny Goodman and Artie Shaw, with all of whom Geller was a sideman ... Ken Hanna's new orch etched an LP album for Trend ... Rex Koury band starting to play casual dates in addition to the ABC cinema music program.

Chicago

Holiday Club, new Chi dine-and-dancery, opening on far southside Feb. 12 with Tommy and Jimmy Dorsey set for kickoff and with Dan Belloc taking over the following night for five weeks. Belloc currently is playing the Coliseum for a week at Junior Achievement Trade Fair ... Jazz at Rainbo staging "Festival of American Jazz" with Stan Kenton, Dizzy Gillespie, June Christy and Conte Candoli on Feb. 14 after two-week layoff ... Teddy Phillips opening Aragon, Chi, March 2 for two weeks.

Scotland

Ken Macintosh orch playing to solid biz at Playhouse, Glasgow ... Buddy Logan, ex-Geraldo orch vocalist, into vaude stint at Her Majesty's, Carlisle ... Frank Moy orch at New Cavendish, Edinburgh ... Maurice Little group playing for diners at George Hotel, Edinburgh ... Monty Norman singing in "This Was The Army" at Empire, Edinburgh ... Dorothy Squires toplining at Empire, Glasgow ... Archie Lewis, West Indies singer, heading new company at Palace Theatre, Kilmarnock.

Omaha

Billy May orch, led by Bob Dawes, played Sioux City's Tomba Ballroom Sunday (7) ... Eddy Haddad orch handled Tech High's annual junior-senior prom from at Etna Park ... Bobby Ellis one-nighted at Belgrade, Neb., Aud Thursday (4) ... Liberate set for concert at Ak-Sai-Ben May 19 ... Boston Pops orch, batoned by Arthur Fiedler, slated for Feb. 15 concert at Tech High Aud. ... In at Joe Malec's Peony Park this month are Skippy Anderson (6-7), Tony Bradley (13-14), Mal Dunn (20-21) and Bobby Lindeman (27-28).

Pittsburgh

Bill Shannon, an original member of the band, is back with Tommy Catlyn's outfit on trombone replacing Ed Rizzuto, who has gone into the service. Catlyn also has a new drummer, Bud Elrick, taking over from Dick Maser. Latter cut to go into business ... Hy Edwards filling in on drums with Herman Middleman crew at Carousel until Claire McClintock's broken arm mends ... Baron Elliott's clarinetist, Nestor Koval, a graduate of the Paris Conservatoire, is taking a three-month leave of absence to tour with the Southern Symphony ... Alice Gerber (Mrs. Jimmy Eisner, wife of the saxman) is retiring shortly as Art Farrar's singer to await the stork ... Nino Nanni returns to the Monte Carlo on Monday (15) for a four-week stay.

Frank Rippey, bassist with the Topnotchers, went into the Mercy Hospital for an operation on his vocal chords following the turn's fortnight stand at Jackie Heller's and they'll have to lay off until he's fully recovered ... Jack Blossi, banjoist, into the Horseshoe Music Bar for a run ... Joe Lessek, pianist who leads the Latinalas at the Carnival Lounge, picked to back the acts on new amateur show over WENS every Wednesday night at

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating

This Last wk. wk.

Title and Publisher

		New York, MDS	Philadelphia, Charles DuMont	Boston, Mosher Music Co.	Chicago, Carl Fischer	St. Louis, St. Louis Music Supply	Seattle, Capitol Music Co.	Detroit, Grinnell Bros.	Kansas City, Jenkins Music Co.	Minneapolis, Schmitt Mus. Co.	Los Angeles, Freeman Music Co.	San Antonio, Alamo Piano Co.	Rochester, Neisner Bros.	TOTAL POINTS
1	1	*Stranger in Paradise (Frank)	1	2	1	2	1	1	2	1	2	1	1	114
2	2	*Oh, My Papa (Shapiro-B)	3	1	3	1	4	2	1	5	1	1	3	106
3	3	*Changing Partners (Porgie)	2	6	7	5	4	3	4	3	4	4	2	84
4	4	*That's Amore (Paramount)	5	8	6	4	3	2	7	4	3	3	4	80
5	5	*Secret Love (Remick)	6	5	2	3	5	7	3	2	6	8	5	69
6	7	*Heart of My Heart (Robbins)	4	7	6	7	6	5	5	5	6	6	5	53
7	6	*Ebb Tide (Robbins)	9	5	8	6	6	9	8	7	5	10	3	37
8	9	*Rags to Riches (Saunders)	8	9	7	10	9	10	6	10	7	7	2	23
9A	8	*Ricochet (Sheldon)	8	8	5	8	5	7	9	9	7	2	0	20
9B	10	*Till We Two Are One (Shapiro-B)	10	3	9	9	8	8	8	8	7	2	0	20
11	14	*Jones Boy (Pincus)	7	4	10	9	8	8	8	8	7	2	0	12
12A	12	*Woman (Studio)	9	9	9	9	9	9	9	9	7	2	0	12
12B	12	*Answer Me, My Love (Bourne)	4	4	4	4	4	4	4	4	7	2	0	7
14	11	*Bell Bottom Blues (Shapiro-B)	11	11	11	11	11	11	11	11	8	4	0	4
15	11	*I Love Paris (Chappell)	15	15	15	15	15	15	15	15	10	8	4	3

10 ... Stan Conrad, organist, has checked in at the Vogue Terrace for a run ... Charlie Russell, trombonist, back after 18-month stretch with the army in Germany. He's married to Norma Russell. Jack Purcell's vocalist ... Al Marisco orch signed to supply the music for the annual Auto Show, which opens at Hunt Armory Feb. 20 ... Piccolo Pete DeLuca combo into Castle Inn after six months at Center Avenue Cafe.

Bob Stewart

Continued from page 51

to get going. As soon as he stepped out on the floor, Stewart No. 1 jumped up from a ringside table and shouted: "You're nothing but an imposter, for I am the one and only Bobby Stewart of M-G-M Records!"

Looking pale and shaky, the phony tearfully explained he didn't mean any harm by posing as the disk vocalist. He only did it in a half-dozen other cities, he admitted, to cage jobs from gullible club owners. Come to think of it, he added as he gained more composure, he thought he was helping the real Stewart by plugging the latter's new disk songs, "Did I Remember" and "Careless."

For a clinching bit of irony, the masquerader boldly stated he could officially prove his real name was Bobby Stewart. That was slightly embarrassing to the M-G-M singer, who had to admit he had been baptized Stuart Burke but had been working professionally under the stage moniker of Bobby Stewart for eight years.

The showdown was a bit of a letdown since Stewart No. 1 refused to prosecute the pretender cashing in on his reputation. He was not sure, in fact, whether he had grounds for a lawsuit.

Blackie London, local AGVA representative, said he severely reprimanded Stewart No. 2 and notified the national AGVA headquarters of the masquerade but had not taken away his union card.

McCarran

Continued from page 49

by the American Society of Composers, Authors & Publishers, contend that the bill would correct an absolute provision in the Copyright Act. In 1909, coin machines were only penny arcade novelties, but currently it's big business, and ASCAP contends that since the coin machines use music for a profit, they should pay royalties.

Among the organizations supporting the bill are the American Bar Assn., National Federation of Music Clubs, National Music Council, American Patent Law Assn., Authors League of America, Songwriters Protective Assn., Music Publishers Protective Assn. and Broadcast Music, Inc. The State Dept., which is trying to correct and straighten out international copyright protection, is also supporting passage of the McCarran bill.

Weekend Dates

Continued from page 51

Name band situations cater primarily to couples, whereas patronage at the other operations is comprised mostly of unattached males and dastafers.

Musicians employed on these weekend dates reportedly are paid union scale. In some cases, dance sponsors front a band with a semi-name batoner, but for the most part, it's understood, such a move hasn't resulted in too much variance in attendance.

Roberts Named Detroit

Branch Mgr. for Decca

Gil Roberts has been named Detroit branch manager for Decca Records by Bill Glaseman, northeastern division chief.

Roberts has been in the company's sales force for the past eight years.

Bobrow, Seattle Jock, Ups Concert Operation

Seattle, Feb. 9.

Norm Bobrow, local disk jockey, is extending his concert promotion activities this month with George Shearing Quintet set for one-nighter at Metropolitan Theatre Feb. 12, and Stan Kenton's "Festival of Modern American Jazz" at Civic Auditorium, Feb. 24. Kenton troupe will include the Erroll Garner Trio with June Christy, Charlie Parker, Dizzy Gillespie, Lee Konitz and Candido featured.

Last month Bobrow brought in Louis Armstrong's crew for a successful bash in the Civic Auditorium, followed by appearance of the Univ. of California Glee Club at Meany Hall last week.

Decca Adds Hillbillies

Decca Records increased its roster of hillbilly artists last week with the inking of singers Dick Dyson and Red Sovine.

Paul Cohen, Decca's country & western chief, handled the signings.

Singer Bob Anthony inked by Eagle Records, N.Y. indie, to a two-year pact. He heads for a Korean USO tour Feb. 20.

DON'T ASK ME WHY

recorded by
EILEEN BARTON
CORAL #61109
HARMS, Inc.

THE GAYLORDS

Currently COPA, Pittsburgh
Feb. 15—ESQUIRE, Dayton, O.
Mar. 3—PERRY COMO TV SHOW
Mar. 5—GAY HAVEN, Dearborn, Mich.; Mar. 19—FALCON, Detroit; Apr. 2—HOLLYWOOD CAFE, Akron, O.; Apr. 19—LATIN CASINO, Phila.

Current MERCURY Recordings
STRINGS OF MY HEART
FROM THE WINE CAME THE GRAPE

Exclusive Management

ASSOCIATED BOOKING CORPORATION

JOE GLASER, Pres.

New York Chicago Hollywood
745 3th Ave. PL 9 4600 203 No. Wabash 8619 Sunset Blvd

'Hot Lips' Levine Opens Band Booking Bureau

Cleveland, Feb. 9.
Henry (Hot Lips) Levine, staff bandmaster of WTAM-WNBK, has formed a dance band booking bureau with Ted King as his former manager. Latter is a former maestro who recently became an associate member of Merle Jacobs' talent-bookings agency.

Levine, who once conducted his own NBC network programs of Dixie music tagged "Chamber Music Society of Lower Basin Street," plans to use his 17-piece radio-TV unit as the nucleus of his new outfits for society dance dates. His station's morning "Bandwagon" troupe, with Johnny Andrews and Jackie Lynn as vocalists, will also start a series of spring tours at Aragon Ballroom April 4.

Another BMI 'Pin Up' Hit Our Heartbreaking Waltz

RECORDS

TERESA BREWER Coral
PINETOPPERS Coral
GUY LOMBARDO Decca
CLYDE MOODY Decca

Published by VILLAGE MUSIC CO.



I JUST LOVE YOU

Lyric by
JOE PASTERNAK

Music by
NICHOLAS BRODSZKY

*I want to thank
All the Disk Jockeys for their
swell Cooperation and
"Many Spins"*

Many thanks, too, to the following artists and
recording companies for their enjoyable interpretations of
"I JUST LOVE YOU"

VIC DAMONE.....	Mercury
TONY MARTIN.....	RCA Victor
MARGARET WHITING.....	Capitol
BETTY MADIGAN.....	M-G-M
SY MELANO and The Magic Strings.....	Bell

*Thanks Again to All
Joe Pasternak*

Granz Forming New Disk Label

Norman Granz, impresario of the "Jazz At The Philharmonic" troupe and a key factor in the promotion of progressive jazz since the end of the last war, is expanding his disk operation with the formation of a new Norgran label. Granz also will continue with his Clef Records outfit in an overall jazz production of 100 longplay albums, 150 extended-play sets and 150 singles during this year.

Granz is splitting his artists' roster between the Clef and Norgran labels. Oscar Peterson, Billy Holiday, Anita O'Day and others will remain with Clef while Dizzy Gillespie, Stan Getz, Buddy DeFranco, Lester Young, Buddy Rich, Slim Gaillard, Johnny Hodges and others will move over to Norgran. Clef will also handle distribution of some Artie Shaw albums.

Norgran will have a completely independent distribution setup which Granz is prepping. Clef label is being handled through Mercury's distributors, Merc having formerly pressed Granz' jazz artists under its label until Clef Records entered the field.

MATTFELD'S 25TH ANNI AS CBS MUSICOLOGIST

Dr. Julius Mattfeld, chief musicologist for the Columbia Broadcasting System, pulled a switch when celebrating his quarter-of-a-century association with the network by gifting associates with \$10 copies of the "VARIETY Music Cavalcade," which he authored first as a VARIETY serial until Pencil-Hall published it in book form.

To some, who already had the book, Dr. Mattfeld gifted champagne. This was a deliberate switch in appreciation of pleasant longtime associations, refusing to accept personal gifts.

Petrillo

Continued from page 49

hope that Petrillo will duplicate his performance of three years ago, when similar strike talk was in the air. At that time, he virtually dismissed the local unions from the negotiations and reached agreement with the webs without putting any restraints on the use of canned music on the air.

It's understood, however, that Petrillo now feels that he might have made a mistake and will throw his support behind Local 802's demands for more employment of musicians by the radio-tv webs.

Fricsay to Head Houston Orch Vice Kurtz Next Fall

Houston, Feb. 9. Ferenc Fricsay has been named new principal conductor of the Houston Symphony Orchestra for the 1954-55 season. Fricsay, currently conductor of the RIAS Orchestra, Berlin, succeeds Efreim Kurtz.

This represents the first directorial change in a major Texas orchestra since Victor Alessandro took over as director of the San Antonio Symphony Orchestra in the spring of 1951.

LEGAL NOTICE

Please take notice that we own all rights in the following songs for the territory of the United States, Canada, England and their Colonies, territories and possessions:

UBERS JAHR, WENN DIE KORNBLOMEN BLUHEN
(Cyprys-Bader)

WIR SEHN UNS WIEDER (Mihm-Woezel)

MEIN HERZ GEHT AUF DIE REISE (Mihm-Woezel)

HILL and RANGE SONGS, INC.

1650 Broadway

New York 19, N. Y.

RETAIL DISK BEST SELLERS

VARIETY
Survey of retail disk best sellers based on reports obtained from leading stores in 10 cities and showing comparative sales rating for this and last week.

National Rating This Last wk. wk.		Artist, Label, Title	New York	Philadelp	Chicago	St. Louis	San Anto	Seattle	Minneapo	Kansas C	Los Ang	Cleveland	I
1	1	EDDIE FISHER (Victor) "Oh, My Papa".....	3		2	1	1	1	5	1	5	5	75
2	2	DEAN MARTIN (Capitol) "That's Amore".....	5	3		3	2	8	4	4	6	4	60
3	3	PATTI PAGE (Mercury) "Changing Partners".....	9	6		4	3	6	2	3		6	49
4	5	DORIS DAY (Columbia) "Secret Love".....	2	10	1	5	7			5	4	10	44
5	8	TONY BENNETT (Columbia) "Stranger in Paradise".....	1			2	4			2			35
6	9	FOUR KNIGHTS (Capitol) "I Get So Lonely".....			10			5	1			2	26
7	10	TERESA BREWER (Coral) "Ricochet".....				6	5	4	8				21
8	6	TONY BENNETT (Columbia) "Rags to Riches".....		4			6	10		7	8		20
9	14	TONY MARTIN (Victor) "Stranger in Paradise".....		1							3		18
10	4	FOUR ACES (Decca) "Stranger in Paradise".....						2	3				17
11	12	GAYLORDS (Mercury) "From the Vine Came the Grape".....		8	8					10	3		15
12A	19	FRANK CHACKSFIELD (London) "Ebb Tide".....		5			8	9		8			14
12B	7	GEORGIE SHAW (Decca) "Till We Two Are One".....		9	4		10				7		14
12C	13	FOUR TUNES (Jubilee) "Marie".....			3			7	9				14
15	11	FOUR ACES (Decca) "Heart of My Heart".....		7			9			6		9	13
16	16	JO STAFFORD (Columbia) "Make Love to Me".....			6						7	8	12
17A	17	RONNIE GAYLORD (Mercury) "Cuddle Me".....										1	10
17B	..	FRANK SINATRA (Capitol) "Young at Heart".....									1		10
19A	..	EARTHA KITT (Victor) "Lovin' Spree".....						3		10			9
19B	..	LOU MONTE (Victor) "Darktown Strutters Ball".....	4		9								9
21	15	MILLS BROS. (Decca) "Jones Boy".....	7						10		9		7

FIVE TOP ALBUMS

1	2	3	4	5
KISMET Broadway Cast Columbia ML 4850	THAT BAD EARTHA Eartha Kitt Victor LPM 3187	SHOW BIZ All Star Cast Victor LOC 1011	CONCERTOS FOR YOU Liberace-Weston Columbia ML 4764	GLENN MILLER Limited Edition Victor LPT 6700

3 Cleffers Get 4½G Award From Crestview

Three songwriters who are pressing a \$50,000-suit in N.Y. Supreme Court against Crestview Music this week were awarded a total of \$4,513 covering royalties due them from the pub to date on their tune, "That's My Girl." In granting the trio partial summary judgment, Justice Eugene L. Brisach ruled that their action will continue as to the balance allegedly owed under a 1950 deal with Crestview.

Plaintiffs Ray Ellington, Barbara Tobias and Dick Katz, whose royalty splits on "Girl" are said to be fixed at 50%, 35% and 15%, respectively, were awarded \$2,548, \$1,684 and \$281 in the same order.

R&B Output

Continued from page 51

reported that r&b jockey airers are getting an upbeat in listenership.

Along with this r&b spread, package shows spotlighting r&b performers are reportedly doing good biz.

Surprising Hub Upsurge

Boston, Feb. 9. During the past few months, rhythm & blues records have shown a surprising upsurge in popularity hereabouts, according to Jerry Flatto, owner of the Boston Record Distributors, which services a large segment of jukebox operators. Rhythm platters currently comprise about 10% of his sales, compared to less than 2% a year ago. His overall sales (in this category) show a jump of about 80%, and continue to build as jukebox operators install the disks in locations that previously catered to strictly pop trade.

Among those that have created a stir here recently are "Gee," etched by the Crows on the Rama label, and Roy Hamilton's "You'll Never Walk Alone," release by Epic. Each sold over 1,000 in a very short space of time and Flatto claims that until recently distribution of 25 of any single r&b platter would have been considered a feat.

Credit for awakened interest in this type disk is three-fold—the airshows of deejays Symphony Sid and Art Tacker, the all-out peddling job of Cecil Steen, whose company handles the majority of r&b labels, and Flatto's staff, who plug the records to jukebox operators.

Kelton Shakes Up Sales Staff; Lynch New Veepee

Kelton Co., high-fidelity phonograph manufacturer, reshuffled its sales staff last week, upping James H. Lynch to veepee in charge of sales. Lynch had been national sales manager for the firm. Before joining Kelton, he had been New England sales manager for Decca Records.

In other appointments at Kelton, James B. Bray was named western sales manager, Robert E. Evensen midwest sales manager and Wil-

Atlantic City Symph Seeks 16G '54-'55 Grant

Atlantic City, Feb. 9. With three concerts to go on its 1953-54 schedule, the Atlantic City Symphony Assn. has asked the city for a \$16,000 grant for its 1954-55 program. Group wants this sum included in its budget for this year, which will be adopted sometime in February. Chances are good that it will be included because organization got grant for 1953-54.

Orchestra has scheduled its next concert for Feb. 21.

Woody's O'Seas To Tee in Oslo

The Woody Herman orch will head for Oslo, Norway, April 1, on the first stop of its 30-day tour of Europe. Trek is being guided by British promoter Harold Davidson.

Following the open date in Oslo April 3, orch will swing through the major Scandinavian cities, play concerts in Germany and appear in Brussels on April 11 in a special date under the sponsorship of the Belgian Hot Club. Orch will break up its junket on the Continent to go to England for two days to appear at U. S. camps. British Musicians Union restrictions will prevent the band from appearing publicly in England.

Tour will wind in Dublin May 2. The Herman band has been expanded to 18 for the trip. Vocalist Dolly Houston will accomp the orch. While Herman was on the Coast in January, he added trumpeter Dick Collins, formerly with the Dave Brubeck Octet; trumpeter Bill Castagnino, replacing Norman Faye, and former Stan Kenton trombonist Keith Moon, replacing Jim Hewitt.

CAP CUTS CUE MUSIC FEES IN NEW BMI DEAL

Under its new licensing deal with Broadcast Music, Inc., Capitol Records has cut its prices on its Q Library of recorded cue and mood music used by radio-tv outlets for dramatic shows. In place of the previous \$40 per month charge, Capitol is now making the transcriptions available at \$1.50 per disk for the next four years.

The library consists of 100 disks with another 70 to be added by next month. Repertory consists of original instrumentals and public domain items adapted for cue and mood music purposes.

AGVA-AFM

Continued from page 49

over which we nor you thus far have had any control.

"Variety performers on network shows are under the jurisdiction of our sister union, the American Federation of Television and Radio Artists, but insofar as they are members of our union and attend our meetings and read our publications, you may be sure they will be informed of the justice of your position and we urge you to call on us for any other assistance that you believe we can give."

In some cases, various locals of the AFM have been refusing to play for AGVA acts. In Boston, the AFM was enjoined from doing so in an out-of-court settlement, which stipulated that all disputes between both unions be settled on a local level without interference from the national offices of either union, and that musicians continue to play for AGVA acts.

In Montreal, the courts refused to issue a temporary injunction against the AFM and case will go to trial.

Repeat Plays
Across The
Country!

MERV
GRIFFIN

ALL THE
LIVELONG DAY

on COLUMBIA RECORDS



DECCA
RECORDS

America's Fastest
Selling Records!

The Ball Began to Roll with a -- 500,000 RECORD SALE!

"WHAT IT WAS, WAS FOOTBALL"

(Capitol — Parts 1 and 2)

Introduced by FRED ROBBINS on "BIG REVIEW" Over NBC

VARIETY February 3,

ANDY GRIFFITH
Comedy
14 Mins.

Blue Angel, N. Y.

Griffith's a likable chap and demonstrates vet savvy throughout his stint. His poise and timing belie his tyro standing. A good bet for niteries and tele guest stints—as he demonstrated on Ed Sullivan's CBS-TV show a couple of weeks ago.

**THREE
ADDITIONAL
APPEARANCES
Scheduled for
Ed Sullivan's
"TOAST OF THE TOWN"
CBS-TV**



Andy
GRIFFITH

Messrs. HERBERT JACOBY and MAX GORDON of the

BLUE ANGEL

say:

"The most refreshing and unusual comedy find of the year."

(Continuing at the BLUE ANGEL until FEB. 17th)

Current Record Release:
ROMEO and JULIET
(Parts 1 and 2)

Direction: WILLIAM MORRIS AGENCY

Exclusively



Canada to Go on AGVA Unfair List To Force Settlement in AFM Tiff

The American Guild of Variety Artists is considering making Canada off-limits for AGVA performers as a consequence of the union's tiff with the American Federation of Musicians. The situation, from AGVA's viewpoint, was aggravated last week, when the Montreal court denied AGVA's petition for a temporary injunction to prevent musicians from refusing to play for AGVA acts. Issue will now come to trial, but date isn't set yet.

Union, from New York, is attempting to determine the extent of the contractual relations. AGVA is now making a survey as to which spots in Canada have contracts with AFM. Under the normal AFM contract, musicians would have to play for any performer signed to the spot, otherwise union would have breached its contract with the operator. If AGVA has a minimum basic agreement with a spot, AGVA performers are protected, since all contracts are pay or play.

Indie Groups Expand

At this point, the Canadian Assn. of Variety Artists, an independent actor organization centering around Montreal, is trying to expand because of the jurisdictional squabble. At the same time, the AFM in Toronto is forcing many performers into an auxiliary union which it has organized. This branch of the AFM is getting a \$10 initiation fee from AGVA performers. Otherwise the union musicians won't play for them.

There is an instance in Toronto where a dance team wasn't backed by the AFM on a tele show on the Canadian Broadcasting Co. Chain.

(Continued on page 67)

Camp Shows Probing U.S. For Acts; Midwest Hunt

USO-Camp Shows will make a pitch to get talent from all parts of the country. Organization is slated to hold special talent auditions in Detroit, Feb. 10-11, and Chicago, the following two days, in an effort to tap an act supply that cannot get to New York to be auditioned.

Bert Wishnew, head of the USO-Camp Shows production department, will view the talent. He'll be at the Sheraton Cadillac in Detroit and at the Palmer House, Chi. Auditions will be at the Detroit Leland Hotel and the Chi's Moose Hall.

Acceptable acts will be booked for tours of overseas military bases from four to 17 weeks.

Can. AFM Facing Test Fight In AGVA Battle

Toronto, Feb. 9.

With Canadian Broadcasting Corp. musicians refusing to play for The Revue Dancers, three men and a girl, on "The Big Revue," CBC's top-budgeted weekly televised musical, dance troupe will sue the musicians as a test case in the current fight between the American Federation of Musicians and the American Guild of Variety Artists (both AFL affiliates). Court battle is sparked by presence here of Jackie Bright, AGVA president, up from New York to take personal command of the two-union fight, together with Lou Smoleve, AGVA head of Canadian activities, who has taken over the AGVA office headquarters here following the resignation of Robin Logan, former topper of the AGVA Canadian chapter.

Knockdown fight between the two unions buckled down to tougher tactics over the weekend, when the CBC was forced to cancel the guest appearances on "The Big Revue" of Jacqueline James and Shirley Harmer, singers. Musicians union also tossed out opening night performance (Friday) of Ernest Corley and his puppets, appearing in the International Hobby Show at the Canadian National Exhibition, this on threat of musicians that they would not appear with the show's other acts. In these instances of banned appearances, artists named refused to turn in.

(Continued on page 67)

DANDRIDGE SEEKS OUT FROM MCA CONTRACT

Dorothy Dandridge is seeking to divorce herself from Music Corp. of America, to whom she is now under contract.

A preliminary hearing was held at the America Guild of Variety Artists last week, and an arbitration panel will be assembled to hear this matter on Feb. 26.

Abramson Renamed Prez Of Entertainment Mgrs.

Nat Abramson, head of the WOR Artists Bureau, has been reelected proxy of the Entertainment Managers Assn., N.Y. Max Wolff was named vice-president; Tom Kelly, secretary, and Ed Newman, treasurer.

Named to the board of governors for a three-year term are Jack Segal, Rudy Feiman and Benn Paust. Elected for two years are Charles Peterson, Sid Hall and Gordon Skea. Howard Oliver, Mary Allen and Carlton Hub were tapped for one year.

Injured Greek Dancers Awarded \$15,400 in Pitt

Pittsburgh, Feb. 9.

Julia Tsangarakis, Greek folk dancer, and her husband, George Tsangarakis, were awarded \$15,400 damages last week by a jury in Common Pleas Court for injuries growing out of an automobile accident in May, 1951. Mrs. Tsangarakis testified that she received an ankle injury which forced her to give up her folk-dancing career.

She won a \$12,000 verdict and that for her husband came to \$3,300.

Grade Gets Its Franchise Back

Franchise has been restored to the Lew & Leslie Grade Agency by the American Guild of Variety Artists. Meeting of the AGVA arbitration board ruled that there was no issue involved, inasmuch as the act in question, the Amin Bros., had been released by the agency as of Dec. 1. Board also ruled that any monies held in escrow for the Amin Bros. be returned to the act.

Dispute came about last week when AGVA held a hearing, which was not attended by Grade reps, and confab ruled on the franchise revocation. However, prior to subsequent hearing, the additional info was brought out.

AGVA originally charged that the original Amin Bros. contract had the initials of the team on clauses extending the pact. AGVA stated these initials had been illegally added. Prior to the hearing, The Grade agency had been attempting to get an arbitration, but initial confab took place at a time when Artists Representatives Assn. counsel Jack Katz was out of town, and therefore the agency felt that it wasn't fair to hold proceedings at that time.

Unusual Court Order Ends 5-Year Pickets At Philly Anchorage

Philadelphia, Feb. 9.

A precedent-setting court order ended five years of picketing of the Anchorage Cafe by members of Local 301, Waiters & Waitresses Union (AFL). Anticipating an appeal, Judge Edwin O. Lewis, who issued the injunctive order, said if his decision was sustained in Supreme Court "it will have wide-spread effect on labor disputes."

Local 301 has been attempting to organize the Anchorage since March 18, 1949, and has maintained a picket line around the East River Drive spot since. Judge Lewis ruled "there is no right in a labor union to maintain organizational picketing for an indefinite time; and that such picketing can be continued for only such a period as is reasonable and consistent with the avowed purposes of the undertaking."

"When a reasonable time has elapsed, persuasion becomes intimidation, force supplants argument and the employer is irreparably damaged, or ruined," Judge Lewis held. The failure of the union to persuade a majority of the Anchorage employees had been "demonstrated years ago and the union persisted."

The jurist held that a reasonable length of time for picketing small business establishments, employing small numbers of workers, should be two or three weeks, for larger enterprises employing hundreds of workers, two to three months. Failing in that time, Judge Lewis stated, "the burden is then upon the union to justify further interference with the employer and his employees."

Workers who do not wish to join unions are entitled to the protection of the court against the type of solicitation that runs into persecution; and owners of business enterprises whose workers desire to remain non-union are not to be picketed into bankruptcy in the name of free speech, Judge Lewis held.

Danny White, booker for Sam Snyder's "Water Folies" sails on the Queen Mary today (Wed.) for a month's tour of England and Europe on a talent quest for the next edition of the "Folies."

N.Y. Solon Prepping Bill to Set 5%, 10% Limits on Agency Fees

Albany, Feb. 9.

DeMarcos Out of Final Mpls. Flame Room Week

Minneapolis, Feb. 9.

Tony and Sally DeMarco were out of the Hotel Radisson's Flame Room for the entire final stanza of their three-week engagement, when management permitted their anking after the sudden death of Mrs. DeMarco's father in Los Angeles.

With the room unable to obtain a last-minute filler-in, entire entertainment chore fell on the shoulders of Don McGrane and his orchestra, who improvised a special show.

Looks Like Pitt Burley Windup With Casino Fold

Pittsburgh, Feb. 9.

With business continuing to decline, Casino Theatre has folded, at least for a few months, marking the first time within memory that the town has been without burlesque at this time of the year. There have been summer shutdowns and occasional layoffs around holidays, but never any shutting at height of the season. House recently went on a stock basis to cut down expenses, but it didn't help much, with management blaming it on three-month department store strike, which has cut down traffic in Golden Triangle considerably, and industrial conditions generally in this area.

Casino, which had been down for three weeks before Christmas, reopened Dec. 26 on a stock policy, but the six weeks since then have been bad and decision to close Saturday night (6) came suddenly. Operators say they may try again in the spring when conditions are more settled. George Murray, longtime burlesque comic who had been managing the house for the Hirst enterprises and then put on baggy pants and greasestrip again under the stock policy, will hit the road again with his wife, Eileen Hubert, straightwoman, until the house gets going again, if it does. There are some who believe this may mean the end of burlesque for keeps in Pittsburgh.

MORITT RESUMES FIGHT ON CHECKING 'RACKET'

Albany, Feb. 9.

Sen. Fred G. Moritt, of Brooklyn, has resumed the fight against the coat-hat checking concession "racket" (his word) by introducing a bill amending the general city law to permit the imposition by municipalities of a tax of not more than "50%" of the amounts of rentals, payments, gratuities and other income from such privileges. This would be "in addition to any and all other taxes imposed" upon such rentals, etc.

Senator Moritt, whose measure has passed the Upper House for several years, only to die in the Assembly Ways and Means Committee, attributes this defeat to a "lobby." He calls the concession business a "racket," grossing \$25,000,000 annually in New York State and \$250,000,000 nationally.

Foster to Flamingo In April for His 'Revels'

London, Feb. 2.

Harry Foster, head of Foster's Agency, is going over to Las Vegas, April 15, for the opening of "Piccadilly Revels," the floor show at the Flamingo, which he packaged.

Show, which is in for five week's guarantee with further options, will be headed by Vera Lynn and Tommy Cooper, and will feature Eddie Vitch, Alan & Blanche Lund (Australian dancers, who have already established themselves in London), Patricia D'Or and a big line of femme and male dancers. Ron Fletcher is to stage the show.

Sen. Fred G. Moritt, Brooklyn Democrat, last Thursday (4) introduced a bill amending the general business law to fix the maximum fees to licensed agencies by performers at not more than 5% of the "first \$200 of the weekly" wages or salary of the engagement, and at not more than "10% of the weekly wages or salary of the engagement in excess of \$200."

The bill, which would take effect July 1, is aimed, Senator Moritt told VARIETY, "at legitimizing large and respectable theatrical agents and agencies' customs of charging 10%, which the entertainment world has accepted, and thus legally remove from said agents and agencies the taint of the crime of committing a misdemeanor."

"By habit, tradition and even in the Joe Miller joke books," Senator Moritt continued, "agents are commonly understood by the public to be legitimate 10 percenters. By New York Law—Section 185, Subdivision — however, 5% is the statutory fee in most cases."

Senator Moritt, former professional singer, an ASCAP composer and partner in McDonald Pictures (currently releasing "Paris Express" and "So Little Time"), said that several agents suggested he sponsor a bill to make legitimate the present practice of charging.

(Continued on page 67)

"Hilariously talented youngster with sock routine." —VARIETY



WILL JORDAN

Currently
**DETROIT
ATHLETIC CLUB**

February 26th
**STEVE ALLEN SHOW
NBC-TV**

Personal Management:
MILTON H. BLACKSTONE
565 5th Ave., New York EL 5-1540
Direction: MCA

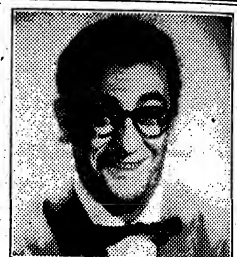


**ROY
DOUGLAS**
(and "Eddie Echo")

Current Engagement:
STATLER HOTEL
BUFFALO, N. Y.
Personal Management:
KEN GRAYSON — TR 4-1485
50 Riverside Drive, New York, N. Y.

When in Buffalo Stop at the
**ROANOKE
APARTMENT HOTEL**
An Apartment for the price of a Room
Complete Cooking Facilities
M. Lenchner, Mgr., 206 So. Elmwood Av.

DUQUAINE and DANICE
ARTISTRY IN DANCE INTERPRETATIONS
Currently—**RICE HOTEL—Houston, Texas**
Booked: MISS MAZIE HART
LEW AND LESLIE GRADE, LTD., NEW YORK



LENNY COLYER

"Mr. Specs Himself"

Currently:
**Jimmy Hagg's
STARLIGHT CASINO**
Minneapolis
Per. Mgt. AL BORDE
203 N. Wabash, Chicago

"Excitement and Bounce"
VARIETY.

**Steve Gibson's
RED CAPS**

with
DAMITA JO

Currently:
CIRO'S, Miami Beach
Direction: MCA

HARBERS

Held Over
SHAMROCK HOTEL
HOUSTON, TEXAS

and **DALE**

THE
**KIRBY STONE
FOUR**
Currently
**LAST FRONTIER
LAS VEGAS**

Mgt.: **WILLIAM MORRIS**
Agency



An Important Message . . . **TO ALL PERFORMERS**

DO NOT APPEAR ON ANY BENEFIT OR TELETHON OF ANY DESCRIPTION WHEREVER HELD WITHOUT FIRST MAKING SURE IT HAS BEEN CLEARED BY THEATRE AUTHORITY!

Actors' hearts are big. They are ready at all times to contribute their services freely for charitable, patriotic and other worthwhile causes. But to achieve the greatest good for the greatest number—and to protect the public—there must be sensible regulation of benefits and telethons which seek free performances by professional actors. This is the responsibility of

Theatre Authority, Inc., a non-profit organization, composed of all talent Guilds, Unions, various charitable Guild and other important groups of the amusement industry.

Theatre Authority, Inc., guards against (1) exploitation of performers' free appearances for private gain and unworthy causes (2) overabundance of benefits (3) overabundance of talent used at benefits; and in addition (4) receives a percentage of monies raised at benefits which it distributes to performers' charities.

Performers aid their own when they appear at a cleared benefit or telethon. All monies received from these performances by Theatre Authority, Inc., are allocated to the charitable guilds and relief funds of the performers' own unions and guilds. In the past years, Theatre Authority, Inc., has distributed over \$1,000,000.00 to its member guild and union relief funds.

If You Are Called to Appear At or Sponsor a Benefit or Telethon of any kind east of Omaha, refer the caller to Theatre Authority in New York, 545 Fifth Avenue, telephone number MUrray Hill 2-4215, and you are to advise this office also.

If it is for a Benefit or Telethon west of Omaha refer the caller to Theatre Authority in Los Angeles, 6331 Hollywood Boulevard, telephone number HOLlywood 2-5761, and you are to advise this office also.

If you are on the West Coast you already have received from your guild or union a more complete exposition of this message. If you are on the East Coast you will soon receive such information. READ IT AND BE GUIDED — FOR YOUR OWN PROTECTION AND FOR THE BENEFIT OF WORTHY CHARITIES.

THEATRE AUTHORITY, INC.

MEMBER ORGANIZATIONS:

Actors Equity Association • American Federation of Television and Radio Artists • American Guild of Musical Artists • American Guild of Variety Artists • Screen Actors Guild • Actors Fund of America • Authors League • Episcopal Actors Guild • Jewish Theatrical Guild • Negro Actors Guild • League of New York Theatres.

HAROLD M. HOFFMAN,
Executive Secretary.
545 Fifth Ave., New York, N. Y.
MUrray Hill 2-4215.

Western Theatre Authority: Actors Equity Association • American Federation of Television and Radio Artists • American Guild of Musical Artists • American Guild of Variety Artists • Artists Managers Guild • Association of Motion Picture Producers • Chorus Equity Association • Screen Actors Guild • Hollywood Coordinating Committee.

I. B. KORNBLUM,
Executive Secretary.
6331 Hollywood Blvd., Los Angeles, Cal.
HOLlywood 2-5761.

Babes in Balto Land Get Rude Shock; Talent Costs Have Zoomed in 6 Years

Operators of the Chanticleer, Baltimore, which hasn't had floorshows in several years, feel like strangers to the fold. The bonifaces, in buying talent for their first floorshow tomorrow (Thurs.), find themselves, they say, in a completely new world.

Partners Harry (Curly) Miller, Tom Aversa and Mike Golden recall that when they were last in the business about six years ago, the top name cost in the neighborhood of \$4,000 and the surrounding talent and band stood another \$1,500. For that they could wage war with the other Baltimore niteries then in operation, the Club Charles and the 21. The name war ultimately got them all down, and for some time the city of Baltimore has been without any nightclubs whatsoever, although cocktail lounges abound. Today, the same bill, they find, costs them \$15,000 or more.

The Chanticleer ops, after spending \$120,000 to refurbish the spot in order to change over to niterie operation, came to New York prepared to buy a show with names like Tony Martin, Danny Thomas and others in that category, for approximately the same price that they would have previously paid.

New Singers, Comics
Dick Henry, who had booked the spot when he was with the William Morris Agency, was called upon to (Continued on page 67)

Hamid-Morton Circus For K.C. Police Event

Kansas City, Feb. 9. Annual Police Circus has been set for March 2-7 in the Municipal Auditorium, with matinees daily except opening day. Flatfoots are bringing in the Hamid-Morton circus for the event, with a program much as it has been in recent years.

Two new acts to be seen here this year are the Moulton Troupe, daredevil motorcyclists, and the Yokoi Troupe, Jap balancers.

Jersey Burlesk House Wins License in Court Battle; Area Flooded

The Colony Theatre, Union City, N. J., won its battle with city officials to get a burlesque license for that house. The Appellate Division of the New Jersey Superior Court ruled that the city grant the permit as soon as the house eliminates health and fire hazards.

Harry W. Doniger, head of the D.B.M. Amusement Corp., was opposed on his application because the city objected to a second burlesque showcase. (The Hudson Theatre is nearby). It was also stated that a playground is contemplated adjacent to the theatre. City also alleged that Doniger wasn't fit to obtain a burlesque license, due to the fact that he had shown objectionable films in 1948 and 1950.

It's recalled that the Adams Theatre, Newark, similarly was opposed in the granting of a burlesque license. However, operator Harold Minsky took the battle to the higher courts and ultimately was permitted to run that form of entertainment.

With the opening of the Colony Theatre, the Northern New Jersey area would have the heaviest concentrations of burlesqueries in the country. Newark already has the Adams, and the Empire, and near-by Hudson City would have another pair.

AUTRY GARNERS \$8,000 IN 2 PITTSBURGH SHOWS

Pittsburgh, Feb. 9. Gene Autry's one-day stand last Thursday (4) at the Gardens wasn't up to expectations, cowboy star getting just under \$8,000 on the two performances. That's about the same as he did last time around, but management figured on an increase this year because of the terrific campaign.

Autry made all the front pages for days ahead of his appearance when the Dublin-Feldman agency, handling promotion, cooked up the idea of having the star present a horse to a local youngster who tried in vain, with his life's savings, to buy one of the police nags city is discarding with abandonment of its mounted force.

Top was scaled to \$2.75, with kiddies getting in at half price in the afternoon and evening.

Motorama To Be Filmed For Commercial Pix Use

The General Motors Motorama, which opened its second engagement of the season in Miami, Saturday (6), will be filmed for presentation in pix houses. It'll be a commercial picture for which GM will pay the exhibs for running.

Picture will be made in full color by Sound Masters in Miami. Landre & Verna and Lolo (& Lita) are currently with the troupe and a third act will be signed in time for the Florida bow.

Jean Fardulli, Chi Blue Angel boniface, touring the Caribbean for a month in search of new talent and ideas for future Calypso revues.

Indpls. Coliseum Lease Open as Wirtz Pact Ends

Indianapolis, Feb. 9. Open bidding for lease on the Coliseum at the Indiana State Fairgrounds here will be held when the present contract with Arthur Wirtz and associates expires, Gilman C. Stewart, board president, announced.

Board will entertain propositions made in person or by letter at fairgrounds administration building Feb. 12, he said. Bids will be received by Kenneth F. Blackwell, fair board's secretary-manager.

Known bidders to date are Wirtz associates, who have leased the Coliseum for the past 15 years, and Mel Ross, president of Theatrical Productions, Inc., which operates the Murat, Indianapolis legit house. New lease will not be made for longer than five years, Stewart indicated. Under present arrangement board takes a percentage of Coliseum receipts.

Board, which retains control of Coliseum itself during State Fair Labor Day week, announced booking of Julius LaRosa as Sept. 2-3 headliner at \$7,000 fee. Eddie Fisher, following Sept. 4-5, will get \$8,000. Mills Bros. and Jan Garber will be on bill all four days, Garber remaining to play for horse show which follows in Coliseum for rest of fair. Board approved cost of \$28,500 for Coliseum shows, which grossed more than \$50,000 last year.

Kaye's 30G Top S. Africa Fee

Hollywood, Feb. 9.

Danny Kaye will make a four or five-week tour of South Africa at \$30,000 weekly starting May 3, shortly after completion of his stand at the Shubert Theatre, Philadelphia, which starts Feb. 22. Although final details are still to be ironed out, it's understood that the comic will get the highest guarantee plus a percentage ever to be given a performer in that part of the world. Still to be worked out are the portions of the contract relating to the disposition of the coin that Kaye will not be permitted to take out of that country.

Kaye will tour Schlesinger houses in Johannesburg, Capetown and Durban. He'll play two or three weeks in Johannesburg and one week in each of the other cities. Ed Dukoff, Kay's personal manager, and Abe Lastfogel, William Morris Agency general manager, worked out the deal.

It's estimated that Kaye will play to 140,000 persons during this jaunt. Three acts, to be paid for by Kaye, will tour with him.

Long Queues Start

Johannesburg, Feb. 9. Following release of news that Danny Kaye would appear here, queues formed at the boxoffice immediately, starting before lunchtime on Saturday and getting bigger right through the weekend. Schlesinger management was forced to serve hot dogs and coffee to those waiting for duets.

Reception to the news is reported to be the greatest ever accorded a theatrical personality, consequently a three-week stand in Johannesburg may be worked out.

Just Embarrassed

Lansing, Mich., Feb. 9. In referring to her 35-foot fall, Marga Nicholas, 29-year-old aerialist who is a member of the Flying Wallendas with the Hospitaler Circus, said: "I was so embarrassed." Karl "Papa" Wallenda snorted: "Embarrassed—hah! I am glad she is so lucky to be alive."

Miss Nicholas was doing a foot-in-strap swing in the opening number of the circus' first matinee here Wednesday (3) when her foot slipped and she plunged to the ground. She landed on her back in the center ring where roustabouts were erecting a lion's cage.

Miraculously, she suffered only an injured left leg, which is in a cast, and bruises. She came to this country from Germany, three years ago. Her husband is ringmaster of the Ringling Bros. circus.

Acts Pricing Themselves (And Clubs) Right Out of Business, Say Chi Ops

Chicago, Feb. 9. Unkindest cut dealt to the niterie circuit here is that delivered by the acts themselves who, as far as the bonifaces are concerned, are overpricing themselves above any regard for the nightclub's profit-making problems. Especially, this is felt by the new cafes trying to kick off in a big way, which cannot afford heavy losses they might accrue on highprice talent that doesn't deliver at the door.

Spots like the recently-established

Chi Federation of Labor Backing AGVA in Fight Over Welfare Fund

Chicago, Feb. 9. Chicago Federation of Labor pledged support by resolution to American Guild of Variety Artists here to obtain "the best possible trade union conditions" for its performers through written agreements. Endorsement was solicited from the city central labor body by Ernie Fast, midwest AGVA rep, last week, and in effect it means that AGVA may expect full moral and financial support from Chi AFL chapter, within its limitations.

In this case its limitations are local, which means that the Chi Federation cannot pass approval or disapproval on AGVA's controversial welfare fund, as that is a matter of international concern. However, all other AFL affiliates here were rallied to support AGVA's program locally and to encourage all variety performers in AGVA's jurisdiction to join the union and participate in its work.

Fast, who has been meeting stiff resistance from nightclub owners here in his attempt to enforce the welfare plan, told VARIETY his next offensive move would be to recommend to the national office of AGVA that union cards be taken away from clubs that are on the unfair list.

'ICE' BOWS IN DENMARK TO RECORD ADVANCE

Copenhagen, Feb. 9.

Never before in the history of Danish show biz has there been an advance sale like that of "Holiday On Ice," which opens at Denmark's biggest hall, K. B. Hallen (4,000 seats), tonight (Tues.). A week before the opening, every seat was sold out for the first eight performances. The ice show visited Denmark last year at Forum and was a surprise hit then. This time Danes from all over are making sure of getting seats. There are special bus services from many towns.

This "Holiday On Ice" show is managed by Richard Stangerup, who also arranged the last Danish tour. It is the No. 2 troupe of the several "Holiday On Ice" shows that are touring the globe this season. It is expected that the show will play K. B. Hallen at least one month, with nine shows weekly.

Water Main Break Brings Paris Moulin Rouge Fold

Paris, Feb. 9.

The Moulin Rouge was forced to close yesterday (Mon.) because of water damage resulting from a broken water main in the theatre above the music hall.

The break sent a terrific amount of water cascading through the hall, causing damage which necessitated its shuttering, probably until the spring.

Higgins Quits GAC

Joe Higgins, who has been with the General Artists Corp. act and band department for about eight years, has resigned to go into the personal management field. Among others, he'll handle Dolores Martell, Alan Dean, and Mark Stevens, latter in the east only.

Prior to joining GAC, Higgins was with the Gale Agency.

Magician Paul Duke currently touring the West Indies with his "One-Man Show."

ed Encore Room, and even the year-old Black Orchid and Blue Angel, find acts boastful of being great drawing cards but not so sure of their pulling power that they'd chance a percentage deal. The new rooms especially indicate they would feel safer in their booking practices with percentage situations.

What's happening is that these niterie acts are pricing themselves right out of the market, at least such a market as the tyro night-spots afford. Chirpers and comics who have made good in Gotham, working for a pittance, apparently assume they've established themselves nationally and come into these hinterlands asking a pretty fat price, considering they haven't proven themselves in this territory. Or so goes the complaint of new-club operators like Ralph Mitchell and Milt Schwartz.

Tv, Vegas and the lush industrial shows, paying very fancy prices for talent, have thrown the wage scale completely out of proportion to the average niterie's working nut. Small wonder shows are being carded here a day in advance of their openings. Small wonder, too, that the tendency to book attractions for longer periods of time is growing.



BILLY GILBERT

Opening Feb. 12
COLONY CLUB
Dallas, Texas

Personal Mgt.—DAVID L. SHAPIRO
1774 Broadway, N. Y. CI 5-5368

Booked Solid with Polack Bros.
Shrine Circus till Dec. 1954.

JACQUELINE HURLEY

Poetry in Technicolor

Contact me c/o Joe Hillier Agency
Century Bldg., Pittsburgh, Pa.

Per. Mgt.—BERT COLLINS



WHEN IN BOSTON It's the

HOTEL AVERY

The Home of Show Folk
Avery & Washington Sts.

Mr. Sam Roberts wishes to thank his many friends for their good wishes for his speedy recovery. He sincerely appreciates the kind thoughts contained in the numerous telegrams, cards, and messages which he has received while in Chicago's Wesley Memorial Hospital. Thanks a million from Sam Roberts.

"Gai really scores with sock flash tarp stuff... and her twirlings boffo."
VARIETY.



MISS BILLIE MAHONEY

Currently on tour with Lionel Hampton

Now SEVILLE THEATRE

Montreal

February 12

APOLLO THEATRE, New York

February 19

HOWARD THEATRE, Wash., D. C.

Personal Management

MILTON M. BLACKSTONE

565 Fifth Ave., New York. EL 5-1540

COMEDY MATERIAL

For All Branches of Theatricals

FUN-MASTER

THE ORIGINAL SHOW-BIZ GAG FILE

(The Service of the STARS)

First of 15 files \$7.00—All 15 issues \$22

Singly: \$1.05 Each IN SEQUENCE ONLY

Beginning with No. 1—No Skipping!

• 3 Bks. PARODIES, per book. \$10 •

• MINSTREL BUDGET. \$25 •

• 4 BLACKOUT BKS., 60. 60. \$25 •

• BLUE BOOK (Gags for Stage) \$25 •

HOW TO MASTER THE CEREMONIES \$25 •

GIANT CLASSIFIED ENCYCLOPEDIA

OF GAGS, \$300. Worth over a thousand

No C.O.D.'s

BILLY GLASON

208 W. 54th St., New York 19—Dept. V

Circle 7-1195



THE SATISFIERS

Popular Recording, Radio and TV Quartette

PALACE — Feb. 12-19

Mgr.: EDDIE HELLMAN

151 E. 53rd St. — PL 8-0677

Miami Ops Look to Tourist Influx To Offset Early-Season Biz Blues

By LARY SOLLOWAY

Miami, Feb. 9. Greater Miami is experiencing its worst season in postwar history. Most operators are keeping fingers crossed that the tourists will start coming this week, much as they did last year, when they pulled into a late-season finish that had most hostels and some of the cafes winding up in the black. This time out, the percentage is some 15% off—in scattered cases as high as 40%. Anomaly is fact that Hialeah racetrack is having its best meeting, patronage and mutuels-wise.

Nitery biz pattern is a hair-pulling one for the majority of owners. In the major spots, dinner crowds have been satisfactory, but the late patronage just ain't. Of the group, the Beachcomber is far ahead in returns, thanks to the big name combos such as the just-

(Continued on page 67)

Lift Hub LQ Ban After Bowout Of Christine Date

Boston, Feb. 9.

License of the Latin Quarter, here, was restored Monday (7) at 6 p.m., with city authorities giving no reason either for its suspension last Friday (5) or of its return. Too late to advertise in the papers, and too late to get any kind of show going, operator Rocky Palladino staged a show with the Gerardos, and phoned virtually every agency in New York and elsewhere in an attempt to get a big-league program.

Palladino said that he didn't know why the license was lifted. He declared that a violation was never chalked up against his spot, and the only possible reason that could be advanced was in the fact that city authorities frowned on the appearance of Christine Jorgensen, who had been okayed to appear previously.

Just as it appeared certain that Christine's furor-arousing appearance at the Latin Quarter would begin as scheduled Friday (5), the Hub's Licensing Board pulled the rug from under Palladino's feet by suspending the spot's license for an indefinite period. Suspension went into effect at 8 a.m. the day Christine was slated to appear.

Surprise action came after the licensing board's topper, Mary E. Driscoll, had withdrawn her previous objections to Christine, accepting the report that the performer is actually a female and not a femme impersonator. The latter tribe has been ruled out of Hub niteries since 1949, following a cleanup drive instigated by Archbishop Cushing.

Furore was rekindled when Mayor Hynes, whose office has jurisdiction over Sunday entertainment, ruled Christine unacceptable for Sunday performances and refused to grant her a license. Hassle picked up momentum when Dist. Atty. Garret Byrnes entered the picture, claiming the booking here would encourage juvenile delinquency, a hot subject hereabouts lately.

On basis of the fact the suspension would affect nearly 100 employees, plus the AGVA ruling that Christine should be paid whether she worked or not, Palladino offered to cancel the engagement and bring in a substitute show. However, the Licensing Board failed to act on his offer last Friday with the result that the spot, with the exception of the downstairs lounge bar, was out of action over the weekend.

An offer by a Lowell nitery operator to take over Christine's contract, at a reduced rate, also met with frustration when that city's manager quickly nixed the deal. Episode resulted in Christine's anking the Hub with the swag, while Palladino was left high and dry with \$1,000,000 worth of unrealized publicity.

Vaude, Cafe Dates

Hollywood

Dick Contino opens at the Cave, Vancouver, next Monday (15) and will practice a little warbling along with his accordion work for his next date, the Mocambo here, starting March 2. . . . Buddy Lester set to return to the Last Frontier, Las Vegas, next month. . . . Murvyn Vye readying a nitery act. . . . Mindy Carson set for a fortnight at the Coconut Grove here, starting March 17. Gordon MacRae, the incumbent, will be followed Feb. 17 by Martha Wright, who'll be replaced March 3 by James Melton. Eddie O'Neal replaced Russ Black as accompanist for Dorothy Shay when Black opened his own pubbery and decided against traveling so much. . . . Pat Patrick and the Dewey Sisters set for the Home Show at Pan Pacific Auditorium, June 10-21.

Chicago

Gerry Breen new addition to Blue Angels "Monday Nite Sing-Along" as sole distaffer. . . . Guy Cherney headlining Black Orchid Feb. 16 with Ross & West supporting and with Lurline Hunter held over. . . . Jo Ann Jordan in for two weeks at Otto's, Albany, beginning Feb. 16. . . . Charley Chaney set for Golden Hotel, Reno, Feb. 24 for fortnight. . . . Bob Williams to Winnipeg, Canada, March 12 for eight-day Sport & Boat show. . . . Novel-ites playing Food Show, Grand Rapids, March 8 for six days. . . . Harvey Stone to Gay Haven, Detroit, Feb. 15 for two frames. . . . Deep River Boys pegged for Don Carlos, Winnipeg, Feb. 18 for two weeks.

AGVA Insurance Costly to Lloyds; Trust Fund Sans Politics in New Plan

Lloyds of London is running the American Guild of Variety Artists insurance program at a loss, it was disclosed last week at a conference to review the first 14 months of the AGVA Welfare Trust Fund. Insurance firm has shelled out nearly as much in accident and death claims as has been paid in premiums. It was announced that \$139,582.90 had been collected in premiums, and according to Gabriel Galef, Lloyds' attorney, nearly as much has been paid out in claims.

Insurance men have declared that claims paid out on any insurance program must not exceed 60% of the premiums paid in, if the insurance underwriter is to come out even on the deal. Out of the residue, broker's commission plus administration expenses must be paid out.

It was disclosed at the press conference that a total of 128 claims by injured AGVA members has been closed as being paid in full. One death claim has been paid and another is being processed. And 93 injury claims are now in the works.

The AGVA Welfare Trust Fund has been taken out of the realm of union politics by the plan put into operation by law firm of Silverstone & Rosenthal, AGVA attorneys. An independent setup was started with a group of administrators to rep the union and another to look after employer inter-

ests. Union reps are former Congressmen William F. Brunner; Rabbi Bernard Birstein, of Actors Temple, N. Y., and David Ferguson, executive secretary of the Jewish Theatrical Guild. Representing the employers are Nick Frounls, co-owner of the Versailles, N.Y.; Nat Abramson, head of the WOLF Artists Bureau, and David Katz, former managing director of the Roxy Theatre, N. Y.

Employers pay to the fund \$1 per performer for every one-nighter; \$2.50 for weekly indoor engagements and \$3.50 weekly outdoor dates for every performer. In return, the fund insures the actor at a cost of 40c for every one-nighter, and \$2.40 for every weekly stand. Fund handles the other AGVA welfare work as well. Policy pays out \$7,500 for death claims; \$1,000 medical and hospital bills, and \$50 weekly for a maximum of 150 weeks for injuries.

4 Aces' 1st Vegas Date

Toronto, Feb. 9.

Subsequent to Casino date here ending Friday (12), Four Aces will have their first Las Vegas engagement when they go into The Thunderbird for three weeks, commencing Feb. 18.

They will then move on to Hollywood to do two shorts for Universal-International, followed by a four-months' schedule of one-night stands.



NICK LUCAS

And His Guitar

OPENING FEB. 11
(FOR 2 WEEKS)

EL CORTEZ
Las Vegas

OPENING MARCH 3
(FOR 2 WEEKS)

ITALIAN VILLAGE
(3rd Return Engagement)
San Francisco

Booked Exclusively by

MILT DEUTSCH Agency

JOE ROLLO — Management Act Dept.

9157 Sunset Blvd.

Hollywood 46

CAVALIER RECORDS

1300 26th Avenue, San Francisco

Copacabana, N. Y.

Jules Podell presentation with Tony Bennett (and Chuck Wayne), Myron Cohen, The Cernys (2), Betty Lorraine & Chuck Brunner, Sandy Evans, Line (8), Michael Duro & Frank Marti Orchs. Staged by Doug Coudy; lyrics and music, Bob Hilliard & Dave Mann; costumes, Milt; orchestrations, Phil Lang; \$5 minimum.

After two frantic weeks of Martin & Lewis, anything that follows at the Copacabana would conceivably be anticlimactic. Even the lush opening nights must seem like a respite for the harried crew of the Jules Podell hospice. However, the present show should maintain a good level of business with Myron Cohen for the mature cafe-goers and Tony Bennett as an inducement for the younger trade.

It's a well-playing combination that pleases all elements of the audiences. Coupled with the picturesque production, the proceedings have a full-bodied quality. Cohen, who's been at this spot previously, is an extremely pleasant performer. His stories of the Seventh Ave. set are howlers. In fact, Dean Martin, one of the performers from the previous show who presumably forgot to go home, was broken up frequently during Cohen's opening show. He has added some new yarns and brings in some of the faves that hold up excellently. Cohen stayed on for a little more than 30 minutes, during which time he delivered a brand of entertainment that was a contrast to the frantic character of the previous show, but nevertheless was completely satisfying to the Copa clientele.

Bennett presents a remarkable case of a singer whose fortunes rise and fall with the flip of a disk. A couple of months ago, if anyone thought about it, it might have been noted that Bennett was sinking into comparative obscurity, but then came his Columbia platters of "Rags to Riches" and "Stranger in Paradise" and he again becomes eligible for the tall coin of the major showcases.

Similarly, as the bestselling lists go, so goes Bennett's audience receptivity, which reached an apex on his preem display. An obvious fault, such as some of the overschmalzy tones coming from this singer, were overlooked and he walked off a big hit. It's to his credit that he didn't mention the fact that he became a papa the evening before the Copa opening. It's apparently a golden period in his life at this point.

Bennett, with Chuck Wayne at the guitar, finds smooth sailing with a tune selection that includes "Since My Love Has Gone," a tune based on an aria from "La Traviata." The delicacy inherent in this melody eludes Bennett, but nevertheless it's sufficiently touching to hit the audience. He also scores with "Boulevard of Broken Dreams," "Cheek to Cheek" and of course, his currently riding pops. The main dance item here are the Cernys, the nicely-appearing twosome who find favor with the Copa customers. They've played this spot previously. Pony-sized team has a fine assortment of lifts and spins as well as a pleasing set of straight terps. Their dance selection is nicely paced and routines are colorful and interesting. They're off to a hot mitt.

The production scores with the terping of Betty Lorraine & Chuck Brunner, clean-cut twosome who provide vitality to the line routines. The pair seem strong enough to rate slotting of their own in cafe work. Sandy Evans gives the routines vocal backing of a fine calibre.

Bob Hilliard & Dave Mann have contributed a sprightly score for this presentation.

The Mike Duro orch does the usually fine job of showbacking and Frank Marti's band brings out the Latin in the Copa customers.

Copa, Pitt

Pittsburgh, Feb. 3. Andre Philippe, Dave Gardner, Copadolls (5), Tiny Wolf Orch (5); \$1.75 minimum.

No question about it after his first nifty engagement since winning the "Chance of a Lifetime" teever five years in a row, Andre Philippe shapes up as the next guy in the show sweepstakes who's going to run the dames ragged. Crowds here, predominantly femme, can't get enough of him; they scream, sigh, squeal and line up a dozen deep waiting for his autograph when he's through.

Philippe should go to the top without too much trouble, especially with this kind of adulation from the weaker sex. He's got the pipes, a big smile, a warm personality and considerable style, too. Watching him is a lesson in showmanship, and Philippe does it with-

out any of the usual cloying money business of so many of his contemporaries. He mixes them up well, too, hitting the catalog at its peaks, from the more familiar French tunes, to match the name (Philippe studied in France but isn't French), to a couple of ballads in Italian, and then into the current pops, like "My Papa," on which he rings the bell. But then Philippe rings the bell all the way, and then finally when the tie comes off, the collar opens and he gets down to business for the windup, there's no holding the gals. They practically bring the house down. Pittsburgh chicks are no different than they are anywhere else, which means Philippe's destined to kick up quite a storm just as soon as he gets around.

Dave Gardner, a comic new to these parts, is an offbeat entertainer who needs a lot of work and some direction. It was impossible to tell here which way he was going or should go; a little hillbilly, a little southern dialect, a few mountain songs, some offcolor yarns and, finally, when he saw what was happening out front, into a desperate Al Johnson finish. A Copa line currently down to four girls, and this may be the final standstill of them after a stay of several months. It's an okay group technically but lacks flash. Tiny Wolfe, bandleader, does a good job of m.c'ing and his small combo is solid musically both for dancing and for shows.

Encore Room, Chi

Chicago, Feb. 4. Leo De Lyon, Arthur Walsh (with Johnny Ferguson), Sheila Arnold; \$3 minimum.

This new room, which kicked off solidly with a month of Artie Shaw, follows with three weeks of third deep vaude that strikes a rigid anticlimax at the gate, albeit the force is first-rate entertainment. For one thing, the bill wasn't set until two days before opening, prohibiting any anticipation for it via the newspapers. For another, the lineup is short on name value in this territory, with a not-too-famous headliner and with the two supporting acts making their nightclub debut with this show. Additionally, it's doldrums season for most cafes hereabouts.

On the top line, Leo De Lyon rates hearty guffaws and zealous table-thumping for a slapdash mixture of song satire, impressions, vocal acrobatics, silliness and some nonsense that make up his comedies. He is a fresh, engaging kind of humor that pleases constantly.

De Lyon's deceptive facial sobriety is part of the fray, as he contorts his countenance absurdly through slapstick versions of sentimental ballads. These he sings in quick-changing registers, from soprano to basso, interjecting sound effects a la Spike Jones in the course. Medley of nonsense leads to his most amazing stunt, that of concurrent humming and whistling in his mouth which eventually has him doing two songs at once. For caper, he simulates an entire orchestra on "Allez Vous-En," imitating a variety of solo instruments against his own piano accompaniment. Begoff is sure.

Layout is overweight in boisterous comedy, as Arthur Walsh (New Acts) follows De Lyon in a sock 30-minute session of solo knockabout antics, but it's such exuberant diversionment that the weight isn't severely felt. Sheila Arnold, also reviewed in New Acts, leads off the show as femme and musical relief. She's backed by Don Davis at piano and Rye Hoffman at bass.

Seven Seas, Omaha

Omaha, Feb. 5. Joanne and Stanley Kayne; Dave Kavich Trio; no cover or minimum.

Joanne and Stanley Kayne are a couple of refreshing youngsters who will bear watching in the song, dance and mimic ranks. Boy is a product of the borscht circuit and has one of the more pliable mugs in the biz. His wife, daughter of oldtime dance orch leader Johnny Johnson, provides blonde beauty and a capable voice.

The kids knock themselves out trying to please and, in fact, at times try too hard. Stanley is "falling" off stage at every show but gets his top mits mimicking Jan Peerce, Mario Lanza and Spike Jones records and leading trio a la Gil Lamb.

With some sharper patter, a little more polish that will come with experience, the Kaynes will be ready for any kind of visual outlay.

Dave Kavich Trio (piano, trumpet and drums), a local outfit, does an A-1 job backing the Kaynes and providing between-shows music.

Hotel Plaza, N. Y.

Mindy Carson (with Sherman Edwards), Ted Straeter and Mark Monte Orchs; \$2-\$2.50 cover.

Mindy Carson is as winning a chanteuse as there is around. Nothing fiery or "stylistic" about the blonde lass with the whole-some mien—and she won't endanger the rafters—but she's a fine bundle with a modest attack and a relaxed manner that's a click picker-upper.

For her Persian Room return (meantime going through a six-month, giving music publisher Eddie Joy a second daughter and playing a few theatres and cafes), Miss Carson virtually throws the current pops out the window without any loss of prestige.

At opening show after a cheery hello-song she got rid of "Stranger in Paradise" fast and worked herself into a patter mood to intro "Boutonnere." Since this was her juicy jukebox and radio number of a few years ago, it could pass unnoticed except that the singer gives it a showy complement via tossing out the poses as she circles ringside. "Ebb Tide" is a quickie with a tough lyric and the comparison with Frank Chacksfield's London label bestseller with its instrumental gimmick might seem to disfavor inclusion as an entry. Nevertheless, it shows she can handle a mood tune.

Smartly coutoured chirper with that newly scrubbed appearance is strictly on the hoary side in the gayer stuff, such as "Lady's In Love With You," "Got A Crush On You" and "Funny Valentine." She's a crackerjack showman, too, as per her roving assignment in the effortless "Getting To Know You" where she grabs a customer—it doesn't matter whether the red-cravated middleager is a plant—and phenagies him into a vintage waltz and other bits productive of laughs mated to audience rapport. It's a wrapup on the registry, but Miss Carson knows she's gonna be brought back for her essayship of personations.

At this show she was a straw-hatted Eddie Leonard, circa 1908, and working out on "Roly Boly" and "Ida." If she's on the button only the oldtimers would know, but the elongated bit is a change of the pace and stands by itself as a familiar with the minstrel's stage deportment. She also knows how to take her gams into terping channels. (Thrush makes the costume change while pianist Sherman Edwards, who receives a buildup from her, synthesizes the era preceding stardom of the Al Jolson, Eddie Cantors, Sophie Tucker, et al.)

Another in Miss Carson's going-back-when bag—as the basis for her recently found handiness in the imitation department—is a workout covering Bert Williams, but apparently she saved this for second show. Singer's half-hour window taken into "De-lobely" for lossa mittin'. Edwards leads the orch from the 88 during the Carson cavalcade and Ted Straeter takes over for the hoofing and vocal session, relieved by Mark Monte's Continentals.

Riverside Hotel, Reno

Reno, Feb. 4. Mills Bros, Janik & Arnaut, Riverside Starlets, Bill Clifford Orch; no cover or minimum.

A full house in a gambling nightclub does not always mean good business. Big gambling does not necessarily follow big name acts. But the sight of a packed room again is certainly good for the morale—business or no. However, the tables will enjoy plenty of play, too, while the Mills Bros. keep the dinner crowds happy.

There's nothing much to add to the tributes which have been paid these perennial favorites. It's still astonishing the response they get from so little effort. And therein probably lies the tale. Nobody gets into an excited state at the Mills Bros. until it appears the quartet is really serious about leaving the stage. Then the relaxed, peaceful, happy throng is forced to snap out of its tranquil enjoyment, and applaud like mad. Then, once more assured of song, they settle back to lap up more of the easy-to-take harmonizing.

Numbers consist of everything you'd expect, plus the current disc, "The Jones Boy" and "She Was Five And He Was Ten." "Jones Boy" is best for their smooth rhythm.

New here, Janik & Arnaut are the most original duo to play Reno in many seasons. Femme comes into the act by slithering down a rope as homie plays flute. In a skintight snake suit, she wraps around him, curls fetchingly, and at the same time repulsively, and fights him to the ground.

act, good for plenty of talk around town.

Starlets again reach both end of the spectrum in the colorful dance routines. Beautiful costuming complete with hearts and parasols, brightens the room for wonderful ending.

Bill Clifford orch makes the Mills Bros. arrangements sound like the finest recording session. Mark.

Simpl, Vienna

Vienna, Feb. 2. "Yes and Amen" revue by Karl Farkas and Hugo Wiener, music by Trojan Welisch. Directed by Cissy Kraner, Gerti Rathner, Herbert Lenobel, Heinz Conrads, Peter Gerhard, Fritz Muliar, Fritz Heller, Hanni Schall, Erika Fischer, Mary Snaders; \$1.25 minimum.

"Cabaret" in the Viennese sense has a very different connotation from the U. S. version. Simpl is the last survivor of a tradition in theatre restaurants presenting satirical, tropical revues almost definable as "burlesque" in its classic meaning (sans stripping). And Simpl continues to get a heavy play from a regular public willing to come back four or five times a year for changing versions of much the same show, embellished with new gags.

Present edition, titled "Yes and Amen," is authored as usual by Karl Farkas and Hugo Wiener. Wiener is also responsible for music and text of the chansons his wife, Cissy Kraner, uses to high-spot the show. The Wiener-Kraner combo, which works also in English, has definite international potentialities and really sterling material.

Show kicks off with a parody on ancient Athens featuring a lineup of locally surefire comics. Girls throughout are no more than straight figures for the male players and only mildly decorative. Sketches range from hilarious to boring and in general suffer from a Teutonic tendency to hammer the tar out of any gag or situation that would have plenty of point if played off in five minutes instead of 20. Result is a program running over three hours and leaving audience tired, when a half-hour cut would have sent them home refreshed.

As is usual in Vienna, the subject of Austria's four-power occupation comes in for kidding—a theme long worked out here. This time it's scene at "Hotel International" with East and West alternating lovmaking and fighting on a UN organized honeymoon. Not very funny.

Comedy high points are coniferer bits by Farkas, who was a refugee in the U.S. long enough to have brought back a library of internationally surefire material well aged in the gag files; and a hilarious comedy cafe scene between Farkas and Heinz Conrads, latter as the local version of a smartale scotsmister.

Kraner-Wiener (latter at the piano) do two spots, both for sock returns. Ballads, presented with wit and charm by the very blonde Miss Kraner, concern memories of childhood, mostly bitter and sardonic; a classically pointed bit about the contents of a lady's handbag and the old lament of the wife whose husband doesn't understand her. Expressive song salesmanship of this pair will be a find for tv when it's eventually available here. They are already standard radio attractions.

It's all very much to the Vienna taste and will probably continue to be so as long as Farkas & Co. can find even small variations for new editions.

Nautilus, Miami Beach

Miami Beach, Feb. 4. Larry Storch, Antone & Ina, Syd Stanley Orch; \$2-\$3 bev. minimum.

Larry Storch reaffirms fact that the Driftwood Room in this big hotel is this season's haven for comedians. He started the run at Christmas time, with solid bait attracted leading to bookings of others in the younger laughmakers' ranks. Now, in a quick return date, he is again drawing them in.

Intelligent approach to his character spoofs, sharp timing and intuitive sense of aud's moods mark his strong comedies. He warns them quickly to his style, with spinning out of a Japanese lover-boy. British fight announcer, femme inebriate and confused Italian waiter the big yock-raiser. He interweaves clowning with orch members and asides to ringsiders that add to the hilarity engendered through the 35 minute stint to wind into a begoff.

Antone & Ina, house dancers, eschew the mambo rhythms, concentrating on lifts and spins pattern to garner warm returns. Syd Stanley and his orch accomp in the same manner.

Ambassador Hotel, L. A.

Los Angeles, Feb. 3. Gordon MacRae; Anthony, Allyn & Hodges; Benny Strong Orch (15); Tico Robbins Rhumband (5); \$2 cover.

Singers do well at the Coconut Grove here, as Gordon MacRae's prospects are good for the current fortnight. They might be even better if he'd just sing his repertoire and eschew the wordy and sometimes fatuous "This Is Your Life" format he uses as a bridge between numbers.

MacRae has what is unquestionably one of the better voices now available on the niter circuit; it has depth, range and quality. And he knows how to use it. Thus something like the "Carousel" soliloquy, an offbeat niter item at best, becomes a stirring, socko tonic. Similarly, his "Old Man River," as arranged and conducted by Van Alexander, restores that piece to its rightful position as an American classic. With these and other numbers, including such pop items as "Stranger in Paradise" and "C'est Magnifique" for change of pace, he doesn't need gimmicks of wordy introductions to generate peak appeal.

Layout boasts a comedic start with the funny footwork of Anthony, Allyn & Hodges, who seem to be a little slower these days getting into their collision comedy. It still draws chuckles, however, particularly the tangled hands routine. Benny Strong band continues to play an excellent show and keep the dance floor crowded with about the best dance beat the hotel has had purveyed in some time. Orch's show participation is limited to a "Night of June 3" novelty that has its moments but isn't up to what the outfit used for the previous layout. Tico Robbins rhumband falls in between sets.

Kap.

Last Frontier, Las Vegas

Las Vegas, Feb. 2. Marilyn Maxwell (with Sid Herbert), Kirby Stone Quartet (4), Three Hous, Bob Peoples, Adorables (10), Garwood Van Orch (11); no cover or minimum.

Marilyn Maxwell heads current two-quarter act that features Kirby Stone Quartet and the Three Hous. Entertainment sparkles in way, is innocuous most of the way, and may have difficult time weathering bigname opposition appearing on the Strip. Platinum blonde songstress is personable and stardust underlines vocal talents displayed best when backed by the quartet.

Miss Maxwell's buildup to special material number is good. Decided letdown comes with special stuff when lines turn a little sour. Gags are okay but get no reaction, pooled in a song that does not jell with audience. "It's Love" proves an agreeable opener. "I've Got a Right to Sing the Blues," "Forty Cups of Coffee" and "Let There Be Love" all score well for star. A captivating gal, Marilyn winds with Stone Quartet in pair of fast numbers for good finish.

Quartet, formerly the Kirby Stone Quintet, undoubtedly misses the services of Cow Eyes, who was a sock comedy member. Rhythm and harmony rather than yock stuff now keynote the combo. "Ballin' the Jack," "I've Got Rhythm" and "Sugar Foot Rag" send group winging to good start into the familiar Kirby Stone British take-off in "Ol' Man River." One thing proven is that no longer are Yiddishisms witticisms in Las Vegas.

Fast show pace is set by juggling act, the Three Hous, two gals and a guy, who toss hoops and Indian club about in merrier abandon. The Adorables, choreographed now by Louis Da Pron, have come to life. Pair of numbers sparkle with movement and illusion that is credit to the new choreo chief. Costumes and lighting show belles to real advantage, backed by clefting of capable Garwood Van orch and production vocals ably handled by Bob Peoples.

Blackstone, Omaha

Omaha, Feb. 5. The Hellmans (2); no cover or minimum.

Vet duo pianists Bertie and Bob Hellman are back for another winter's stand at the plush Cottonwood Room of Blackstone Hotel.

While the husband-wife team has what summers down to just another 88th routine, they're unusually popular here and keep the intimate room, seating about 75, packed.

At night caught (4), the balding Bob jumped down from the stand at one time to dance with a femme, to the paves' delight, probably proving this isn't a hard spot to please despite a heightened rep. Highballs are okay at 50c per and service is adequate.

Hotel Radisson, Mpls.

Minneapolis, Feb. 6.
George Gobel, Don McGrane
Orch (8); \$2.50 minimum.

An annual visitor and one of the more popular performers in the Flame Room over the past five years, George Gobel is no Johnny-come-lately here because of tv's recent "discovery" of him. However, coming this time with added prestige, he undoubtedly will lure additional trade. A packed room for the opening night's supper show so indicated.

Whereas, initially, gabbling was just incidental in Gobel's act and much of it was consumed by hill-billy and other comical vocalizing to his guitar strumming, the performance over the years gradually evolved by degrees into its present pattern of humorous descriptive verbal recitals and story telling with little resort to warbling. In fact, at show caught, he essayed only one song, a rib-tickling hill-billy lamento.

In spinning amusing yarns like the one about the man on the train trying to keep three wild children in check and handle a lot of baggage, or telling such of his paternal experiences as those with a child whose recalcitrance drove him to a specialist for advice. Gobel's wry, dry humor and serious manner, wrying all possible laughs out of the fun-laden material and provoke a constant accompaniment of customer guffaws.

It would seem, however, that Gobel does err in attempting dialect (Jewish) on one occasion. Top-drawer story-teller when he sticks to his own individual and effective style, his effort in this particular instance is so inadequate that it's likely to prove embarrassing, if not offensive, to some guests of the caricatured race.

Don McGrane and his orchestra fill the bill as deftly as usual in providing customer dance music and backing up Gobel.

Sahara, Las Vegas

Las Vegas, Feb. 2.
Kathryn Grayson (with Ernest Gold), Jack Carter, Sujata & Asoka (with Naji) (6), Saharem Dancers (12), Cee Davidson Orch (17); no cover or minimum.

A young soprano voice, long identified with the screen, is now vested in the nightclub firmament with a welcome niche assured. Kathryn Grayson's clear, sweet, personality and winsome graciousness to obtain gratifying turnstile results in three-framer. As big as the Congo Room, is when essaying notes away from mike, Miss Grayson's clear tones reach recesses of room with surprising ease.

Interesting repertoire consumed in 25 minutes—all too briefly—is sung and trilled in wide soprano range lyrically and sure by headliner, who is striking in a Helen Rose form-fitting, white sequined gown. In authentic open register, star opens with "Jealousy" and wraps comes with a pair of operatic arias; "Sempre Libera" from "La Traviata," and special Earl Brent material in "Laughing Song" from "Die Fledermaus." Pounding palms reward the gal who proves an exciting new nitery entry (see New Acts). Ernest Gold directs music to shakily start at opener, not conducive to confidence in a neophyte. Work together should improve the harmony, however.

Jack Carter is back with impressions and his world tour and newswheel. Takes a bit to warm up but by the time comic gets through gambling jokes that follow an interminable time of telling how "Wonderful it is to be back" in Vegas, audience gets hep to stuff okay. Impressions are boffo and his, fave, an Al Jolson medley, proves socko windup.

Hindu dance exponents Sujata & Asoka make thrilling western debut in exotic presentations. Aided by narrator Naji and three percussionists, team's dance unfolds of cobra king and queen gets vociferous audience reaction. Symbolic "Temple of Fire" dance, as rites of the gods at play, are vividly depicted by the pair handling small platters bearing live flames with ease. In both dances, George Moro's Saharem line acquires self notably, led by Donna Raggio and Arland Le Crone.

Cee Davidson Orch, augmented by seven strings for Miss Grayson, does the musical backstopping with usual savvy.

Hotel Jefferson, St. L.

St. Louis, Feb. 3.
Ming & Ling, Lottie Brunn, Johnson & Madill, Hal Havard Orch (8); \$1-\$1.50.

A pair of talented Orientals are successfully meeting the Occidental challenge and Ming & Ling, retreating to their native tongue

but once during their 25-minute stint, are winning the customers. Ling, a warbler with swell pipes and perfect diction and in genuine Chinese garb, scores from the tee-off with his "Orange Colored Sky," and right down to the finale, a whammo interl of Al Jolson and his "April Showers." His "Eilil Eilil" in Hebrew also clicks solidly.

Ming, in a combo of Chinese and hillbilly garb, is the comic, but some of his gags are pretty limp. However, his lack of surefire chatter is partly overcome when he does a hillbilly bit that even the Ozark mountaineers would approve.

Lottie Brunn, a shapely, short brunet looker, is the first femme juggler to visit this room, and her dexterity and varied routine are socko.

Johnson & Madill, a couple of young guys, have a nifty routine that includes tap, acro and some terrific splits. In huge, loud-checked coats the lads get away to a slow start, but wind up with a whirlwind tap routine while spinning around and beating on two huge drums of the bongo type.

Hal Havard's tooters do a neat job in keeping the 50-minute session moving at a nice pace.

Desert Inn, Las Vegas

Las Vegas, Feb. 2.
Jackie Miles, Charliette Trio, Betty Reilly, Carol Lynne, Ari Johnson, Donn Arden Dancers (16), Carlton Hayes Orch (12); no cover or minimum.

Current Desert Inn show might do better as fortnighter rather than its current four-week stand, considering rival action on the Strip, and not being as talent-laden as customary Frank Sennes packages. As it is, entertainment is pleasantly diverting, however, and with this inn's rep as mecca for tourists, should do okay. Jackie Miles, personable raconteur, gets assist. from the Charliette Trio, Betty Reilly and holdover Carol Lynne.

Miles proves good showman, weaving familiar stories so they always seem fresh. Forty-minute stint has to do mainly with gaming material that rates yocks all the way, and racetrack stuff, as always, is hilarious.

Charliette Trio, sensational Parisian freres, make a return appearance to somersault, spin and clown, proving equally adept on conglomeration of musical instruments, including piano, sax, guitar, violin and clarinet. Act is a showstopper.

Singing comedienne Betty Reilly is bouncy and brassy from "Mac, dalena" to "MacNamara's Band," which comes out with enough with her lyrics. Broguish "Danny Boy" is okay and topper is "Begin the Begat," comic Adam and Eve sketch. Performer uses guitar most of the way.

Miss Lynne is a scintillating holdover, ice skating in spectacular fashion that calls for encores. Gal executes figures and whirls across ice on revolving stage to tingle the spine.

Pair of Donn Arden line numbers, held over from previous show, are worthy of repeat. Winter dance moves fast in beauty and grace, while jungle number is effective choreo in primeval setting. Ari Johnson is able production warbler and the Carlton Hayes orch racks up a solid musical chore.

Eddys', K. C.

Kansas City, Feb. 5.
Happy Jesters (3), McQuaig Twins, Tony DiPardo Orch (8); \$1 cover.

Some months ago the three Happy Jesters played the Eddys' room for the first time, showing their wacky brand of comedy and music. For the current fortnight they're combined with the McQuaig Twins, making their first stop here. Bill is heavy with comedy and music, but proves a very entertaining 40 minutes.

On first, the McQuaig sisters prove a pair of lookers, and slick with a song. Blonde Jonell, in a variety of numbers, well-paced and presented with polish. They swing on with "Two Little Girls from Hollywood" (via Waycross, Ga.), give a full-voiced treatment to "Are You Teasing Me?" (on a Decca plate), and go folksy on "Ricochet Romance."

The three Happy Jesters show considerable gain in timing and coordination since their last visit, albeit having to go a bit to bring a fine edge to their comedy. Most of the way it's broad clowning, with center man Ken Cornell pulling many of the comedy straight and vocal effects, while straight man Jerry Prez aids and guitarist Sal Tino abets.

El Rancho, Las Vegas

Las Vegas, Feb. 3.
Harry James and Music Makers (12), Marilyn Cantor (3), Sonny Sands, Paula Gilbert, Dot Dee Dancers (10); no cover or minimum.

To the disappointment of his followers, Harry James doesn't take over the stage until the 45-minute only show has been presented. Only in the last 25 minutes does the old James stuff scintillatingly emerge. Fortnight of Music Makers should have no trouble filling the new theatre-restaurant here. But James' portion is much too curtailed, with result that complaints are voiced at swift conclusion. Heretofore, maestro has opened with strong James medley, intro'd an act or two, but in between there was always more James with typical horn-tooting finish to satiate his patrons.

Base player Buddy Hayes opens James' portion with vocal to "C'est Si Bon," with comic French accent. He follows with prop trumpet, emulating instrument with mouth for good applause. Harry leads socko jam session that brings show to life, as Buddy Rich, featured on drums, rocks and socks the skins and cymbals. Then James and Buddy pull switch. Harry takes to drums while Rich performs fast tap dance to "Whispering" to roll up a big score. Columbia recording of "Trumpet Blues," featuring five brass including maestro is solid as he hits trumpet stratosphere for revue. Altogether too little of James on his fave instrument gives pause to wonder if the musician is interested at all anymore.

With all the femme counterpart characteristics of her famed dad, Marilyn Cantor, proves somewhat of disappointment in her song-and-dance set with Johnny & Bill. Of nice personality, Miss Cantor's act is too long. Kids work very hard but routines cannot be considered commercial for big leap support club—at least not yet. "We're The Act That Never Played The Palace" is a good try but falls short.

Sonny Sands, satirical storyteller, is an interesting comic with good double entendres. With the constant flow of comics pouring into the Seven Strip hastertills, they can no longer be blamed for not coming up with new stuff. They're proving that most subjects seem to be pretty thoroughly exhausted. New formats, new gimmicks would seem to be in order. But in keeping with current trends, Sands is a smooth worker all the way.

Blonde Paula Gilbert is big looker with little voice, who thrushes with James band to "Love," "Man I Love," and others. Undoubtedly decorative asset in front of crew, some sound amplifying would aid voice immeasurably to more appreciated register. Gal's charm pleases all the way.

Dot Dee Dancers are good in pair of numbers choreoed on the new large stage, with fresh costumes and good lighting a solid aid. Tom Douglas presentation shows good staging, with the Music Makers set up on tiered section onstage that makes for good visual effect.

Saranac Lake

By Happy Benway
Saranac Lake, N.Y., Feb. 9.
Highlights of the Saranac Lake Winter Carnival will be held at the Schines' Pontiac theatre here on Feb. 12 when the Rotary Club will hold its annual musical "Varieties of 1954," produced by Eddie Vogt.

Birthday greetings due to Marlene Bronstein of Maine Theatre, Portland, and Elise Rivera of Major Film Lab. Their progress is a special birthday item.

Ivan Annenberg, circulation director of the N. Y. Daily News, winged in from N. Y. accompanied by Doris Kornish, Y. Kenzie (Reed) Hayman and Mae Sullivan (Reed) Kissen who recently beat a serious major operation at the local general hospital; he's now recuperating at the Will Rogers.

Norma Cloos, formerly with Ziegfeld's "Sally" Co., sporting excellent clinic report. Ditto Elaine Slipper of National Theatre Supply Co. of L. A.

Shirley (IATSE) Houff, here to recuperate from an emergency operation, received full discharge papers.

Phillip Klein happy his latest clinic report which upped him and allowed him to join the ambulatory gang.

Deothy Kendarchik, former staffer with the Shubert Theatres, left her observation routine to attend funeral of her mother who died in Brooklyn.

Write to those who are ill.

New Acts

KATHRYN GRAYSON (2)
Songs
25 Mins.
Sahara, Las Vegas

Kathryn Grayson, an outstanding singing success in pictures, is no less in her night club debut, proving an exciting new personality with sock appeal in both vocal and visual departments.

Outfitted in a Helen Rose original gown, a white sequin creation, moulded to cut off fine figure, Miss Grayson provokes lyric soprano versatility when putting over repertoire that runs clear from romantic to opera and even bebop. Her 25-minute chore opens with "Jealousy," to which customers respond with cheers, as star trills to delight of listeners. Singing ingenue, on her own from Hollywood, successfully accomplishes "My Bill," in blues departure from Grayson-type songs. Arias from pair of operas are wows, with sustained applause. Whether setting is nitery, sound stage or theatre, star is confidently at home in opera and here is where she wraps up all the series, purveying "Sempre Libera" from "La Traviata," and the special Earl Brent material in the "Laughing Song" from "Die Fledermaus." Bits of Americana prove strong followup, especially "Smoke Gets in Your Eyes," and "You Are Love." Surprise finale is a musically coy "I Wish I Could Shimmy Like My Sister Kate."

Opening night jitters will be erased, naturally, and, although voice of star carries well off-mike in large room, a couple of parabolic mikes could be placed advantageously to assist augmented orch led by Ernest Gold to blend more snugly behind Miss Grayson.

SHEILA ARNOLD

Songs
10 Mins.
Encore Room, Chi

Fresh off Broadway, this musical-comedy warbler is betting her pipes on the cafe boards and will have to put together more than what she shows at her debut to succeed. Present routine pegs her just as another standard, though there's promise of better things in her healthy voice, sleek frame and bold stage deportment. With some hep arrangements, special material and a more particularized selection of numbers she might develop her potential.

As it stands, however, her output is very little more than a hashing over of pops and legit tunes, some of them oversold at that. She's most successful on the slow, straight stuff like "But Not For Me" and a loosely-styled "Love," essayed in two tempos. Other offerings are "Shopping Around," "I Love Paris" and "From This Moment On."

ROY HAMILTON

Songs
12 Mins.
Apollo, N. Y.

Roy Hamilton's a goodlooking Negro youngster who ought to move quickly up the ranks of the Harlem favorites for he has the potentialities for projecting himself as a singer of some dimension. He's got a powerful but yet undisciplined voice, a clean-cut appearance and the type of innocent looking personality that could make him fair bobbysoxer bait.

At the same time he has much to learn. For one thing, he's taking advantage of the current tastes in Harlem to display a few vocal tricks (such as breaking in the middle of a high note) that go strongly uptown, but would leave 'em cold in general situations. For another, he has a tendency to oversell a song, and here's where most of the discipline is needed. Finally, Hamilton should learn some stage business, especially on the rhythm numbers. He tends to be somewhat stiff.

Nonetheless, he's a minor sensation at the Apollo. Excellent bet for the Negro houses, for television, and eventually, for all situations.

PHIL RAMONE

Violinist
12 Mins.
Palace, N. Y.

Phil Ramone doesn't come up with anything new in the way of a fiddle repertoire for his vaude turn but he's an expert with the bow, and scores on the familiar numbers. He also is abetted by good looks and an ingratiating manner.

Ramone showcases the usual speed-and-schmalz technique on some gypsy music and registers best with his jived-up version of "Humoresque" after a couple of straight choruses.

ALEXANDER BROS. (2)
Songs
45 Mins.
Sherry-Netherland, N. Y.

Making their first appearance in New York, the Alexander Bros. (George and Nicholas) score solidly in their opening engagement at the Sherry-Netherland's Carnival Room. Lads are versatile singers whose cleverly-arranged songolog encompusses standards, westerns, show tunes and foreign lingo songs. They switch easily and have a knack of being convincing no matter the origin of each particular number. They should go places.

Brothers work with and without their own accompaniment, resorting to guitars (which they strum expertly) for the more off-beat renditions. Their harmonizing is first-class and each shares the spotlight equally for solos. They take turns on the intros and handle them casually and warmly. Overall impression on the first-night audience was socko, the lads having to beg off after a 45-minute stint.

Two opening numbers, "From This Moment On" and "I Love Paris," are the only weak sisters in their repertorium. Moving into an Afro-Cuban number, however, the lads perk up the act and eliminate the knife-and-work competition. The rest of the way is smooth sailing.

They win strong miltings for a comedy sagebrush song, "One Hour Before the Posse," a dramatic Spanish gypsy tune, and their interpretation of characters from "Guys and Dolls." The home-stretch is on the foreign side, starting quietly with the Spanish "Vaya Con Dios," building with a spirited Russian drinking song, and closing with several rousing Mexican tunes for which they gain audience support.

Orchs of Lester Lanin and Jan Brunesco alternate for customer dandipation.

ARTHUR WALSH

Comedy
30 Mins.
Encore, Chi

This vitaminized, versatile fellow unreels a variety-crammed act so mottled that it's difficult to classify simply as comedy. Whatever it actually is, it packs a real wallop, as nitery entertainment and must be a goodly gale of laughter on its way. As unsophisticated highly-gadged funmaking, it's paced to a bustle and comes off with such robust animation that it takes a good deal of stamina even to watch.

Still a youth, Arthur Walsh is a familiar face, having made some 36 Hollywood pix in a spear-carrying capacity and having toured several times with Olsen & Johnson, whose influence on his present work is obvious. Literally, he comes on like Gang Busters with sirens wailing, colored lights flickering, fireworks exploding and a smoke-screen emanating from nowhere. Thenceforth his routine becomes an unpredictable, headwhirling, frenzied, illogical and wholly engrossing hubbub.

Walsh's accoutrements are as infinite as his variety. His strawhat has no top, his cane was a lizard's tail, his cameras explode, his balancing stunts are admitted canards—and all his hoaxes are heavily lauded. As Johnnie Ray, his eyes pour water, and he rips apart one shirt per show in the stress moments of "Cry." As a drunk with the D's he smokes his finger tips and issues smoke. As a dancer, he executes old and new steps by request, climaxing in a mockery of the strip. And in his "Show Biz" close, he rides a pogo stick, juggles, ventriloquizes and eats fire, all against an insane, disjointed musical backdrop led by his capable drummer-assistant, Johnny Ferguson.

Act can be clipped almost anywhere without being harmed, and there's no question that its possibilities are vast.

ANTAL KOCI (5)

Gypsy Violinist
Musiqueur, Vienna

By general agreement of the Magyar colony here just on the bright side of the Iron Curtain, Antal Koci is accepted as the No. 1 "primas" or top gypsy fiddler of the present day. He scrambled here from Budapest after the Commie regime in Hungary decided gypsy fiddling was only for the decadent aristocrats they intended to wipe out. Act is no more than Koci and fiddle, backed by cymbal and small string ensemble playing Hungarian, Rumanian, Polish and Balkan tunes, alternating with sets of light waltz classics, Viennese waltzes and present day pops for

(Continued on page 67)

VARIETY BILLS

WEEK OF FEBRUARY 10, 1954

Numerals in connection with bills below indicate opening day of show
whether full or split week
Letter in parentheses indicates circuit. (I) Independent; (L) Loew; (M) Moss;
(P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY
Music Hall (I) 11
Murray's (I) 11
4 Step Bros
Eric Hutton
Janet Gaylord
Victor Moreno
Anthony Makas
Rockettes
Corps de Ballet
Sylv. Orr
Palace (R) 12
Carnegie Bros
Martin & Florenz
Chocolateeats
Satisfiers
A. Gordon

AUSTRALIA

ST. JAMES (T) 8
Walton & O'Rourke
Charly Wood Co
Lowe & Ladd
Coke & Jeans
Daresco 3
Guy Nelson
Chevalier Bros
B. Vaughan
Benita Kramer
Bona
Bert Duke & Joy
Roy & Corbush
Dorothy Hall
Show Girls
Nudes

BRITAIN

BLACKPOOL
Palace (I) 8
Tommy Fields
Vogelbeins Bears
Arthur Worsley
George & Lydie
Dave King
Evy & Everto
Farbour Bros
Wallace & Bingham
Margaret & Maurice
BRIGHTON
Hippodrome (M) 8
Laurel & Hardy
Harry Worth
D. Rosalre & T
J. J. Lila
Alan Rowe
Ursula & Gus
Roy & Ray
B. Kayes Pikes
Paul Arland
BRISTON
Empire (I) 8
Jimmy Young
Michael Bentine
Benny Hill
Phyllis Hinde
Baker & Douglas
Les Spanglers
M. G. Williams
Merle & Marie
CHELSEA
Palace (I) 8
Max & Errol
Roy Stevens
E. Collins
Tommy & Ray
Lion Bard Co
Alton Puppets
Warehills & B
Barbara Station
CHISWICK
Empire (S) 8
Kamon Andrews
Monty Norman
Mavis White
Victor Sealworth
Audelia Elliotts
2 Mazurs
K. & P. Lewington
J. & S. Lamotte
EAST HAM
Granada (I) 8
Kenton & Keen
Swan & Leigh
Stan Jay & Joan
Sneadecs
Metropolitan (I) 8
Katie Gray
Arthur English
Clarkson & Leslie
Lynn & Margot
Maggie Fitzgibbon
David Hurst
Peppino Circus
Seaton O'Dell
EDINBURGH
Empire (M) 8
Peter Rough
Ronald Chemy
Ossie Noble
John Madden
Les Raynor & B
D. Dandies & E
Edward Victor
Michael Mitchell
Jimmy Gilmore
FIMSBURY PARK
Empire (M) 8
Roy Blake
Frankie Vaughn
Keeffe & Co. & A
Dawn White & J
W. & Cooper
Canjou Bros & Co
Joe Church
David Hurst
Payne & Evans

Cabaret Bills

NEW YORK CITY

Blue Angel
Anita Ellis
Josephine Premice
Andie Griffith
Jorie Remes
Bart Howard
Jimmy Lyons Trio
Bon Soir
Jimmie Daniels
Fadmoles
Oliver Wakefield
Kaye Ballard
Enrico Flamm
Dolores Brown
Cafe Society
Goofers
4 Tunes
Jimmy Lewis
Anthony Roberts
Celebrity Club
Emil Cohen
Marty Gumty
Ed Schaefer
Stuart Harris
Alfred & Lenore
Roger Steel Org
Charles Morla
Alfredo Sadel
Tanya Reyes
Pupi Campe
Freddie Alonso
Sarita Herrera
Copacabana
Tony Bennett
Myron Cohen
Cernese
Jimmy Lyons & Brunner
Sandy Evans
M. Durso Org
Fadmoles
Hotel Ambassador
Julius Lande Org
Enrico Flamm
Viv Damone
Lenny Kent
Rose Marie
Vain Smith Org
No. 1 Fifth Ave
Jimmy Kovack
Club Zenith
Bob Downey
Harold Fonville
Lyle Webster
Old Roumanian
Sadie Banks
Billy Vini
Lyle Webster
D'Aquila Org
Two Guitars
Vladimir Rothen

F & S Barry
Benny Merion
Marcell & Janis
CHICAGO
Chicago (P) 13
Gilbert & Russell
Bobby Jule
Larry Best
L. Armstrong All S
MIAMI
Olympia (P) 10
Novella
Baron Blum
Joey Forman
Lenny & Amand
Gene Nelson

Dancing Boys
Ballet
MELBOURNE
Tivoli (T) 8
Guus Brox
O'Hagan & Stead
John Blythe
Balcombes
Gloria Dawn
Mereros
Muriel Modjeski
Mae Blake
Seyler Heylen
Betty & Modjeski
John Cleary
John Bluthal
Male Ballet
Ballet Girls

GLASGOW

Lee Lawrence
Hylda Baker
C. Dougherty Co
Montana
Terry Hall
Ray Overbury & S
Shapiro & Wins
GRIMSBY
Palace (I) 8
Edie Williams
Harry Markness
Jack Sherwin
Balcombes
Mavis Groom
3 Lees
Ken Walker
Jean Peters
E. & G. Noack
S. Caldwell
HACKNEY
Empire (M) 8
Lea Lyle
Joan Turner
Johnny Lockwood
Tanner Sis
Phyllis & Marina
Nelson Bros
J. Jeff & June
2 Stars
NORWICH
Hippodrome (I) 8
Ronald
O'Neill & Haig
Nat Hope
Tony & Ruby
Moore & Lesley
Larry Green Trio
Bar of Music
M. G. Williams
Jayne Manners
E. Bradford Org
Phil & Helen
Tyrell & Winslow
Ludd Lyon
Archie James
B. G. G. G. G.
Ciro's
Nat "King" Cole
L. G. G. G. G.
Bobby Ramos Org
Charley Fay's
Weir Bros

LOS ANGELES

Blue Angel
Tany & Roy
Neville Black
Val Navaro
Grace Nichols
Bob Welby Org
Black Orchid
Josh White
Lurline Hunter
Ann Russell
Ken Sweet Trio
Chaz Paret
Helen Traubel
L. G. G. G. G.
Du Free Trio
Brian Farnon Org
Chamaco Band
Calvin Hinton Org
Margie Lee
Capek
Lippe & Balish
Bob Bromley
Bill Griffin
Ambassador Hotel
Gordon MacRae
Alvin & Morgan
Bernie Strong Org
Band Box
Billy Gray
Moore & Lesley
Larry Green Trio
Bar of Music
M. G. Williams
Jayne Manners
E. Bradford Org
Phil & Helen
Tyrell & Winslow
Ludd Lyon
Archie James
B. G. G. G. G.
Ciro's
Nat "King" Cole
L. G. G. G. G.
Bobby Ramos Org
Charley Fay's
Weir Bros

MIAMI-MIAMI BEACH

Atlantic Hotel
Helen Tobias
Lud Lewis Org
Pepe & Susie
Buddy Walker
Mal Malin Org
Tony & Ruby
Moore & Lesley
Larry Green Trio
Bar of Music
M. G. Williams
Jayne Manners
E. Bradford Org
Phil & Helen
Tyrell & Winslow
Ludd Lyon
Archie James
B. G. G. G. G.
Ciro's
Nat "King" Cole
L. G. G. G. G.
Bobby Ramos Org
Charley Fay's
Weir Bros

Real Plush Jobs

Rolls Royce and Bentley lent their elegance to the show with the Continental Bentley stealing the prize as best looking in the booth—at \$17,320 it should be.

Las Vegas, Nevada

Desert Inn
Jackie Miles
Lyle Webster
Old Roumanian
Sadie Banks
Billy Vini
Lyle Webster
D'Aquila Org
Two Guitars
Vladimir Rothen

Ruby Richards
Art Waser Org
S. K. K. K. K.
The Ruben Bleu
Julius Mont
Jonathan Winters
Ishelle Robbins
Artie Johnson
Jackson Sisters
N. Paris Trio
Varsities
"Nice To See You"
Fay & Witt
Don Liberto
Al Norman
Lou Nelson
Dorothy Keller
Patti Ross
Linda Lombard
G. & C. de la Playa
S. S. S. S. S.
Olga Chaviano
Walter Nicks
Juliet & Sander
Ray Carson
Fondeloy

Mapes Skyroom
B. & G. Goman's
Naughty 80's Rev
Mapes Slippers
E. Fitzpatrick's Org
New Golden
Four Lads
Joy Jayson

Overseas Distribs

Trinidad and Ecuador Metro, in turn, has the 20th slate in Austria. It's thought likely that, with all of the 20th pix in CinemaScope, this deal may undergo some changes since the split in the past has been based on accumulated b.o. experiences in a given area and CinemaScope appears to have outdated these figures. In South Africa, 20th handles the RKO and Republic pix in addition to its own.

5,000 Foreign C'Scoppers?

According to Silverstone, 20th expects to have 5,000 foreign houses equipped for CinemaScope by the end of this year. That still leaves about twice as many to be serviced. 20th's foreign releases are anywhere between six months and a year behind the domestic sked.

Allied Artists spokesmen

This week said his company wasn't concerned over possible kicks from indie producers in deals where AA pix are handled by another company. "We promise them the best possible b.o. performance," he said, "and they just have to trust in us." One of the objections to reciprocal releasing in the past has been that it might not give a fair shake to the indies releasing through a major outfit. This has been a particular concern to RKO. Later, however, now is also said to be scouting possibilities for releasing deals as an economy measure.

Ring & Piston

Continued from page 2

bad, because it is one of the best designed cars in the world.

Real Plush Jobs

Rolls Royce and Bentley lent their elegance to the show with the Continental Bentley stealing the prize as best looking in the booth—at \$17,320 it should be.

Las Vegas, Nevada

Desert Inn
Jackie Miles
Lyle Webster
Old Roumanian
Sadie Banks
Billy Vini
Lyle Webster
D'Aquila Org
Two Guitars
Vladimir Rothen

Mapes Skyroom
B. & G. Goman's
Naughty 80's Rev
Mapes Slippers
E. Fitzpatrick's Org
New Golden
Four Lads
Joy Jayson

Mapes Skyroom
B. & G. Goman's
Naughty 80's Rev
Mapes Slippers
E. Fitzpatrick's Org
New Golden
Four Lads
Joy Jayson

Overseas Distribs

Trinidad and Ecuador Metro, in turn, has the 20th slate in Austria. It's thought likely that, with all of the 20th pix in CinemaScope, this deal may undergo some changes since the split in the past has been based on accumulated b.o. experiences in a given area and CinemaScope appears to have outdated these figures. In South Africa, 20th handles the RKO and Republic pix in addition to its own.

5,000 Foreign C'Scoppers?

According to Silverstone, 20th expects to have 5,000 foreign houses equipped for CinemaScope by the end of this year. That still leaves about twice as many to be serviced. 20th's foreign releases are anywhere between six months and a year behind the domestic sked.

Allied Artists spokesmen

This week said his company wasn't concerned over possible kicks from indie producers in deals where AA pix are handled by another company. "We promise them the best possible b.o. performance," he said, "and they just have to trust in us." One of the objections to reciprocal releasing in the past has been that it might not give a fair shake to the indies releasing through a major outfit. This has been a particular concern to RKO. Later, however, now is also said to be scouting possibilities for releasing deals as an economy measure.

Ring & Piston

Continued from page 2

bad, because it is one of the best designed cars in the world.

Real Plush Jobs

Rolls Royce and Bentley lent their elegance to the show with the Continental Bentley stealing the prize as best looking in the booth—at \$17,320 it should be.

Las Vegas, Nevada

Desert Inn
Jackie Miles
Lyle Webster
Old Roumanian
Sadie Banks
Billy Vini
Lyle Webster
D'Aquila Org
Two Guitars
Vladimir Rothen

Mapes Skyroom
B. & G. Goman's
Naughty 80's Rev
Mapes Slippers
E. Fitzpatrick's Org
New Golden
Four Lads
Joy Jayson

Mapes Skyroom
B. & G. Goman's
Naughty 80's Rev
Mapes Slippers
E. Fitzpatrick's Org
New Golden
Four Lads
Joy Jayson

Overseas Distribs

Trinidad and Ecuador Metro, in turn, has the 20th slate in Austria. It's thought likely that, with all of the 20th pix in CinemaScope, this deal may undergo some changes since the split in the past has been based on accumulated b.o. experiences in a given area and CinemaScope appears to have outdated these figures. In South Africa, 20th handles the RKO and Republic pix in addition to its own.

5,000 Foreign C'Scoppers?

According to Silverstone, 20th expects to have 5,000 foreign houses equipped for CinemaScope by the end of this year. That still leaves about twice as many to be serviced. 20th's foreign releases are anywhere between six months and a year behind the domestic sked.

Allied Artists spokesmen

This week said his company wasn't concerned over possible kicks from indie producers in deals where AA pix are handled by another company. "We promise them the best possible b.o. performance," he said, "and they just have to trust in us." One of the objections to reciprocal releasing in the past has been that it might not give a fair shake to the indies releasing through a major outfit. This has been a particular concern to RKO. Later, however, now is also said to be scouting possibilities for releasing deals as an economy measure.

Ring & Piston

Continued from page 2

bad, because it is one of the best designed cars in the world.

Real Plush Jobs

Rolls Royce and Bentley lent their elegance to the show with the Continental Bentley stealing the prize as best looking in the booth—at \$17,320 it should be.

Las Vegas, Nevada

Desert Inn
Jackie Miles
Lyle Webster
Old Roumanian
Sadie Banks
Billy Vini
Lyle Webster
D'Aquila Org
Two Guitars
Vladimir Rothen

Mapes Skyroom
B. & G. Goman's
Naughty 80's Rev
Mapes Slippers
E. Fitzpatrick's Org
New Golden
Four Lads
Joy Jayson

Mapes Skyroom
B. & G. Goman's
Naughty 80's Rev
Mapes Slippers
E. Fitzpatrick's Org
New Golden
Four Lads
Joy Jayson

Overseas Distribs

Trinidad and Ecuador Metro, in turn, has the 20th slate in Austria. It's thought likely that, with all of the 20th pix in CinemaScope, this deal may undergo some changes since the split in the past has been based on accumulated b.o. experiences in a given area and CinemaScope appears to have outdated these figures. In South Africa, 20th handles the RKO and Republic pix in addition to its own.

5,000 Foreign C'Scoppers?

According to Silverstone, 20th expects to have 5,000 foreign houses equipped for CinemaScope by the end of this year. That still leaves about twice as many to be serviced. 20th's foreign releases are anywhere between six months and a year behind the domestic sked.

Allied Artists spokesmen

This week said his company wasn't concerned over possible kicks from indie producers in deals where AA pix are handled by another company. "We promise them the best possible b.o. performance," he said, "and they just have to trust in us." One of the objections to reciprocal releasing in the past has been that it might not give a fair shake to the indies releasing through a major outfit. This has been a particular concern to RKO. Later, however, now is also said to be scouting possibilities for releasing deals as an economy measure.

Ring & Piston

Continued from page 2

bad, because it is one of the best designed cars in the world.

Real Plush Jobs

Rolls Royce and Bentley lent their elegance to the show with the Continental Bentley stealing the prize as best looking in the booth—at \$17,320 it should be.

Las Vegas, Nevada

Desert Inn
Jackie Miles
Lyle Webster
Old Roumanian
Sadie Banks
Billy Vini
Lyle Webster
D'Aquila Org
Two Guitars
Vladimir Rothen

Mapes Skyroom
B. & G. Goman's
Naughty 80's Rev
Mapes Slippers
E. Fitzpatrick's Org
New Golden
Four Lads
Joy Jayson

Mapes Skyroom
B. & G. Goman's
Naughty 80's Rev
Mapes Slippers
E. Fitzpatrick's Org
New Golden
Four Lads
Joy Jayson

Overseas Distribs

Trinidad and Ecuador Metro, in turn, has the 20th slate in Austria. It's thought likely that, with all of the 20th pix in CinemaScope, this deal may undergo some changes since the split in the past has been based on accumulated b.o. experiences in a given area and CinemaScope appears to have outdated these figures. In South Africa, 20th handles the RKO and Republic pix in addition to its own.

5,000 Foreign C'Scoppers?

According to Silverstone, 20th expects to have 5,000 foreign houses equipped for CinemaScope by the end of this year. That still leaves about twice as many to be serviced. 20th's foreign releases are anywhere between six months and a year behind the domestic sked.

Allied Artists spokesmen

This week said his company wasn't concerned over possible kicks from indie producers in deals where AA pix are handled by another company. "We promise them the best possible b.o. performance," he said, "and they just have to trust in us." One of the objections to reciprocal releasing in the past has been that it might not give a fair shake to the indies releasing through a major outfit. This has been a particular concern to RKO. Later, however, now is also said to be scouting possibilities for releasing deals as an economy measure.

Ring & Piston

Continued from page 2

bad, because it is one of the best designed cars in the world.

Real Plush Jobs

Rolls Royce and Bentley lent their elegance to the show with the Continental Bentley stealing the prize as best looking in the booth—at \$17,320 it should be.

Las Vegas, Nevada

Desert Inn
Jackie Miles
Lyle Webster
Old Roumanian
Sadie Banks
Billy Vini
Lyle Webster
D'Aquila Org
Two Guitars
Vladimir Rothen

Mapes Skyroom
B. & G. Goman's
Naughty 80's Rev
Mapes Slippers
E. Fitzpatrick's Org
New Golden
Four Lads
Joy Jayson

Mapes Skyroom
B. & G. Goman's
Naughty 80's Rev
Mapes Slippers
E. Fitzpatrick's Org
New Golden
Four Lads
Joy Jayson

Overseas Distribs

Trinidad and Ecuador Metro, in turn, has the 20th slate in Austria. It's thought likely that, with all of the 20th pix in CinemaScope, this deal may undergo some changes since the split in the past has been based on accumulated b.o. experiences in a given area and CinemaScope appears to have outdated these figures. In South Africa, 20th handles the RKO and Republic pix in addition to its own.

5,000 Foreign C'Scoppers?

According to Silverstone, 20th expects to have 5,000 foreign houses equipped for CinemaScope by the end of this year. That still leaves about twice as many to be serviced. 20th's foreign releases are anywhere between six months and a year behind the domestic sked.

Allied Artists spokesmen

This week said his company wasn't concerned over possible kicks from indie producers in deals where AA pix are handled by another company. "We promise them the best possible b.o. performance," he said, "and they just have to trust in us." One of the objections to reciprocal releasing in the past has been that it might not give a fair shake to the indies releasing through a major outfit. This has been a particular concern to RKO. Later, however, now is also said to be scouting possibilities for releasing deals as an economy measure.

Ring & Piston

Continued from page 2

bad, because it is one of the best designed cars in the world.

Real Plush Jobs

Rolls Royce and Bentley lent their elegance to the show with the Continental Bentley stealing the prize as best looking in the booth—at \$17,320 it should be.

Las Vegas, Nevada

Desert Inn
Jackie Miles
Lyle Webster
Old Roumanian
Sadie Banks
Billy Vini
Lyle Webster
D'Aquila Org
Two Guitars
Vladimir Rothen

Mapes Skyroom
B. & G. Goman's
Naughty 80's Rev
Mapes Slippers
E. Fitzpatrick's Org
New Golden
Four Lads
Joy Jayson

Mapes Skyroom
B. & G. Goman's
Naughty 80's Rev
Mapes Slippers
E. Fitzpatrick's Org
New Golden
Four Lads
Joy Jayson

Overseas Distribs

Trinidad and Ecuador Metro, in turn, has the 20th slate in Austria. It's thought likely that, with all of the 20th pix in CinemaScope, this deal may undergo some changes since the split in the past has been based on accumulated b.o. experiences in a given area and CinemaScope appears to have outdated these figures. In South Africa, 20th handles the RKO and Republic pix in addition to its own.

5,000 Foreign C'Scoppers?

According to Silverstone, 20th expects to have 5,000 foreign houses equipped for CinemaScope by the end of this year. That still leaves about twice as many to be serviced. 20th's foreign releases are anywhere between six months and a year behind the domestic sked.

Allied Artists spokesmen

This week said his company wasn't concerned over possible kicks from indie producers in deals where AA pix are handled by another company. "We promise them the best possible b.o. performance," he said, "and they just have to trust in us." One of the objections to reciprocal releasing in the past has been that it might not give a fair shake to the indies releasing through a major outfit. This has been a particular concern to RKO. Later, however, now is also said to be scouting possibilities for releasing deals as an economy measure.

Ring & Piston

Continued from page 2

bad, because it is one of the best designed cars in the world.

Real Plush Jobs

Rolls Royce and Bentley lent their elegance to the show with the Continental Bentley stealing the prize as best looking in the booth—at \$17,320 it should be.

Las Vegas, Nevada

Desert Inn
Jackie Miles
Lyle Webster
Old Roumanian
Sadie Banks
Billy Vini
Lyle Webster
D'Aquila Org
Two Guitars
Vladimir Rothen

Chi Show Biz

Continued from page 1

tre of the country. It is partly because of the decline of the legitimate theatre and night clubs here that entertainment-hungry business gatherings have been forced to seek acts from club agents.

However, in the process of becoming experts at this type of booking, a number of Chicago showmen have been able to attract lucrative contracts in other cities. Significantly, of four recent conventions in Atlantic City, three were "booked" from Chicago by, respectively, Marvin Himmel, Marcus Glaser and Leo Salkin. Only one Atlantic City convention secured its talent from nearby Manhattan.

Show budgets vary from \$500 to \$10,000 normally, though a talent net of \$25,000 occasions no surprise. The sales directors of big American corporations don't stint when they want to make an impression. A good year for most industries is cause for celebration at the convention while a bad year creates a psychological need for intense sales meetings and ballyhoo banquets. In either mood, professional talent is summoned forth to entertain. Fact that this has been found to pay off consistently is the chief reason for the phenomenal growth of the club date field in the past decade.

All Kinds of Talent
Conventions use every kind of act, from singers and comics to trapeze artists, aerialists, trapeze artists, clowns and every sort of circus act. Few shows actually require name attractions, and a good club date act will be working as regularly as it had in the early days when there were plenty of vaudeville outlets. As a result, much talent locates here to work the mid-west clubdate circuit exclusively.

From the acts' standpoint, club dates can afford as much security as the niter circuit and better working conditions to boot. Club date talent is less itinerant than the straight cafe turns. Its audiences are invariably easier to please. An increasing volume of dates are for luncheon shows. Some acts in the height of the convention season manage as many as three or four shows per day. Case in point is Johnny Coons, a local tv favorite of kids, who worked five jobs for the townheads on Dec. 20.

Also, performers working three days at a convention frequently earn as much as they would in a full week in a regulation night club.

Chicago bookings spread into Detroit, Minneapolis, Milwaukee, St. Louis and some of the smaller intervening towns, which has the additional effect of keeping transportation costs down.

Picnics As a Business

Minimum pay per act is about \$75 per one-time-shot and ranges upwards to the thousands. Off-season, in the summertime, talent picks up more than random coin playing company picnics and industrial fairs, with the lower bracket performers chiefly working the smaller outings. Al Slavin, a local booker who handles the Olivia Country Club, so far this year has booked 43 picnic dates for the upcoming summer—and the pay isn't just peanuts either.</

Palace, N. Y.

Berk & Hallow, Phil Ramone, Burton & Janet, Renald & Rudy, Hyde & March, Rivero Quintette, Don Cummings, 3 D's, Jo Lombardi House Orch; "Man In the Attic" (20th-Fox), reviewed in VARIETY Dec. 23, 1953.

Current bill is a fast-moving package that spells above-average entertainment values for this sole remaining vaudeur on Broadway. Weekend turnouts at the Palace continue big, with standup crowds going for this show strongly.

Vet turns, many of which have been playing this house regularly since the eight-act policy has come into effect, dominate the layout. In the next-to-closing slot, Don Cummings clicks again with his straight gags and his w.k. takeoff on video commercials. Latter bit is a closer that stands up after repeated viewings.

Rivero Quintette, a sepiat act with mambo flavor, is a colorful turn from the Hispano field. Two men and two gals, with a piano accompanist, harmonize on some native south-of-the-border melodies and break it up with their flashy hoofing.

Vocalists are adequate but not their strong point and their piping weakness is revealed on the relatively slow "Siboney." Combo hits its natural pace on the fast rhythm items with the gals supplying plenty of sex appeal with their body-shaking dance bits.

Berk & Hallow open the show with some nifty hoofing routines for a good house warmup. Boy and girl work some flashy steps with smooth precision. In the deuce, Phil Ramone scores with a violin act reviewed under New Acts along with the Rivero Quintette.

One of the show's top highlights is furnished by Burton & Janet with their gallery of impressions. Best is Burton's takeoff on Charlie Chaplin, a five-minute pantomime bit that captures some of the comedy and pathos of the original Charlot. Closer is a nifty medley of Mae West and Groucho Marx.

In the No. 5 post, Renald & Rudy score with their slow-motion hand-to-hand balancing. Both lads are garbed in strikingly brief bikini-type shorts that are apropos for the ballet-like acro routines. Act earns a hefty mitt.

Next in the vaude duo, Hyde & March hit with another comedy turn based on zanily constructed musical instruments. Femme provides some fine straight warbling to Hyde's fractured accompaniment on assorted violins, harps and flutes.

For the closer, the 3 D's, two men and a girl, come up with some okay stunts on a high bars. It's a variation on a trapeze act which starts slowly due to some misfiring comedy, but it gathers speed when the two males launch their fancy spins on the bars.

Jo Lombardi's house orch, per usual, cuts the show expertly.

Herm.

Casino, Toronto

Toronto, Feb. 5.

Four Aces, Ted & Flo Vallett, Scotty Burbank, Edna & Leon, Bobby Monahan, Archie Stone House Orch; "Sins of Jezebel" (WB).

With the Four Aces as topline, plus a hefty surrounding bill on diversity, Casino is back in its tradition after previous fortnight's bloughoff. For their trademarked harmonics, Four Aces (Al Alberts, baritone lead; Dave Mahoney, tenor; Lou Silvestri, bass; Sol Vaccaro, baritone) are jamming the customers in for a four-day stint, with standees down both side aisles when caught. Quartet alternates its modulated and all-out deliveries of several of their disclicks. There's the usual down-front repeaters in the jeans set for squealed requests and response, but Four Aces are over big too with the adults to applause salutes for every number.

Aces have also added Bobby Monahan to the act, with portly comedy also emceeing throughout the whole 75-minute stage package. Caught by the Aces in a small niter in Danbury, they signed up the gabber and this marks his first theatre date. Monahan opens proceedings with his comedy warbling of "Nobody Loves a Fat Man," this interspersed with agreeable patter, to hefty customer warmup. Then a laughing jag bit that also convulsed the audience, this leading into his drunk bit and self-kidding Hollywood film star impersonations, these fortunately kept short, and a begoff to his introduction of Ted & Flo Vallett.

Good-looking pair present their melange of silk flag manipulations and crossstage tosses, some nifty acrobatics, and a session of baton-swinging transfers and catches, all to tops reception. Scotty Burbank is brisk in the deuce, for his xlo-

phone work, notably with the four mallets, and then such novelty effects as his "Firey Rag" in a dark stage with his flashlight mallets, a dancing puppet effect to the little figure's feet attached to the sticks for "Turkey in the Straw," and a socko "Honeysuckle, Rose" finish, complete with unmuffed stick-tosses, when caught, and act is over strong.

Next to closing are Edna & Leon for a graceful ballroom acrobatic opening and then into their one-hand balancing, head and foot stunts and catches. Whole bill is notable on novelty and diversity appeal, with Archie Stone and pit band giving solid backgrounding.

McStay.

Paramount, Portland

Portland, Ore., Feb. 6.

Louis Armstrong & His All Stars (6), with Barney Bigard, Trummy Young, Milton Hinton, Billy Kyle and Kenny John, Velma Middleton; Reggie Rymal; "Jivaro" (Par).

This is the first stage-film deal to play this town in many years. Manager Dick Newton will book periodic packages on similar basis into the 3,400-seat ace Paramount spot. Years ago, this showcase was the home of the famous Fanchon & Marco lavish revues. Newton has upped the admish from 90c to \$1.25 tops for the week. If top attractions and good pix are available, it looks as though Newton has a good thing on his hands.

Louis (Satchmo) Armstrong and his jazz specialists put on a 70-minute ball and jam session, combination opening night (5), with a couple of acts to break the shindig up. Layout gets off to a slow start with the sextette opening on stage with a slow tune, followed by another slow one. The gravel-voiced master chirps his recorded tunes while the guys knock out some of their stuff.

Barney Bigard does some nifty clarinetting. Trummy Young stops the show cold with his tromboning of "Margie." Milton Hinton displays classy bass picking. Billy Kyle at the 88 also proves himself a solid showstopper. Junior member of the outfit, Kenny John, winds up the solo stints by beating the skins to cheering of the customers.

Velma Middleton sings couple of tunes and then does a duo with Satchmo for "Baby It's Cold Outside." Reggie Rymal gets plenty of palm-wacking for a skillful paddle-ball routine. Entire layout is very informal throughout and a treat for jazz enthusiasts. Feve.

Apollon, N. Y.

Ruth Brown, Roy Hamilton, Whitwinds (4), Leonard Reed & Spo-Dee-O-Dee, Dyerettes (5), Benny Green Orch (12).

This is a small bill in terms of number of acts for this Harlem house, but it's a potent one insofar as the tastes of the patrons go. There are two singers, Ruth Brown and Roy Hamilton, on the bill, along with Benny Green's new band and combo. Music's the mainstay, and it's right in the Apollon groove.

Miss Brown, a Harlem fave, gives out chiefly in the rhythm & blues vein, with such items as "Love Contest," "If You Don't Want Me," "Oh But I Could," and "Mama," giving lots of lusty power and drive to the slightly bluish lyrics. She essays one ballad, "Secret Love," and demonstrates that she can sing 'em sweet, too. It's her rhythm numbers, however, that get the big mits. Hamilton is reviewed under New Acts.

Whitwinds, the only ofay act on the bill, score strongly with their rollerskating stint, particularly the segments employing leg and neck halters in which the gals do those flying twists. Leonard Reed & Spo-Dee-O-Dee are the new comedy act at the house, and they score nicely in a couple of quickie blackouts, although the subject matter isn't very fresh. Reed does an okay emceeing job.

Dyerettes are a sepiat dance troupe, selling a great deal of versatility, they do taps, modern and ball, but indicating the need for lots more rehearsal in their precisioning. They're on as openers and in next-to-closing and dress up the bill nicely.

Benny Green orch comes in for a lot of attention, via the big band and a five-man combo that's on for three numbers. Green, who plays quite a trombone, has assembled a group of fine musicians for their first public appearance, and they employ an aggressive, clean-sounding style that's a refreshing change of pace at this house. Combo purveys excellent jazz and music-hall standards as "Pennies From Heaven" and "Body and Soul" and topping their stint off with a tricky original, "Blow Your Horn." Band cuts a good show.

Chap.

Olympia, Miami

Miami, Feb. 5.

Rusty Draper, Lowe, Hite & Stanley, Pape & Rene, Winnie Hoveler Dancers (8), Les Rhode House Orch; "The Steel Lady" (UA).

Components of this week's layout jell into a pleasing variety, with house returning the Winnie Hoveler line to add production angle the regulars go for.

Topliner Rusty Draper marks up a warm reception from the aud via a well-balanced array of tunes plus an amiable approach that wins them from walkon. Purveys solid series of pops with his recording hits stressed, biggest milt-raisers being "Lazy River" and "No Help Wanted." Stint is projected in showmanly manner to add to impact.

Lowe, Hite & Stanley garner goodly portion of giggles with their knockabout comedy. The contrast in size adds to sight values, with the panto biz raising the laugh-quotient.

The Hoveler group are an eye-catching set who have been provided with sprightly routines to keep them interested. Patterns are imaginatively devised and costuming is colorful.

In teeoff spot, Pape & Rene show a well-trained set of canines who go through a series of standard acro-tricks that earn them fair ad reaction. Les Rhode and house orch play the backgrounds in usual capable manner.

Lary

New Acts

Continued from page 65

dancing. In latter case, Koci disdains to play personally for the terpers. He starts the sets and walks off for a rest.

There's no greater tribute to the artistry of Koci than his ability to silence and hold enthralled a roomful of customers, often including drinkers who arrived with little liking or respect for straight fiddling and remained to worship at the gypsy shrine. And it's done entirely with the fiddle and a minimum of histrionics of the playing-in-your-ear kind popularized in Paris.

Koci is sixtishy, fat and with an expressive face reminiscent of the late Szoke (S. Z.) Sakall, his countryman.

His handling of 20-minute set of numbers ranging from the familiar "Gypsy Airs" of Sarasate through a Strauss waltz or two and on to wild Rumanian and "Koruts" melodies leaves attentive hearers breathless. It's unquestionably the sexiest music anywhere. And Koci demands attention, sometimes stalking off the floor or bawling out a noisy guest rather than fight interruptions. When an appreciative crowd's on hand, he and his cymbalist will do some Bach, Ravel or Liszt that's out of the world.

Koci would be a great asset in any U. S. "Champagne Room" setting.

Isra.

Can-AFM

Continued from page 60

their AGVA cards and accept temporary auxiliary affiliation with the Canadian musicians union, this offered by the latter until vaude and niter artists set up their own organization, as divorced from AGVA. (Some 400 former members of the Toronto branch of AGVA have broken away from the AGVA setup and plan to form their own Canadian union.)

Phoned Bids Turned Down

Shirley Harner, Toronto singer now a member of the Dave Garroway tv cast, turned down the phoned request to New York from here by Walter Murdoch, head of the Canadian musicians union, that she join the latter organization and turn in her AGVA card. Ditto decision was made by Jacqueline James, singing topline twice nightly on the National Motor Boat Show at Arena Gardens here, who refused to surrender future U. S. theatre or niter dates for a one-night tv appearance for the CBC.

On the two girl singers' amicable withdrawal from "The Big Revue," the Revue Dancers ran into harsher treatment. When they appeared on the CBC studio stage for rehearsal, the members of Samuel Hershoren's orch refused to play until the dance quartet left the studio. On Friday night (5) performance, costumed dancers were required to stay out in the CBC corridors during the run of "The Big Revue." (They have a 26-week contract

with the CBC, with 11 weeks to go and, under contract, will be paid whether or not they appear on CBC tv.)

On the International Hobby Show dispute at the CNE, August Bolte, manager, stated that if Ernest Corley and his puppet operators appeared, all musicians would be withdrawn from other stage units in the show. (Corley also refused to switch union membership.) Bolte said he got a wire from Murdoch reading: "We are advising you that AFM members will not play with or support on the same show a member of AGVA. We trust that you will make appropriate arrangements."

Babes in Balto

Continued from page 62

perform similarly. Henry told them those names, if available, commanded sums up to \$12,500. Singers that the ops hadn't heard of had come up and were getting four figures and the comics that brought in money just couldn't be had at prices which this 300-seater could afford.

What's more, most of the bonifac trio couldn't envision the fact that the newcomers had to have special treatment. The trio had regarded their room as one that would be built primarily for comedians, so didn't make too much provision for musicians. They learned that modern singers have arrangements that call for fairly big orchestras, plus a batch of fiddles that a club couldn't normally afford. Thus under the graphs they had made they wouldn't be eligible for the record names. Consequently, they found that expanded budgets were necessary in both the music and the talent departments.

Budgets, consequently, will have to be more flexible than originally envisioned. They booked for the initial layout Al Martino, Joey Bishop, Frederick & Tanya and the Lee Henderson Girls.

The other major problem facing the operators lies in the fact that they and the city of Baltimore start off even—as the Chancellor will be the first big league café operation the city has had in years. They're keeping their fingers crossed until they know how the city will play host to a big niter after a long absence of major live talent.

N. Y. Solon Props

Continued from page 60

10%. To protect "the little fellow," he kept the 5% maximum on the first \$200 of salary.

After Supreme Court Justice J. Harry Schirick ruled here in favor of Haven Johnson, pianist, who had been playing at an Albany night club and who rebelled against continued payment of a 10% commission to a leading New York agency, Sen. William F. Condon, Yonkers Republican, introduced on Feb. 17, 1953, legislation eliminating the 5% proviso and substituting a requirement that the gross fees could not "in any case" exceed the amount set forth in a schedule of maximum fees.

The bill, which would have taken effect immediately, encountered certain opposition in the amusement field and it was not moved for passage.

4A's Opposition Likely

Associated Actors & Artists of America is likely to oppose the Moritt fee-limit bill as they have all similar legislation in the past. Presently, the law limiting agency commissions to 5% is honored more in the breach than in the observance, and the percenteries have been able to charge the usual 10% fee because of the consent of the various 4A unions.

On the other hand, agencies have always supported the various bills introduced in the past by Sen. Condon, but the legislation folded when the unions stepped in. The agencies in the past have attempted to justify their position in getting 10%, claiming that they managed the acts as well as provided employment for them. However, this contention has always run into a snag from the unions, which prohibit the same office from acting as agents and as personal managers.

Can. Unfair

Continued from page 60

however, paid the team as per contract. There are several similar instances where operators have had to pay acts who couldn't perform because of the refusal of musicians to work with them.

One of the hoped-for byproducts of the AGVA ban in Canada is the possibility of operators starting court suits against the AFM. Operators who have been hit could go to court for punitive damages, claiming they have been injured.

One of the possibilities under a ban is the closing of the Seville Theatre, Montreal, and the Casino, Toronto, two important stops on the waning vaude circuit. Another consequence is the possibility that Roy Rogers may not be able to open at the Canadian National Exhibition. However, that event doesn't take place until August. Rogers is an AFM member, being a guitar player, but should he be declared unfair by AGVA, the affiliates of the Associated Actors & Artists of America would act similarly, and his video and screen work would be endangered.

AGVA's national administrator Jack Irving is conferring with Canadian bookers today (Wed.). Course of action may be determined by results of this conference. Issue will then go to the national board for referendum.

Miami Beach

Continued from page 63

closed Betty Hutton-Sophie Tucker. The 900-seater has been hitting peak grosses, despite the fact that there have been several second shows that were off. First sessions are always jammed.

Latin Quarter is doing okay with its early shows, but midnight affairs are spotty. Again, Lou Walters figures to average out, thanks to capacity and ensuing advent of Joe E. Lewis, who arrives at end of month for a four-week stay. Last season he brought them in for those important late stagings.

Clover Club, beset by headaches through early winter, is pulling ahead with Lena Horne, but here again the supper biz has been spotty. The Vagabonds, always strong thanks to tremendous following and tv builds up on the Godfrey programs, are also encountering ayem blues for the first time. Alan Gale, with his one performance nightly policy at ex-Copa City, keeps a steady flow of followers, with results still to be determined after a late-season opening. It was easy for him to pack his former location with a 300 capacity. In this hugery, however, he needs more than double that number to fill.

Hotel Cafes Off

Hotel cafes are definitely off, only one spot making it each week among the group. Seems the cafe-gers are more cagey in their choice of places to go, waiting to see who is going to feature the "hot" act of the week. In that run, the Nautilus has been most consistent, with a comedy-name change every week. Sans Souci is now in the off-and-on category with bookings of varied acts not seen here, such as Mimi Benzell, who was followed this week by Carl Brisson. Joel Grey drew heavily for them, to illustrate the potency of an act well known in the area.

Other hostels, such as Saxony and Di Lido, also going in for "new" faces, found the same offish biz. Casablanca's expansion of budget, to set Billy Daniels, Gene Baylors and a June Taylor line, saw good weekends but only fair biz weeknights. Among the late spots, Ciro's with a jazz policy has been holding the line among the till-dawn pubs.

This week brings in heavy change in attractions. Latin Quarter, Clover, Vagabonds and Ciro's hold their shows. It can be marked as the week that will indicate the state of things to come with the Beachcomber offering Frank Sinatra, Dick Shawn and the Dunhills; Casablanca, the Kean Sisters; Saxony returning Los Chavales de Espana and Trini Reyes; the Di Lido bringing back the Ritz Bros.; Carl Brisson at the Sans Souci; Jean Carroll, then Phil Foster at the Nautilus.

Met \$19,611 Mark Belies B.O. Dip Talk; No Glamor Subs for Flagstad, Pons

By ARTHUR BRONSON

The N.Y. Metropolitan Opera has been racking up some impressive grosses lately to belie recurrent rumors that biz is off this season. The "Rigoletto" of Jan. 30, for instance, brought in \$19,611—biggest gross at regular prices that the house has ever had. (Fact that Opera Guild and Opera Club seats, usually taken up during the week, were available for public sale that Saturday night, as well as increased orchestra seating this year, explains the new record).

The "Lucia" matinee that day was a capacity \$19,323. "Boris," night before, was \$19,269. "Traviata" Jan. 27 hit \$19,301. "La Boheme" Feb. 1 grossed \$19,400, capacity-plus. The season's first "Rake's Progress," however, the week before, was a sad under-\$14,000.

What's given rise to reports that biz has dropped from 5% to 10% this season are such items as single ticket sales admittedly being off; standee lines smaller, and grosses not consistently as high as they should be with the increased seating. (Last summer, 155 more seats were added to the orchestra). This represents \$1,000 better potential nightly than last year, which hadn't regularly been reached. Weekends have been good to excellent but weekdays have varied.

Part of fault, it's felt, lies in the price structure, there being a wide gap between the \$7.50 and \$8 top seats and the next range, which is \$4.75. Management is said to be aware of this matter, with a \$6.50 ticket probable for rear orchestra next year.

Despite the \$8 top, there have been few open complaints on that score. But increasing criticism has been heard about the Met's repertory, and especially its talent roster. Much of the criticism is valid, but some of the conditions are unavoidable. The Met can't do much about them.

The Met this season, for instance, is shy four top Italian tenors from last year's roster. Illness prevented one's return, money the others'. The Met, reportedly, has a self-imposed salary ceiling of \$1,000 a performance to top stars. Only one singer—Lily Pons—is reported to be getting that, although seven or eight other singers are near it.

The Met now can't compete in the European market for talent. Singers can do better overseas.

The Government withholds 30% of an alien's fee. There are other taxes. He has expenses. Although not many singers pay commission to managers for opera dates, some do. A top artist has a take-home pay well under \$700. Lack of repertoire, in the Italian chiefly, is also a factor, there being an insufficient number of performances weekly for an artist to sing.

To offer more coin to a singer would only stir up trouble among others. The world market, too, has few names important enough to woo with extra coin. The top Italian names, for instance, aren't that good.

Unfortunately, at the moment there isn't any big voice to replace the glamor names of old, and stir up a boxoffice frenzy. The last one was Kirsten Flagstad, and she hasn't been replaced. The one before that was Pons (still singing, though infrequently), and there's no glamor sub in sight for her. There seems little chance for a star replacement at present because the potential in Europe is gone.

Siegmeister Opera Set

For Long Island Preem

Elie Siegmeister, who arranged the music and conducted the orchestra and chorus for the 1946 Broadway production of the tuner "Sing Out Sweet Land," will have a new American opera premeared at Hofstra College, Hempstead, L. I., Feb. 18-19. The opera, written by Siegmeister and Lewis Allon, is tagged "Darling Corie." Presentation will be offered at college's Calkin's Hall.

Besides Hofstra music students, cast will include such guest performers as Dorothy MacNeil, Robert Goss and Norman Atkins. Opera is based on an American legend. Leading student role will be handled by Nancy Thomas.

U. of Minn. May Merge Legiter With Fine Arts

Minneapolis, Feb. 9.

Citizens executive committee for the U. of Minnesota Theatre is taking a vote to decide whether to merge its new \$700,000 campus theatre project with a university fine arts centre.

If the committee vote approves the proposed merger, the matter will be discussed by fund trustees and their approval would carry the matter to the board of regents.

It was pointed out at a recent committee meeting that the university's theatre operations are now spread out among seven buildings. Plans for a combined theatre and fine arts building go back as far as 1941.

U. of Minnesota Theatre not only presents a number of plays on the campus every year, but also sends out a company to tour the upper midwest's smaller towns, affording most of the latter their only chance to see the spoken drama in the flesh.

Canada's Two Pro Ballet Cos. Kick Heels at Each Other; Paid Ad Blasts

Ottawa, Feb. 9.

Friction between Canada's two pro ballet companies struck sparks last week when the Royal Winnipeg Ballet interpreted as a slur a public statement by National Ballet of Canada's director Celia Franca. Latter said that if her company had to fold through lack of contribs "the cause of Canadian ballet will be set back 10 years."

This brought a blast from 15-year-old RWB's director Gwenneth Lloyd, in paid ads in Toronto and Montreal dailies, asserting that her company, the Canadian Ballet Festival Assn., video and commercial musical enterprises like Toronto's Melody Fair, offered plenty of scope for the dancer.

Neither company is government-subsidized. Both pay their fulltime dancers for eight months of the year, and both are directed by Englishwomen. The newer one, NB of C, lost \$30,000 on a five-week western tour last year, while RWB made a little profit during its season. Both are artistically high-standard, and NB of C has an "optional attraction" arrangement with the N.Y. Theatre Guild which will take it to several U.S. cities this season if it can meet expenses meanwhile. It's asking \$50,000 (halved from the original figure) in contribs, and its company is chipping with what amounts to voluntary pay cuts.

Meantime, both troupes are in the U.S. this week on their first official American visits, Winnipeg opening a week's run in Washington yesterday (Mon.), and National due in Buffalo Friday (12).

London Legit Bits

London, Feb. 2.

Linnit & Dunfee have three shows in the sticks which are due for London. These are "Fifth Season," due at the Cambridge Feb. 24; "Liberty Bell," starring Ralph Lynn, Robertson Hare and Vera Pearce, at the Strand Theatre Feb. 25; and "Doddie Smith's 'I Captured a Castle,'" which marks return of Richard Greene to the West End, opening at the Aldwych Theatre early March. Jack Hylton's "Pal Joey" is going into rehearsal with Carol Bruce and Harold Lang starred. Show gets preliminary tryout at Oxford March 15 for two weeks and comes to the Princes first week in April.

Jeff Warren has been signed by George & Alfred Black for singing lead for their latest musical, "Wedding in Paris," with Evelyn Laye also cast. After nearly four years run at the Apollo, "Seagulls Over Sorrento," the George & Alfred Black and H. M. Tennent's hit, is transferring to the Duchess Theatre Feb. 15 for a limited run and being replaced at the Apollo with H. M. Tennent's "Burning Glass" by Charles Morgan, Feb. 18.

So Now We Know

Jeanmaire, star of the incoming musical, "Girl in Pink Tights," was interviewed recently on Ed Murrow's "Person to Person" CBS-TV show. Murrow asked the French terper, "What makes a good ballet dancer?" and she replied: "Well listen, to have a good line, to know how to work with the buddy (she meant body), to have good arms, to be very adore—I mean open, and to dance well, that's all. I don't know."

New B'way Combo To Pep Up Road

A hypo in road production looms imminently. A group of 11 of Broadway's newer producers have banded together for the purpose of increasing touring presentations. Functioning as the Producers League, the group will work in conjunction with major road theatre operators, reped in New York by Marcus Heiman, of the United Booking Office.

Itinerant offerings, which will be sent out under the banner of the Producers League, will be produced by individual members of the org and financed by the out-of-town theatre managers as they crop up. Members of the League will select their own projects and after getting a go-ahead from the org and theatre managers, will then get the production wheels rolling. All shows sent out on tour will be coordinated wherever possible with the Theatre Guild-American Theatre Society's subscription series in 19 cities.

League plans to begin productions this season, with contemplated presentations to include revivals and recent Broadway offerings. Members of the League are Lyn Austin, Richard Barr, Charles Bowdin, Morton Gottlieb, Philip Langner, Charles Mooney, Thomas Noyes, George Schaefer, Albert Selden, Richard Skinner and Arthur Waxman. Jesse Skolkin will function as attorney for the org.

Formation of the League stemmed from a meet held in New York last December in which the out-of-town theatre operators, Council of the Living Theatre, League of New York Theatres and other legit groups met to map out plans for increasing touring productions. Financing of travelling shows by road theatre owners has been tried in the past by individual producers, such as Kermit Bloomgarden and George Brandt. In both instances the experiments failed. However, this time the producers and house managers are making a united effort along that line.

Iron Curtain Escapees Hypo Petit Ballet B.O.; S. America Seeks Caron

To hypo interest in Ballets de Paris, which got off to a rocky critical start at the Broadway Theatre, N. Y., due to backstage mishaps, the Sol Hurok management added Nora Kovach and Istvan Rabovsky to the outfit last night (Tues.), for the remaining three weeks of the Gotham run. Hungarian duo, trained in Moscow, hit headlines last year when they fled through the Iron Curtain to Berlin. They made their U. S. debut recently on the "Toast of the Town" to show.

For their stage debut, duo will do a specialty, the pas de deux from "Don Quixote," which will be added to the current bill of three ballets. Roland Petit, Colette Marchand and Leslie Caron are (Continued on page 71)

Ruth Gordon in Scot

Fete's 'Matchmaker'

London, Feb. 2.

Ruth Gordon is to head a predominantly American cast when "The Matchmaker," by Thornton Wilder, is presented during the Edinburgh Festival next summer. The play is set for the first two weeks of the fete, and Tyrone Guthrie will direct.

During the third week of the festival, the Comedie Francaise will stage Moliere's "Le Bourgeois Gentilhomme."

Inside Stuff—Legit

Chicago legit scene is smoldering over a blind item that appeared last week in Irv Kupcinet's Sun-Times gossip column. Item referred to a legit personality identified only as "one of the theatre's best-known stars, currently in town; who's hitting the bottle with a vengeance." With five shows in the Windy City, featuring several performers who might fit the "best-known star" classification, at least in the eyes of the lay public, Kup's squib set off the usual guessing game by the mongers as to who's "it." As a result, several innocent names have figured in the speculation.

Reynolds News which, in common with several other London papers, has been spotlighting the current slump in legit, last week published several readers' letters on the subject in which they explained why they stayed away from theatres. One reader suggested the main cause was the "exorbitant prices" charged in West End theatres (the normal ceiling is around \$2.25, with top musicals going up to \$2.80). Another correspondent blamed the poor choice of entertainment and petty annoyances, such as no smoking rules, while a third said audiences could not be blamed for "kicking against the same old shows put on time and time again by 'dead' managers. The theatre is not dead, only the machinery is rusty," he averred.

Lack of interest on part of the membership has brought about the passing of the Hot Air Club, an organization in show business that managed to survive for more than half a century without dues or by-laws. It met twice a year, a clamor in the summer and a beefsteak in the winter, at which all the oldtimers in the legit field told tall stories of their various exploits on the road.

Producers of an upcoming Broadway show approached Edward R. Murrow recently, with idea of getting the commentator to use the legit's star as one of his two Friday night guests on his CBS-TV "Person to Person" program, in order to hypo the show's advance sale. Evidently they were influenced by the appearance of Jeanmaire on "Person" recently, which producer Shepard Traube stated had been a factor in advance sales on the incoming "Girl in Pink Tights." Last season's "Top Banana" appeared in tab version on Ed Sullivan's "Toast of the Town" 17er the week before the show went on the road, and management maintains that in the next week it got in a \$12,000 extra biz in advance tour sales on the strength of the tv'er.

Legit Bits

Yul Brynner returned to his starring role in "The King and I" last night (Tues.) after a brief vacation which began Jan. 30. Leonard Graves subbed during Brynner's absence. Nils Asther booked by the Arena Guild of America for a week's engagement beginning Monday (15) at the Capitol Theatre, St. Petersburg, in "The Happy Time." Claire Luce goes into the AGA circuit house the following week in "Time of the Cuckoo."

"With Drums and Colors," skedded for Broadway production next season, was tried out last year at the Theatre-in-the-Round, Virginia Beach, and not at the Rochester Arena Theatre and the Corning (N. Y.) Summer Theatre, as erratumed. Lucille Watson has relinquished her role in "The Burning Glass," which opens in Hartford tomorrow (Thurs.) night, and will be replaced by Isabel Elsom, who's currently on tour with "Misalliance." Miss Elsom, however, will not be able to join the "Glass" company until Monday (15), when it begins a two-week stand in Washington. In the interim, her role will be handled by Viola Roache. Rockefeller Foundation approved a contingent grant of \$200,000 to the American Shakespeare Festival Theatre & Academy to be used towards establishment of a theatre and academy in Connecticut for the production of Shakespearean plays and the training of Shakespearean actors.

Ruth Draper's one-woman show at the Vanderbilt theatre, originally slated to wind up Saturday (13) after a limited three-week engagement, has been extended until March 13. Jerry Arlen engaged as musical director for "House of Flowers," new tuner by his brother, Harold Arlen, and Truman Capote. Jackie Cooper signed as one of the two male leads for "The King of Hearts," which goes into rehearsal Monday (15).

Tony Bavaar added to the cast of "John Murray Anderson's Almanac." Opening of "Threepenny Opera" at the Theatre de Lys in Greenwich Village put back from March 2 to March 9. Noble Sissle reelected prexy of the Negro Actors Guild of America, while Leigh Whipper and Ethel Waters were named first and second vicepres, respectively. W. C. Handy remains as treasurer and Dr. Ralph Bunche has agreed to serve on the advisory board of the Guild. Roslyn Laks replaced Audrey Hepburn's understudy in "Ondine," in the off-Broadway production of "The Climate of Eden," while Robert McQueeney also left the show to tour with the road company of "Dial M For Murder."

"Praise of Folly," new play by John McQuire, will be premeared by the Blackfriars' Guild Feb. 23. Henry Fonda will preside as King of the N. Y. Junior League's third annual Mardi Gras Ball at the Astor Hotel, N. Y., March 2, with proceeds from the ball going to the League's Welfare Trust Fund. Martin Gabel and Henry A. Margolis have put off their pro-

duction of "Reclining Figure" until early August. Eldon Elder will be the visiting critic in scene design at Yale for the second semester.

Carol Stone began a month-long stand as guest lecturer at the U. of Texas in Austin (Monday 8). Andrew McCullough's "The Backbone" will be premeared by The Lamps Sunday (14). Richard W. Krakeur has skedded Leo Lieberman's play, "Blaze of Glory," for Broadway production next fall.

An exhibition of original paintings by Jose Ferrer has been arranged by Richard Skinner, general manager of McCarter Theatre, Princeton, in connection with engagement of "Stalag 17" there Feb. 18-20. "Stalag" was originally produced and directed on Broadway by Ferrer, who's a Princeton grad. uate.

Terese Hayden will direct the Equity Library Theatre production of Ibsen's "The Master Builder," at the Lenox Hill Theatre, N.Y., March 24.

Uta Hagen and Herbert Berghof left New York Sunday (7) for Nassau, Bahamas, where they will star in Christopher Fry's "The Lady's Not for Burning" at the British Colonial Playhouse week of Feb. 15. Clarke Gordon will direct.

"Right Royal," due for production at Glasgow Citizens Theatre May 3, will be largely a musical play. Written by Alexander Scott, it tells how, in time of the Druids, King Duff of Fife managed by numerous funny ruses to keep his kingdom's head above water when in danger of being invaded.

Perth (Scotland) Theatre staging Ibsen's "The Lady from the Sea" March 1. Program of Scot songs and dances skedded for Assembly Hall, Edinburgh, during International Festival, following on Old Vic's fortnight of "A Midsummer Night's Dream."

Albert Selden and Morton Gottlieb, producers of "His and Hers," at the 48th Street, N. Y., will distribute a second 10% return to investors in the Fay and Michael Kanin play today. (Wed.)

Sheldon Stark's "Time of Storm" will preem at the Greenwich Mews Theatre, N. Y., Feb. 18. Josephine Premice set for the Harold Arlen-Truman Capote musical, "House of Flowers." Robinson Stone, casting director for Jose Ferrer and more recently for the New York City Center drama season, back in town after appearing opposite Billie Burke in "Life With Mother" at the Parkway Theatre, Baltimore.

Vet legit pressagent Freddie Schader, who has settled in Detroit, will handle the 1954 Aviation Exposition for the Aero Club of Michigan. Also their 1954 Aviation Directory.

Michael Higgins back in N. Y. after a month of repertory in Puerto Rico with Group 20 Players. Mabel Baer, wardrobe mistress of national company of "Guys and Dolls," has joined the company at the Shubert, Boston, following a month's vacation. Augusta Ocker had been subbing during her sojourn.

Crix Differ on Tix Availability to N. Y. Hit Shows; Theatre Parties Rapped

Broadway offers ample theatre-going without tears this season, according to two of the leading New York drama critics. Allowing for minor differences of opinion, that was the theme of columns by Brooks Atkinson, of the Times, and Walter F. Kerr, of the Herald Tribune, in their drama section last Sunday (7).

Both critics mentioned the amount of enjoyable playfare available, with Kerr citing Variety's boxoffice grosses to show that tickets are available for last-minute drop-in patrons for all but a few of the top sellouts. Incidentally, pretty much the reverse attitude was expressed by John Chapman, critic of the N. Y. News, in his drama page column of Jan. 31.

Atkinson's piece related more to the quality of shows rather than the ease or difficulty of actual attendance. He particularly praised "Teahouse of the August Moon," "Tea and Sympathy" and "Caine Mutiny Court Martial" as "original, skillfully written plays that are splendidly acted."

Among other shows cited by the critic for various reasons were "Sabrina Fair," "Take a Giant Step," "In the Summer House," "Prescott Proposals," "Mademoiselle Colombe," "Solid Gold Cadillac," "Remarkable Mr. Pennybacker," "Oh Men, Oh Women," John Murray Anderson's "Almanac" and even "Kind Sir." Times aisle-sitter also mentioned various worthwhile off-Broadway offerings, notably the Phoenix Theatre productions of "Madame, Will You Walk" and "Coriolanus."

Referring to the difficulties of playing on Broadway, he wrote, "To judge by the mail that comes (Continued on page 72)"

Latest N.Y. Hit Is Kid Stuff; 70C 'Nutcracker' Ballet Sock Nightly \$7,600 SRO

What was regarded as a hazardous experiment by both management and outsiders has proved a smash Gbtham success, artistically and boxoffice-wise, with the preem last Tuesday (2) at City Center, N. Y., of the Balanchine-Tchaikovsky "Nutcracker" by the N. Y. City Ballet.

This is the first full-evening ballet to be produced by a major U. S. company, and the initial professional production of this particular work in its entirety in America. There had been speculation that this revival or restaging of an old classic might prove dated or old-hat. It was also feared that such factors as the children, who monopolize the first act, and the lack of big dancing until towards the close of Act I, would be b.o. deterrents.

Instead, the production played three shows last week to SRO houses, press seats holding Tuesday's take to \$7,344, and Wednesday's and Thursday's gross hitting \$7,600—at a \$3.60 top—for a new evening's high in ballet history at the Center. Fourteen presentations have been set this month, with more to follow in March. Consideration for the kids (about two dozen are used) has caused management to limit showings to four a week, including matinees. (One mother is allowed backstage at each performance as sort of an overall chaperone.)

Production—most lavish in the company's history—cost just above \$70,000 to stage (instead of the originally-budgeted \$40,000), and since the company doesn't amortize (Continued on page 72)

New Gielgud 'Charley' Production in London

A new production by John Gielgud of "Charley's Aunt," with John Mills and Gwen Ffranco Davies in the leads, opens at the New Theatre tonight (Tues.) following "Dear Charles" which, owing to the illness of its star, Yvonne Arnaud, folded last Saturday (6) after a run of nearly 14 months.

"Charley's Aunt" will have to vacate the New within a month to make room for "I Am a Camera," which preems March 12 with Dorothy Tutin as star. It will transfer to another available theatre.

'Okla.' to Tee Cohasset Music Circus Season

Cohasset, Mass., Feb. 9. Season at the South Shore Music Circus, Cohasset, is set to get under way June 25 with "Oklahoma" as opening bill. Hans Busch has been reappointed stage director of the tent operation, while Julius Rudel and Gene Bayliss will function as musical director and choreographer, respectively. Managing director of the tent is David Marshall Holtzman.

Rodgers & Hammerstein musical will also be offered at the Cape Cod Melody Tent, Hyannis, Mass., the last week in July and first week in August. Bob Roberts, incidentally, has been reappointed general manager of the Hyannis setup.

Chi 'Wish' Foldo Kills Road Tour

Chicago, Feb. 9. Leland Hayward and Joshua Logan are holding up "Wish You Were Here" at the Shubert Saturday (13) after a 10-week run. Costly musical, which came directly to Chi after a 75-week Broadway stay, figures to have approximately broken even on a week-to-week basis but failed to earn back much of the \$75,000 moving nut. Most of this tab was earmarked for the installation of the show's swimming pool and a complete re-costuming.

Had the play caught on in Chi, the producers planned to send it elsewhere on the road, using portable swimming pools. But when "Wish" failed to stay much above its \$31,000 weekly nut in the Windy City, road hopes were quickly junked.

POWELL SUES GREGORY OVER 'MUTINY' CREDIT

Los Angeles, Feb. 9. Dick Powell filed suit in Superior Court last week, demanding a continuation of his program credit as director of Paul Gregory's stage production, "Caine Mutiny Court Martial," now on Broadway. Action also asks an accounting of the profits.

Powell declares his contract calls for 2% of the gross of the Broadway show and 1% of the gross of additional companies. He adds that he received a wire from Gregory as late as Jan. 11 telling him that his name had been removed from the program.

Houston Lops Onslow; Too Much Ad Libbing

Houston, Feb. 9. Actor Onslow Stevens was let out by co-producer Joanna Albus during the Sunday matinee (7) performance of "The Country Girl" at the Playhouse Theatre here. Reason given was Stevens' physical condition and his extensive ad libbing.

Miss Albus stated that the actor stretched a normal three-minute scene into 40 minutes, and she made a show-terminating and money-refunding announcement over the theatre's public address system. Actors Equity in N.Y. was notified. Miss Albus said Stevens would be paid his salary in full, plus transportation to California. Understudy Henry Wadsworth will assume the role tomorrow (Wed.).

Two Youmans Tuners Readied for Stock Use

"Through the Years" and "Great Day," two Vincent Youmans musicals, may be available for stock and amateur production soon via the Tams-Witmark catalog. Material to the tuners had been tied up for years, and as a result, stock and amateur rights to the works had never been leased.

Renewal copyrights to all the Youmans works have been picked up by his children Cecily and Vincent Jr.

'Dolls' Cast in Hub Hosp Benefit for Second Time

Boston, Feb. 9. The cast of "Guys and Dolls," plus musical director Stanley Lubowski, a pianist, drummer and stage crew, trekked to the Murphy General Hospital, in suburban Waltham, last week to stage a 90-minute variety show for the hospitalized vets.

Production, especially scripted for the patients, was emceed by Julie Oschin and included niterly bits by B. S. Pulley and Bell Markel, and vocalizing of a couple of songs from the musical by Jack Prince and Iva Withers, who also led the boys in community singing.

This is the second such benefit and the cast members figure with a little polishing they can successfully hit the hospital circuit, when and if "Dolls" folds.

Equity, AGMA Concur On Tuner Sway in N.Y. Opera And Operetta Seasons

Distinguishing line between opera and operetta is growing thinner. In the case of two shows skedded for the upcoming opera and operetta seasons at the New York City Center, the line has been completely erased.

Among the offerings skedded for the Center's operetta season are "Show Boat" and "Die Fledermaus." Former show, however, is also slated for presentation by the N. Y. City Opera Co. during its spring stand at the Center. The Jerome Kern-Oscar Hammerstein 2d Broadway musical therefore will be presented as both opera and operetta. Operetta season follows directly after the opera engagement.

Although "Fledermaus" isn't on the opera company's sked this season, it's in the org's repertoire already. Another company presentation is "Regina," which bowed originally as a Main Stem musical. "Fledermaus" was also done on Broadway about a dozen years ago under the tag "Rosalia."

All three works, "Show Boat," "Fledermaus" and "Regina," come under Actor Equity jurisdiction. However, when produced as part of the opera season the shows will be under administration of the American Guild of Musical Artists, which has jurisdiction over the opera field. Equity takes over when the tuners are done as part of the operetta season. The two unions have an understanding that when a show that falls under Equity supervision is done in the opera series, the performers can be covered by an AGMA contract.

At one time AGMA had "Fledermaus," but after much hassling the work finally fell under Equity's jurisdiction. "According to an Equity rep, the only musicals done on Broadway that have fallen under the AGMA banner have been the Gian-Carlo Menotti works, "The Medium," "The Telephone" and "The Consul."

Center opera season begins March 25 and runs for six weeks, with the operetta season following.

Fields-Chodorov Clan's Field Day in New Haven

New Haven, Feb. 9. What is virtually a Fields day for that trio (Dorothy, Herbert and Joseph Fields) and the scrivining Chodorov boys has been in process at the Shubert Theatre here.

Starting with last season's click musical, "Wonderful Town" (book by Jerome Chodorov and Joseph Fields), house has offered, and has in prospect, a series of Chodorov-Fields premieres pointing up the prolific writing propensities of these two families.

Following "Town," came this season's breakin' of "Oh, Men, Oh, Women," brainchild of Edward Chodorov, now a solid Broadway hit. Next on the agenda was the recent promising preem of the musical "Girl in Pink Tights," another Jerome Chodorov-Joseph Fields book creation.

No Sock Summer Draws Looming In New Play Releases for Strawhats

This P.A.'s Full of 'Ginger'

Chicago, Feb. 9. When word circulated the Loop that "An Evening With Beatrice Lillie" would not have a performance at the Blackstone last Thursday night (5) due to Miss Lillie's illness, Arthur Levy, pressagent for "Time Out For Ginger," at the Harris, went into fast action and hired two buses for a curtain-time shuttle service to pick up the Blackstone turn-aways.

Project, suggested by Ray Hirsch, Harris boxoffice man, resulted in two busloads of patrons who exchanged their Lillie ducats for Thursday night "Ginger" tickets.

Limit 'Dial' Tour To 13-Week Trek

"Dial M for Murder" will only go out on tour for a limited 13-week stand when it winds up its longrun Broadway engagement at the Booth Theatre Feb. 27. Show is slated to finish its road trek May 31 in Los Angeles. Windup of the tour, will be followed immediately by the release of the Warner Bros. film version of "Dial," which under an arrangement between play's producers and the film company will be let out of the cans June 1. In limiting the road run, meller will also avoid bucking the summer doldrums.

Although show's management definitely doesn't intend to release the property for strawhat presentation this year, there's a possibility a production of the work will play New York's subway circuit. Charles Harrow, who operated the circuit last year, expects to repeat again this summer, with a June opening contemplated.

MACRAE, PAIGE MULLED FOR 'PAJAMA' LEAD

Gordon MacRae and Janice Paige are being considered for leads in "The Pajama Game," new musical being produced by Fred Brisson, Robert Griffith and Hal Prince, Julie Wilson, formerly a prospect for the femme lead, is reportedly no longer in the running.

George Abbott will stage the musical, which is due May 12 at an undisclosed Broadway theatre. Carl Fisher is general manager of the production.

Blaney Grabs 'Poster' For Tour This Season

H. Clay Blaney has acquired the touring rights to "Fourposter," which he intends to send out on the road this season. Difficulty in obtaining stars for the show, however, is holding back production plans.

Two-character play originally went out on tour July 25, 1952 with Jessica Tandy and Hume Cronyn in the roles they originated on Broadway. Duo continued in the road production until its windup June 3, 1953.

Stage Ban on Schnitzler's 'Merry' Despite Book Hit

London, Feb. 2. "Merry-Go-Round" is the title of the new translation of Arthur Schnitzler's "Reigen," which has just been published by Weidenfeld & Nicolson. Book is a bestseller and the subject is the one upon which the French film, "La Ronde," was based.

Several prominent West End managers are bidding for the rights, but agent Eric Glass, who handles all Schnitzler's works, told VARIETY that the estate will not permit public stage presentations of this work. This was the wish of the author before he died.

New releases for strawhat production this summer aren't causing too much excitement among barn impresarios. General feeling among the ops, who are beginning to eye availabilities for the coming season, is that the shows slated for their initial warm-weather outing this year aren't top b.o. lures. At least, they're not considered to be of the hit stature of last summer's "Moon Is Blue" and "Mister Roberts."

However, "Oklahoma" will be leased to major summer theatre operations on a limited basis this coming season, marking the first time since musical's bow in 1943 that it's been available for stock production on the strawhat circuit. Tuner is already skedded for such tent operations as the South Shore Music Circus, Cohasset, Mass., and the Cape Cod Melody Tent, Hyannis, Mass. It's also slated for outdoor performances at the St. Louis Municipal Opera and Kansas City's Starlight Theatre.

Although it's still too far in advance for an actual count of recent Broadway offerings that will be making the rounds of rustic theatres this summer, possibility of some strong contenders entering the picture isn't too bright. Among the shows that will definitely be available for strawhat production are such Samuel French releases as "Dead Pigeon," "Gently Does It," "Emperor's Clothes," "Late Love," "Frogs of Spring," "Take a Giant Step," "Climate of Eden," "Strong Are Lonely" and "Love of Four Colonels."

Of the shows named, all lost money during their brief Broadway (Continued on page 72)

Barn Circuit Touring Route Is Looming For Little Theatre Groups

An amateur touring route on the strawhat circuit may eventually materialize for little theatre groups. The Hampton Playhouse, Westhampton, L. I., plans to devote the coming season to the showcasing of productions put on by community theatre groups from New York. This would mean the elimination of resident company offerings at the barn and is patterned along the lines established last year by Sherwood Keith at his Boothbay (Me.) Playhouse.

After functioning for 16 years with a professional resident company, Keith, who was faced with shuttering his operation, decided to book in attractions rather than put on his own productions. In line with this move he brought in 10 New England repertory companies to play his theatre, guaranteeing expenses and offering a percentage split of the b.o. take. Idea proved successful, with Keith purchasing the Deertrees Theatre, Harrison, Me., where he intends to duplicate the Boothbay operation this summer.

Hampton Playhouse, a 600-seater, plans to bring in eight community groups. Season is slated to open July 5 and run until Aug. 28, with presentations offered on a Tuesday-evening-through-Saturday eve basis. Casts and crews of the community groups showcased will have to provide their own transportation, but movement of sets, props and baggage will be handled by the theatre. Groups utilized will only be permitted to send 12 members.

Hampton producers will underwrite stage production and management, advertising, transportation of sets, royalties and all other expenses, including a refund room and board, which must be underwritten by the cast in advance. Profits after the deduction of the 20% Federal tax, will be divided equally between the community org, theatre owner and producers.

Graham Opens European Tour in London March 1

Martha Graham will begin her tour of Europe with a three-week run, beginning March 1, at the Saville Theatre, London. West End engagement launches a three-month tour of England, Norway, Sweden, Denmark, Netherlands, Switzerland, Italy and France.

The company of 15 dancers is due to sail for London in two weeks.

Play on Broadway

The Immoralist

Billie Rose production of drama in three acts (with scenes) by André Gide novel, Stars Geraldine Page, Louis Jourdan, features Charles Dingle, David Stewart, James Dean, John Heldrand, Paul Huber, Adelaide Klein, Bill Gunn, Directed by Charles Dingle, Costumes, Jeanina; costumes, Motley; lighting, Abe Feder. At Royale, N.Y., Feb. 8, '54: \$4.00 top.

André Gide, who was one of the great literary geniuses of this century and the winner of the Nobel Prize, was self-confessedly a homosexual and he wrote about it with the utmost candor. Fiercely honest, scorning hypocrisy, including the kind practiced by deviates who use women as protective coloring, Gide's novel, "The Immoralist," has now been made into a stage play. It is adapted, directed and acted with great theatrical insight, is dramatically charged with several powerful scenes and a tremendous second-act curtain. If there is doubt as to the boxoffice fate of the venture, the question arises from the nature of the story and its uncompromising realism. This will be hard for a lot of people to take, and not just the prudish.

A generation ago Mae West crudely exploited homosexuality in "The Pleasure Man." Other plays dealing with the subject have been "The Captive," "The Green Bay Tree" and "Trio." More recently there has been "Tea and Sympathy," and it is only natural to think of the Deborah Kerr hit in connection with "The Immoralist." The facts are these: compared to the Gide story, the story of "Tea and Sympathy" is a pretty valentine which leaves most people feeling a sentimental glow that courageous, clean-mindedness has triumphed over nasty rumor. Gide is not dealing with rumor. This hero is guilty as charged.

Gide does not explain, nobody could, how it is that certain men become fixated upon their own sex and cannot love women. He does make piteously clear the suffering which being "different" inflicts upon the individual. The sneers of the holier-than-thous, the blackmailings of tramp-nances are only passing sidelights. The terrible hurt laid bare in this play is deeper than mere social ostracism. Here is a husband who loves and needs his wife for her sweetness and warmth yet cannot emotionally or physically consummate his marriage. Here is an idealistic bride, the epitome of feminine tenderness, trying desperately to understand, finally guessing and herself going to pieces under the impact of her knowledge.

The couple spends a dreadful year in North Africa. Nearby is a date grove where live a band of homosexual Arabs. Gradually the husband drops all pretense. He outwardly thrives in the sun and in his male sweethearts. But his cough, resumes his writing. But the wife's womanly pride disintegrates under her rejection and she turns to wine.

The play ends, as it begins (around 1900), in the man's family home in Normandy. By this time each has known the best and the bitterest experiences of life in the brief, warped, impossible marriage. The acids of disillusionment have seared both and as a final complication the wife is expecting a baby. The curtain comes down, without sentiment, without hint of reconciliation or change in the man, but with the couple reconciled in their own vast misery and the hope that their child shall know happiness.

In bringing this story to the stage the adaptors, Ruth and Augustus Goetz, have displayed exceptional ingenuity, taste and scene construction. The script is lean from start to finish, despite the delay of one week in admitting the New York critics, an arrangement Broadway skeptics have attributed to Billie Rose's flair for publicity. What the critics all about now seems distinctly minor in the face of the large charge of dramatic explosive Rose has detonated.

Let the technicians debate whether to apportion the second largest credits to the director, Daniel Mann, or the two stars. Say it was a good combined effort. The audience sympathy will go to Geraldine Page as the wife. It is an actress's dream role—the gamut from aches to zags—and the lady capitalizes. Not easy is the role of the homosexual because his compulsions can only be suggested in the play, not rendered in the novel. Making his debut on Broadway, screen actor Louis Jourdan is

sure of new stature. Both leads are truly exhausting roles.

The smaller parts have been cast and directed cannily. Charles Dingle is the most familiar figure and gives a rich reading of a loyal family retainer who cannot comprehend the deviation but can still love the boy. Much depends upon the plausibility of the two Arabs. One, a house-boy, is a completely corrupt he-slut with a hundred itchybay tricks. He's played with much imagination by James Dean.

In contrast is the dignified and intellectual ex-schoolteacher who provides the "philosophy" of the homosexuals—"man cannot live true to two worlds." He's a different kind of Arab, although there are hints that he also exploits his European clientele for financial advantage. He's impersonated by David J. Stewart. If there's a Chamber of Commerce in North Africa, they won't like the picture of what goes on under the dates.

Actually the play owes a lot of its pace and contrast to the support. Adelaide Klein is enormously competent in the role of a kindly Arab serving woman, to whom the distraught and unworried wife turns for understanding and companionship during her ordeal waiting for her husband to come home from down among the sheltering palms. Paul Huber is excellent as the French garrison doctor from whom the wife ultimately learns of her pregnancy, the fruit of the one time her husband, in headlong flight from his own wayward desires, has taken her in his arms.

George Jenkins' French estate parlor and North African sunbaked cottage are both as convincing as the playing and Motley's dressing is in keeping. Abe Feder created the lighting, one desert twilight being especially memorable.

Having checked the inventory of strong points and found the undertaking tasteful and powerful throughout, the question remains as to general public acceptance of so depressing a story. So the report ends as ambivalent as the hero. "The Immoralist" is fine theatre but uncertain boxoffice, or what has been wittily described as "a nervous hit." Land.

Legit Followup

The Fifth Season

(Cort Theatre, N. Y.)

The fifth season, which in garment industry jargon is the tag given to an offish biz period, hasn't hit this show as yet. Having passed the one-year mark last month, "Fifth Season" is still going strong, with receipts continually nearing the capacity mark. And, it's obvious why the Sylvia Regan comedy has held up as a strong b.o. attraction.

Offering dishes out a heavy dosage of laugh lines that get hearty audience reception. Miss Regan has gotten some funny lines and situations out of the trials and tribulations of a couple of dress manufacturers trying to establish a going firm on New York's 7th Ave. in the heart of the garment centre.

Production also fills the bill in eye-appeal vein with the sequence where a group of dress models showcase a new line, a good bet to satisfy male oglers. Cast has only undergone three changes since show's bow. Bill Penn has replaced Dick Kallman and turns in a likeable performance as the young son of one of the bosses, while Helen Alexander and Teddy Tavenner are now modeling with Midge Ware in place of Dorian Leigh and Carolyn Block.

Menasha Skulnick milks Miss Regan's material dry, with a characterization that's both sincere and comical, the on-stage pace at which Richard Whorf tones in portraying an ambitious businessman is a little too frantic in spots. John Griggs gives a convincing performance as a conniving department store owner. Major femme assignments are handled smoothly by Augusta Roeland, Nita Talbot, Phyllis Hill and Lois Wheeler. Reprising cast assignments are given okay essaying by John Kullers and Norman Rose. Jess.

Raphaelson's New Play

Hollywood, Feb. 9.

Reece Halsey of the William Morris office plans to Dallas to discuss possible Broadway and film production of Samson Raphaelson's "Heel."

Margo Jones is presenting play at Theatre '54 until Feb. 13.

CANADIAN BALLET IN LIVELY U.S. BOW IN D.C.

Washington, Feb. 9.

A lively and extremely promising young dance company was unveiled for U. S. audiences last night (Mon.) as the Royal Winnipeg Ballet opened a five-week tour of this country, its first tour outside of Canada.

A colorful but uneven quarter of numbers comprised the initial bill. It featured the troupe's gay specialty, half ballet half burlesque, "The Shooting of Dan McGrew." Robert Service's poem of the double killing in the Maletu saloon may not be fine dancing, but it has all the zest of an "Oklahoma" laid in the frozen Yukon country, and it is as brightly costumed as Joseph's coat of many colors. Eva Von Gency, dancing the role of the "Lady That's Known as Lou," walks off with this one in a sock, sexy dancing presentation. Roger Fisher as McGrew and Arnold Soohr as the stranger handle the other leads well. The entire company, as dance hall girls, miners, etc., keep "Dan McGrew" moving vividly from start to finish.

The company's finest exhibition of pure movement is a "Ballet Premiere," with Jean Stoneham and Spohr dancing the leads of a fine precision number which shows the troupe's virtuosity at its best.

An oboe concerto, with the lead parts by Miss Stoneham, Spohr and Miss Von Gency, proves a strikingly costumed and handled arabesque. The Royal Winnipeg's new ballet, "Shadow on the Prairie," is the weakest number. Reaching for high drama in the dance, it turns out to be something with plenty of ham diced large throughout it.

Alice Markova, guest artist for the U. S. engagement, doesn't join the company until tomorrow (Wed.). Lowe.

Off-B'way Show

Stockade

(President, N.Y.)

It's open season in legit on adaptations from bestselling war novels. A couple of weeks ago Herman Wouk hit a gusher, with the dramatization of the Navy court martial sequence from his tome, "The Caine Mutiny," and now Mark J. Appleman has gone to the stockade sequence in James Jones' novel of the pre-Pearl Harbor Army, "From Here To Eternity," for his dramatic material. As far as Broadway is concerned, the smart money is on the Navy.

In three acts (nine scenes), Appleman has managed to picture a lot of the brutality that Jones etched so passionately, but he's done it in a disjointed, wordy manner. There are some scenes that project theatrical vitality but on the whole it's a long, tiresome three-act hitch.

Last year's successful pic version of the novel only alluded to the prison section. All of Appleman's guns are centered here, however, but he fails to hit the bulls-eye.

It stands up as an entity in itself with few references to what preceded in the sprawling novel. As a separate dramatic piece, it misses Jones' shadings and presents an overall horrible picture of the regular Army at work. It's unrelenting in its picturization of stockade brutality, and yet it misses stirring up and feeling. The drama remains something apart and cold despite the heat of the body lashings, knife duel and shootings.

The production is excellently mounted, considering the confines of the President Theatre's stage. Robert H. Gordon has mastered a difficult directorial chore but at times, he too, loses out to the disorganized nature of the play.

Murray Hamilton presents a sensitive picture of the lead character, soldier Robert E. Lee. Lewellyn Sagacious Malloy, Don Gordon is flashy as Angelo Maggio and Jay Barney is especially effective as the stockade commandant. Gerald Milton is properly sadistic as Staff Sergeant Judson and Norman Keats turns in a fine job as an MP. Incidentally, Hamilton's Prewitt and Gordon's Maggio seem like road company versions of Montgomery Clift and Frank Sinatra, who essayed the same roles on the screen. Gros.

Lee Shubert's Will

Continued from page 1

in his honesty and integrity, are evidenced in the fact that I am naming him as an executor and trustee of my estate, content in the knowledge that he will do all within his power to conserve and administer by estate for the benefit of my beneficiaries as herein provided."

In the codicil (No. 3) of October, 1952, the original Article 17 is rewritten in the following curiously cryptic language: "I make no provision in this will for my brother Jacob J. Shubert for the reason that he has ample means of his own and requires no financial assistance from me." Another article in the original will, naming J. J. as one of the executors, was also revised in the third codicil. That was that.

Lee Shubert's will as first drawn named the following employees as beneficiaries, providing they continued at the time of his death as employees:

Joe Peters, \$10,000 in cash and \$100 a week for a period of two years.	
Frank Baker	\$5,000
John F. Waters	7,500
Elias Weinstock	10,000
Ray Whittaker	10,000
Gertrude Hauser	5,000
Jack Morris	5,000
Joseph H. Mandel	5,000
Sam P. Gerson	5,000
Ben Mallam	2,500
Howard Milley	2,500
Gladys C. David	2,000
Lillian Duffy	2,000
E. Romayne Simmons	1,000
John M. Johnstone	1,000
Loretta Gorman	1,000
Fred Meyer	500

Codicil Revises

In the third codicil, of 1952, the bequest to Joe Peters was limited to \$10,000, without the \$100 a week proviso. Frank Baker's \$5,000 was revised to include \$50 a week for two years. Whittaker was cut from \$10,000 to \$7,500, Gertrude Hauser raised from \$5,000 to \$7,500. Ditto Joe Mandel.

Jack Small's name was inserted in the codicil for the sum of \$5,000. Ross Stewart was inserted for \$2,500. Bequests of \$1,000 each were specified to: Fred Meyer (previously \$500), and to the added beneficiaries, Katherine Hall, Edna Cosgriff, Florence Baker, Laura Trope, Irene O'Neill, Irene Trimpin.

Beginning with the traditional phrase, "In The Name of God, Amen" the Shubert will is in the form of a main document and a series of four supplemental codicils. There are 24 articles to the will proper which is dated Jan. 27, 1949. The first codicil, or modification, was signed on May 16 of the same year. The second came on June 7, 1951. And the most extensive codicil was dated Oct. 3, 1952. Fourth and final codicil came May 18, 1953, only a few months before the theatre operator's death.

Significant clauses in the will include these:

Article 2 (revised in codicil No. 3): "I give and bequeath to my sister Dora Shubert Wolf and my niece Sylvia Wolf Golde, jointly, my library, all my works of art, automobiles, household furniture, plate and plated ware, linen, china, household stores, utensils, all personal and household effects of every name and nature in my residence in New York and wheresoever elsewhere located, which I may own at the time of my death."

In the codicil this was entirely cancelled with the words "my sister, being now deceased, and my niece having ample household effects." Personal effects, art, furniture, motor cars were bequeathed to Shubert's widow.

Bldg. Employees

Shubert was divorced from Marcella Swanson Shubert at the writing of the main will, which gave her \$100,000, plus \$7,200 a year for life. First codicil, made after the couple were remarried, raised the cash payment to \$200,000, tax-free. Second codicil added \$150,000, payable in 10 annual installments.

All employees at the Shubert Theatre Bldg. in N. Y. on the payroll 10 years or more, automatically get \$500 each unless a special bequest is provided by name.

In the fourth codicil, Shubert's niece, Mrs. Golde, is given \$100,000. Lawrence Shubert Lawrence and Milton Shubert, both nephews, also get \$100,000 each. A grand-nephew, Lawrence Shubert Lawrence Jr., gets \$50,000. The \$100,

000 bequests had been doubled from the sums provided in the main document. Lawrence Sr., is Shubert head man in Philadelphia. Lawrence Jr. is a N. Y. Shubert house manager.

Of John Shubert, J. J.'s son, Article 8 of the will, which stands, reads: "I give and bequeath to my nephew John Shubert the sum of \$50,000. This is in the nature of a remembrance. I feel there is no necessity of making any additional bequests or legacies to him, because his father is of sufficient means to fully and properly provide for him."

William Klein's bequest of \$100,000 is explained: "Because for upwards of 40 years he has been my personal friend and lawyer and has handled all my affairs to my satisfaction."

Milton R. Weir, another attorney, received \$12,500 in the main document, but this was increased to \$25,000 in the second codicil. Since the death of Lee Shubert, his surviving brother J. J., with full authority as sole remaining partner in the Shubert firm, has been reported as feuding openly with Weir.

Who's Who in Will

Shubert employees and former employees given bequests in Lee Shubert's will:

Joe Peters, Lee Shubert's valet for many years.

Frank Baker, Lee Shubert's chauffeur for many years.

John F. Waters, controller appointed by the banks at the time of the Shubert bankruptcy and reorganization; currently gravely ill with a heart condition.

Elias Weinstock, former theatre booker in New York; died several years ago.

Ray Whittaker, in charge of real estate.

Gertrude B. Hauser, handled Lee Shubert's personal investments.

Jack Morris, Lee Shubert's personal secretary.

Joseph H. Mandel, an assistant to Waters in the accounting department.

Sam P. Gerson, general manager of the Shubert theatres in Chicago.

Ben Mallam, in charge of box-office personnel.

Howard M. Milley, assistant to Waters in the accounting department.

Gladys Cooperman David, accounting department employee.

Lillian Duffy, receptionist and supervisor of ushers.

E. Romayne Simmons, former casting director of musical shows; discharged by J. J. Shubert, but kept on the payroll by Lee; has been hospitalized at Lee's expense for last year or so.

John M. Johnstone, former house manager of Winter Garden, N.Y.; deceased.

Loretta Gorman, office employee. Fred Meyer, doorman of Shubert Theatre, N.Y.

Katherine Hall, telephone operator.

Edna Cosgriff, telephone operator.

Florence Baker, telephone operator.

Irene O'Neill, telephone operator.

Irene Trimpin, telephone operator.

Bernard Friedman, accounting department employee.

Laura Trope, office employee.

Jack Small, successor to Elias Weinstock as theatre booker in New York.

Milton Kaufman, assistant to Ray Whittaker in the real estate department.

Ross Stewart, secretary to Whittaker and house manager of the Golden, N.Y.

Emanuel Rosenfeld, former supervisor of theatre upholstery and furnishings; discharged some time ago by J. J. Shubert.

Pitt Store Exec-Angel

Named Civic Opera Prez

Pittsburgh, Feb. 9.

I. D. Wolf, local department store exec and an occasional investor in Broadway shows, was elected president last week of the Pittsburgh Civic Light Opera, which presents an outdoor season of musicals every summer at Pitt Stadium. He's been active with the organization for several years.

Biz Dented a Bit at Chi Boxoffice; 'Wish' \$27,800, Lillie \$19,800

Chicago, Feb. 9. With no major conventions in town, Loop biz was dented at some of the locations last week. "Wish You Were Here" folds and disbands end of the week, after a 10-week stay at the Shubert. "Time Out For Ginger" continues well at the Harris. "Good Nite Ladies" seemingly is well-entrenched at the Great Northern via a twofold saturation and plenty of promotional highkicks.

Estimates for Last Week
Evening With Beatrice Lillie, Blackstone (6th wk) (\$4.40; 1,350). \$19,800. No Thursday-Friday shows as Miss Lillie was ill with a virus.
Good Nite Ladies, Great Northern (6th wk) (\$4.20; 1,500). Almost \$14,000.

Seven Year Itch, Erlanger (20th wk) (\$5; 1,334) (Eddie Bracken). Nearly \$21,000.

Time Out For Ginger, Harris (4th wk) (\$4; 1,000) (Melvyn Douglas). Approached \$18,200.

Wish You Were Here, Shubert (9th wk) (\$5; 2,100). Almost \$27,800.

'WINNER' NABS \$17,500 IN CLEVELAND WEEK

Cleveland, Feb. 9. Elmer Rice's new Broadway-bound drama, "The Winner," playing the second stand on its breakin tour, nabbed \$17,500 in eight performances at Hanna last week at \$3.75 top.

Author, who also directed it for the Playwrights Co. was in for several days making script revisions and tightening action of play, featuring Joan Tetzel, Tom Helmore and Whitfield Connor. General audience and critics reactions were favorable, although piece didn't draw rave notices. "Winner" is currently playing Pittsburgh before going to New York.

Greco Good \$5,000 In Two Louisville Dates

Louisville, Feb. 9. Jose Greco and his Spanish dance company, played two performances at Memorial Auditorium, Friday and Saturday (5-6), grossing a good \$5,000. Troupe played date at the same stand last November to light biz, but critics' and local patrons reactions were enthusiastic. William G. Meyer, local impresario who booked the troupe in last fall, being offered the attraction, which had a couple open dates, grabbed them for the Feb. 5-6 dates, to nice results.

'Porgy' \$43,110, Cincy

Cincinnati, Feb. 9. "Porgy and Bess" picked up after a slow first half last week in the 2,500-seat Taft to gross a fine \$43,110, tax included. Top was \$4.31 and upped to \$4.92 Friday and Saturday nights. Company keep tax because it's non-profit. "Oklahoma" returns for a week in the Taft at \$4.31 top, on Feb. 22.

Iron Curtain

Continued from page 68
stars of the Parisian troupe. The Hungarian dancers (man and wife) appeared with the Petit troupe in their specialty in Paris last fall.
Team has a Las Vegas nitery date in March, for two weeks, and negotiations are now going on for the two to appear with the Petit troupe part time during the six-week road tour that follows the N. Y. run. They're regarded as hot property. There were rumors that they were sought as guest artists with the Ballet Theatre this season. Also, that Hurok would like them to return to the U. S. next season as guests with the London Festival Ballet, when the latter company makes its U. S. bow.
Meantime, negotiations are also on for a South American appearance of the Petit troupe in May, the Iriberrri concert setup in Argentina making such overtures. Latin org. however, wants them only if Miss Caron is included. Latter is on leave from Metro which may cause a snag.

N.Y.C. Ballet Hits Record 52G Week at \$3.60 Top, Ballet Theatre 41½G (7)

The N. Y. City Ballet, with its new hit, "The Nutcracker," a sell-out for three performances, racked up a sock \$52,075 in eight performances at a \$3.60 top at City Center, N. Y., last week. In the fourth stanza of a 10-week winter run. Gross marks a new high for the company, which has never gone above the 50G mark before. Week previous, it had garnered a handsome \$46,350. Second stanza's take had been \$38,800 and opening week, \$32,800.

Subsequent "Nutcracker" showings are practically sellouts, insuring healthy grosses for the remainder of the troupe's run. A new work, Jerome Robbins' "Quartet," makes its bow next Thursday (18) to heighten b.o. interest.

Ballet Theatre racked up a neat \$41,500 in seven performances on our last week (31-61), spread over four stands. A Shreveport single brought \$5,500; three shows in Dallas, \$20,200; an Oklahoma City single, \$7,200, and two in Tulsa, \$8,600. Week previous, also in split stands through the south, troupe grossed \$29,900 in eight showings. This week, it's still doing splits, all in Texas.

'Moon' Surprise \$15,000 In Pittsburgh Reprise

Pittsburgh, Feb. 9. Nixon got another pleasant surprise last week when "Moon Is Blue" turned in \$15,000. F. Hugh Herbert comedy was scaled to \$2.50 (\$3.25 with taxes) for weeknights, going to \$3 on Friday and Saturday. It was thought "Blue" might have trouble since show had played multiple engagements last summer at most of the districts' strawhats, and this with the pic version and a \$45,000 fortnight two seasons ago figured to slim down show's chances.

However, touring production (Edward Andrews, Jacqueline Holt and Michael Lipton) got off to a fast start, and kept on pounding away right down the stretch, to turn a new profit for both house and management. Nixon currently has Elmer Rice's new one, "The Winner," on subscription, then gets "Oklahoma" again and Blackstone week of Feb. 22.

Current Road Shows

(Feb. 8-20)
Burning Glass (Cedric Hardwicke) (tryout)—Parsons, Hartford (11-13); National, Wash. (15-20).
By the Beautiful Sea—Shubert, New Haven (15-20).
Evening With Beatrice Lillie (Beatrice Lillie)—Blackstone, Chi (8-20).
Girl in Pink Tights (Jeanmaire, Charles Goldner) (tryout)—Shubert, Phila (8-20) (Reviewed in VARIETY, Jan. 27, '54).
Good Nite, Ladies—Great Northern, Chi (8-20).
Guys and Dolls—Shubert, Boston (8-20).
Moon Is Blue—Colonial, Akron (8-10); Paramount, Toledo (11-13); Shubert, Det. (15-20).
My 3 Angels (Walter Slezak)—Ford's, Balto (8-13); Plymouth, Boston (15-20).
New Faces—Curran, S. F. (8-20).
Oklahoma—Nixon, Pitt (15-20).
Ondine (Audrey Hepburn, Mel Ferrer) (tryout)—Colonial, Boston (8-13) (Reviewed in VARIETY Feb. 3, '54).
Porgy & Bess—American, St. L. (8-20).
Seven Year Itch (Eddie Bracken)—Erlanger, Chi (8-20).
South Pacific (Jeanne Bal, Webb Tilton)—Civic Aud., New Orleans (8-13) (Reviewed in VARIETY Feb. 3, '54).
Stalag 17—Elm St., Worcester (8-9); Metropolitan, Providence (10-13); Lyric, Allentown (15-17); McCarter, Princeton (18-20).
Time Out for Ginger (Melvyn Douglas)—Harris, Chi (8-20).
Twin Beds—Cass, Detroit (8-13); Locust St., Phila. (15-20).
Winner (tryout)—Nixon, Pitt (8-13) (Reviewed in VARIETY Feb. 3, '54).
Wish You Were Here—Shubert, (8-20).

'Affairs' Fine \$20,000 In 2d St. Louis Stanza

St. Louis, Feb. 9. "Affairs of State," with June Lockhart in the top role, wound up the second of a two-week frame at the Empress Theatre Sunday (7) with approximately \$20,000 at \$2.50 top. Miss Lockhart is being held over for the lead role in "The Philadelphia Story," which tees off a one-week session at the Empress tonight (Tues.). It is Miss Lockhart's sixth p.a. in the past 15 months at this house.

The American Theatre, dark last week, relighted Monday (8) with "Porgy and Bess." It will remain for two weeks.

'Okla.' \$34,200, 'Tights' 46G, Phil.

Philadelphia, Feb. 9. Musical-minded town hung up SRO signs at two lighted playhouses last week, with "Oklahoma" at the Forrest, and "The Girl in Pink Tights," at the Shubert, both going class. Only 100 patrons had ducks for latter attraction at opening of run (2). "Oklahoma" is slated to be brought back for a return engagement.

"Girl in Pink Tights," which got far from rave notices, is only attraction on local boards this frame. Locust goes into a semi-stock play next week (15) with opening of "Twin Beds," to be followed by "Stalag 17," March 1, and "The Moon Is Blue," April 5. Locust will adopt policy of two Evening shows, Friday and Saturday nights, instead of the customary brace of matinees.

Estimates for Last Week
Oklahoma, Forrest (2d wk) (M-1,760; \$4.55). Popular-price top of \$3, plus taxes, all week excepting Saturday, proved strong hypo for revival. \$34,200.

The Girl in Pink Tights, Shubert (1st wk) (M-1,870; \$6.50). Although receipts, press and public was mixed at opener, tickets still at a premium for tryout run. Terrific \$44,000.

'Harvey' Meek 4G, L.A.; 'Tobacco Road' \$5,000

Los Angeles, Feb. 9. Frank Fay's ego cost him plenty last week.

Actors decided to reopen "Harvey" after it had shuttered following a one-week run at the Biltmore Theatre here. It was too late for any real advertising or promotion and the gross for the week hit \$4,000, probably an alltime low for the 1,636-seat house. Tally represents a weekly operating loss to "Harvey" of around \$4,500 but Fay has insisted on holding the show through the current frame.

Only other offering last week, "Tobacco Road," registered a fine \$5,000 for the first full frame at the 386-seat Civic Playhouse.

Harout's Ivar Theatre, dark for several months, relights Thursday (11) with the world premiere of "Come and Play," a new revue.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).
Anniversary Waltz (C)—Joseph M. Hyman & Bernard Hart, prods.; Moss Hart, dir.; Macdonald Carey, Kitty Carlisle, stars.
Burning Glass (D)—Theatre Guild & John C. Wilson, prods.; Luther Kennett, dir.; Sir Cedric Hardwicke, Lucille Watson, stars.
By the Beautiful Sea (M)—Robert Fryer & Lawrence Carr, prods.; Charles Walters, dir.; Shirley Booth, star.
Golden Apple (M)—Norris Houghton & T. Edward Hambleton (Phoenix Theatre), prods.; Hugh Ross, dir.
Mister Roberts (C) (Stock)—Bernie Ferber, prod.
World of Sholom Aleichem (CD) (2d Co.)—Rachel Productions, prod.; Howard J. Silva, dir.
'Stalag' 9½G, in 4, N. H.
New Haven, Feb. 9. "Stalag 17" hit Shubert for a last half (4-6) last week and cavorted off with a substantial take. In view of its low scale (\$3 top), four-performance gross of \$9,500 meant good money.
House is dark currently. Next week gets full-week preem of "By the Beautiful Sea" (15-20). Another breaking cracks its shell here when "Anniversary Waltz" comes in March 3-6.

B'way Slips But Clicks Hold Fast; 'Oh Men' 23G, 'His 'n' Hers' \$19,700, 'Lullaby' \$7,800 (5), 'Cornell' 19G

Broadway took a general slide last week. Practically all but the smash entries fell off, with receipts for 10 shows dipping from \$1,000 to \$5,000 from previous stanza's takes.

Street has two new additions this week. "Immoralist" bowed officially Monday (8) night, after eight preview performances, and "Confidential Clerk" preems tomorrow (Thurs.). Last week's sole opener was "Lullaby." Slated to close Saturday (13) is "In The Summer House," while Ruth Draper's one-woman show, originally slated for a limited three-week engagement, has been extended four weeks.

Estimates for Last Week
Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera).

Other parenthetic designations refer, respectively, to top prices; number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net; i.e., exclusive of tax.

Caine Mutiny Court Martial, Plymouth (3rd wk) (D-\$6-\$4.80; 1,062; \$33,000) (Henry Fonda, John Hodiak, Lloyd Nolan). Over \$33,400, with standees at all performances, but take held down because of theatre party commissions (last week, \$32,800, with take cut by theatre party commissions).

Can-Can, Shubert (40th wk) (MC-\$7.20; 1,361; \$50,160). Same as last week, \$50,600.

Dial M for Murder, Booth (66th wk) (D-\$4.80; 766; \$20,801) (Maurice Evans). Almost \$15,300 (previous week, \$16,200); closes Feb. 27 to tour.

Fifth Season, Cort (55th wk) (C-\$4.80; 1,156; \$25,227) (Menasha Skulnik, Richard Whorf). Nearly \$23,200 (previous week, \$24,300).

His and Hers, 48th Street (5th wk) (C-\$4.80; 925; \$22,927) (Celeste Holm, Robert Preston). Almost \$19,700 (previous week, \$20,400).

In the Summer House, Playhouse (6th wk) (D-\$6-\$4.80; 995; \$23,500) (Judith Anderson). Under \$12,500 (previous week, \$15,000); closes Saturday (13).

John Murray Anderson's Almanac, Imperial (9th wk) (R-\$7.20; 1,400; \$50,300). Just under \$41,000 (previous week, \$42,900).

Kind Sir, Alvin (14th wk) (C-\$6-\$4.80; 1,311; \$39,460) (Mary Martin, Charles Boyer). Over \$27,600 (previous week, \$31,200).

King and I, St. James (150th wk) (MD-\$7.20; 1,571; \$51,717) (Yul Brynner). Just under \$33,500 (previous week, \$35,700); closes March 20 to tour.

Kismet, Ziegfeld (10th wk) (MD-\$7.20; 1,628; \$57,908) (Alfred Drake). Almost \$57,900 (previous week, \$57,800).

Lullaby, Lyceum (1st wk) (C-\$4.80; 895; \$22,845) (Mary Boland). Opened Wednesday (3) to three favorable notices (Atkinson, Times; Chapman, News; Coleman, Mirror) and four unfavorable reviews (Hawkins, World-Telegram; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post); grossed nearly \$7,800 for first five performances.

Me and Juliet, Majestic (37th wk) (MC-\$7.20; 1,510; \$58,000). Nearly \$37,200 (previous week, \$42,200).

Oh, Men, Oh, Women, Miller (8th wk) (C-\$6-\$4.80; 920; \$23,248) (Franchot Tone). Almost \$23,000 (previous week, \$23,200).

Picnic, Music Box (50th wk) (CD-\$6-\$4.80; 997; \$27,534). Nearly \$19,300 (previous week, \$20,500).

Trescott, Biltmore, Broadhurst (8th wk) (CD-\$6-\$4.80; 1,160; \$29,500) (Katharine Cornell). Almost \$19,000 (previous week, \$22,200).

Remarkable Mr. Pennypacker, Coronet (6th wk) (C-\$7.80; 1,027; \$28,262) (Burgess Meredith, Martha Scott). Nearly \$22,600 (previous week, \$23,900).

Sabrina Fair, National (12th wk) (C-\$6-\$4.80; 1,172; \$31,300) (Margaret Sullivan, Joseph Cotten). Almost \$31,200 (previous week, \$31,300).

Seven Year Itch, Fulton (64th wk) (C-\$6-\$4.80; 1,063; \$24,400) (Tom Ewell). Nearly \$23,600 (previous week, \$24,000).

Sold, Gold Cadillac, Belasco (14th wk) (C-\$6-\$4.80; 1,077; \$28,300) (Josephine Hull). Over \$28,300 (previous week, \$28,400).

Tea and Sympathy, Barrymore (19th wk) (D-\$6-\$4.80; 1,060; \$28,300) (Deborah Kerr). Almost \$28,600 (previous week, \$28,700).

Teahouse of the August Moon, Beck (17th wk) (C-\$6-\$4.80; 1,214; \$31,681) (David Wayne, John Forsythe). Held at nearly \$32,200.

Wonderful Town, Winter Garden (49th wk) (MC-\$7.20; 1,510; \$54,173) (Rossald Russell). Just under \$48,000 (previous week, \$51,600).

Miscellaneous
Coriolanus, Phoenix (3rd wk) (D-\$3; 1,150; \$15,000). Almost \$11,200 (previous week, \$11,200).
Ruth Draper, Vanderbilt (2nd wk) (CD-\$3.60; 720; \$13,000). Originally slated for a three-week limited engagement, show's run has been extended four weeks.
Opening This Week
Immoralist, Royale (D-\$6-\$4.80; 1,035; \$31,000) (Louis Jourdan, Geraldine Page). Billy Rose production of drama by Ruth and Augusta Goetz, based on Andre Gide's novel; opened officially Monday night (8) after eight preview performances which grossed nearly \$25,400; drew one favorable notice (Atkinson, Times) and six pans.

Confidential Clerk, Morosco (C-\$7.80; 935; \$30,200) (Ina Claire, Claude Rains, Joan Greenwood). Henry Sherek and Producers Theatre production of comedy by T. S. Eliot; opens tomorrow (Thurs.) night.

'Ondine' \$36,100, 'Dolls' 41½G, Hub
Boston, Feb. 9. Hub's two legit entries, "Ondine" (in first full week) at the Colonial and "Guys and Dolls," in sixth week at the Shubert, continued strong here last week. Musical will wind its skeddled eight-week run at the Shubert Feb. 20 and then moves into the Colonial for an additional two weeks.

Estimates for Last Week
Guys and Dolls, Shubert (6th wk) (C-\$4.80; 1,500; \$36,100). Still very big at \$4,500. Musical is now advertising in dailies of 14 New England cities, with result mail order biz is 70% out-of-town and 30% local.

Ondine, Colonial (1,500; \$4.80) (1st wk) (Audrey Hepburn, Mel Ferrer). First full week went clean with a hefty \$36,100.

'CLERK' SMASH \$37,800 IN SECOND D.C. WEEK
Washington, Feb. 9. A smash \$37,800 figure at the boxoffice marked the second and last week of T. S. Eliot's "Confidential Clerk" at the National Theatre. Gross was \$4,700 above the fine total for the initial stanza.

The Royal Winnipeg Ballet opened at the National for a single week last night (Mon.), marking its first official appearance in the U. S. Advance sale for this was nearly \$20,000 based largely on the draw of Alicia Markova, guest prima ballerina. Blackstone's Magician opened a two-hour magic show at the Shubert Theatre last night.

'Faces' Off to \$21,000 With Kitt on Leave
San Francisco, Feb. 9. "New Faces" skidded to \$21,000 for its second week of a return run at the Curran, with patrons moving reservations over to this week (8), when Eartha Kitt returns to show following dropping for eight days to fulfill a Buffalo nitery date.

However, sub Ann Henry rated warm crit reviews for her stint.

'Misalliance' 8G, Toronto
Toronto, Feb. 9. Revival of Bernard Shaw's "Misalliance," starring Martyn Green, broided to \$8,000 on week's engagement at the Royal Alexandra for lowest gross in the 18 weeks' road tour, with 1,525-seater scaled at \$3.50 top.

Play folds after a three-day date (Feb. 8-10) at the Erlanger, Buffalo.

'Angels' \$11,100 (4), Wilmington
Wilmington, Feb. 9. "My 3 Angels" opened its road tour here before enthusiastic audiences last week, drawing \$11,100 in four performances Feb. 4-6 at \$4.20 top.

Plays Abroad

The Boychik

London, Feb. 1.

Mark Marvin (in association with Anthony Hawtrey) presentation of comedy in two acts (four scenes) by Wolf Mankowitz. Directed by Chloé Gibson. At Embassy Theatre, London; \$15.00 top.

Sebastian David Kossoff
Nathan Helen Milner
Mrs. Nathan Miriam Karlin
Blue Serge Alan Tilvener
with THE BESPOKE OVERCOAT
Fantasy in one act by Mankowitz. Directed by Robert Mitchell. At Empire, London; \$15.00 top.

Morry David Kossoff
Fender Alie Papp
Ranting Arnold Diamond
Clerk Martin Friend

In a comparatively short time, Wolf Mankowitz has shown signs of becoming one of Britain's most promising writers and his first full-length play, "The Boychik," at the suburban Embassy Theatre, Hampstead, has attracted more than usual attention. With the two-act, there is also a curtain-raiser, "The Bespoke Overcoat." Writing exclusively in the Jewish idiom, Mankowitz and his humor may have only a limited commercial appeal in Britain but the more cosmopolitan population of New York might prove a healthier ground. This would apply more particularly to "The Boychik" ("The Little Boy") had achieved a higher degree of theatrical professionalism.

The story, such as it is, of a bankrupt actor-manager waiting for his son to return from America and thus revive the family fortunes by a joint production, never reaches a point of climax. It just fades away, leaving the situation unaltered from the opening curtain. Its strength lies in its gentle and observant character studies and in the wealth of Yiddish humor, of which the author has an obviously deep knowledge. Principal parts are warmly portrayed by Arnold Marle, David Kossoff and Miriam Karlin. Chloé Gibson's direction reveals a patient understanding.

"The Bespoke Overcoat" is a superior piece of theatrical writing and stage effects are captured with a few minor props and direct lighting. This is a warm-hearted fantasy of an aged warehouse clerk who longs for a new topcoat, but dies before it is finished. The principal characters are sincerely etched by Alfie Bass and David Kossoff. Myro.

Faites-Moi Confiance

(Trust Me)

Paris, Feb. 1.

Paule Rolle production of comedy in three acts by Michel Duran. Directed by Jean Meyer. Set by Jean-Pierre Dux; music by Louiguy. At Gymnase Theatre, Paris; \$3 top.

Fantine Denise Grey
Mme. Brignon Marcelle Poirier
Sophie Nicole Vervil
Helene Picolette
Monsieur Archille Daniel Lecourtois
Falar Andre Bervil
Marlin Jean-Henri Chambois
Roby Yves-Marie Naurin
Fredro Jose Artur

Michel Duran, talented boulevardier whose "Ode to Liberty" got a Broadway production in 1934, has written a score of light, sophisticated comedies. Present effort has clicked to nice returns here, but export seems unlikely. "Trust Me" recalls American crook plays of 40 years ago and chief draw are smooth, winning

ADVANCE AGENTS! COMPANY MANAGERS!

We have been serving theatrical shows for over 42 years. Ours is the oldest, most reliable and experienced transfer company on the West Coast!

- Railroad privileges for handling shows and theatrical luggage.
- Complete warehouse facilities
- Authorized in California. Equipped to transfer and haul anywhere in U.S.
- RATES ON REQUEST!

Atlantic Transfer Company
GEORGE CONANT
1100 East 5th Street
Los Angeles 13, Calif.
MUtual 8121 or OXford 9-4764



CAB CALLOWAY

EIGHTY-SEVENTH WEEK as Sportin' Life
"Porgy and Bess"

Currently

AMERICAN THEATRE, St. Louis
FOR TWO WEEKS

Mgt.: BILL MITTLER, 1619 Broadway, New York

performances by beloved comedian Julien Carette and popular Denise Grey.

Some polite bank-robbers move in on a kind, innocent widow as boarders, using her home for their nefarious meetings. A formerly upright citizen agrees to aid them in a projected robbery, planning to outwit them and make off with the spoils. The widow becomes enamored of the gang leader, who has very gentlemanly manners. In the end the crooks make their getaway, leaving their double-crossing accomplice and the sentimental widow very surprised.

Script is well constructed and peppered with laughs, and the show, taut, offers an agreeable evening. Carette, as a good man who wants to be bad, turns in an hilarious performance, and Miss Grey, as a sweet-tempered lady of middle years, is delightful. Daniel Lecourtois is a suave gangster and Anne Bervil, Michel Salina, Jean-Henri Chambois and Jose Artur are excellent as his fellow bandits. Staging by Jean Meyer is tops and set by Jean-Pierre Dux is a good one. Curt.

Antonio Spanish Ballet

Paris, Feb. 2.

Jean Bouchel-Ysasse presentation, in two parts with Antonio Rosita Segovia, Flora Albacani, Laura Toldeo Carmen Rollan, Dorita Ortiz, Graciela Vasquez, Paco Ruiz, Corps de Ballet, Choreography by Antonio; sets, Vicente Vluodes; costumes, Jose Cahillero; music, Ansel Curras Orich (30). At Empire, Paris; \$3 top.

Antonio, who broke with partner Rosita some months ago, now comes to Paris with a shiny new Spanish ballet company which is breaking in here before heading for South America and the U. S. Sol Hurok is reported interested in touring the troupe in the U. S. All the pulsating rhythms are inherent in this fine dance spectacle and the outstanding, intense terping of Antonio is sure to make this a fine bet in special dance situations.

Rep is composed of an 18th-century suite, a marionette, a folk dance without music and just the beat of an acril, and a host of flamenco specialties and group dances backed by songs, guitars and the orchestra.

Antonio is the bulwark of the company and his dynamic, fiery solos draw tremendous mitting here. The costumes are eyefilling and the decor adequate to the fine groupings of the company. Rosita Segovia and Flora Albacani second Antonio admirably. This looks to be one of the most likely cariocha companies to come out of Spain with good possibilities for state-side appeal, due to the quality of the mounting and the talent of the individuals and the ensemble. Jean Bouchel-Ysasse, director of the Empire Theatre, is personally handling the troupe in its world bookings. Mosk.

Current London Shows

London, Feb. 9.

(Figures denote premiere dates)
Air Seeding, Royal Ct. (4-2-53)
Alice Looking Glass, Princes (2-2-54)
Angels in Lava, Savoy (2-11-54)
Anna Lucasta, Hippodrome (2-26-54)
As Long As Happy, Garrick (7-8-53)
Big Knife, Duke York's (1-1-54)
Birthdays Honours, Criterion (10-6-53)
Boy Friend, Windham's (12-1-53)
Boychik, Embassy (1-13-54)
Confidential Clerk, Lyric (9-16-53)
Day After Tomorrow, Haymarket (11-26-53)
Escapade, Strand (2-20-53)
Fifth Season, Cambridge (2-25-54)
Fires Burning, Princes (9-24-53)
For Better Woe, Garrick (2-17-53)
Guys and Dolls, Coliseum (2-28-53)
Hussamster, Martin's (1-19-54)
King and I, Drury Lane (10-8-53)
Love From Judy, Saville (9-25-52)
Love Match, Palace (11-10-53)
Mousetrap, Ambassadors (11-25-52)
No Other Victim, Duchess (1-21-54)
Old Vic Repertory, Old Vic (9-14-53)
Point Your Wagon, Majesty's (2-11-53)
Private Secretary, Arts (2-3-54)
Pygmalion, St. James' (11-19-53)
Queen of Hearts, Haymarket (12-10-53)
Reluctant Hero, Whitehall (9-12-52)
Ring Out Bells, Vic. Pal. (11-12-52)
Seagulls, Corrallo, Apollo (6-14-50)
Seven Year Itch, Aldwych (2-2-54)
Sleeping Prince, Phoenix (10-5-53)
Someone Waiting, Globe (11-25-53)
Temptation, Empire (9-12-53)
With You War Hara, Casino (10-10-53)
Witness Prosecution, W. Gard. (10-28-53)

SCHEDULED OPENINGS

Charley's Aunt, New (2-10-54)
Tropicana, New Watergate (2-10-54)
Burning Glass, Apollo (2-18-54)

Future B'way Schedule

(Theatre indicated if booked)

Confidential Clerk, Morosco, tomorrow (Thurs.).
Winner, Feb. 17.
Ondine, 46th St., Feb. 18.
Girl in Pink Tights, Hellinger, Feb. 25.
Burning Glass, week March 1.
Golden Apple, Phoenix, March 11.
Beautiful Sea, March 25.
King of Hearts, March 30.
Anniversary Waltz, April 7.
Child of Grace, Booth, April 8.
Year Around, April 19.
Pajama Game, May 12.

Vet Yiddish Actor to Be Cited on 50th Stage Anni

Michael Michalesko, vet Jewish theatre star, will be honored at a testimonial show sponsored by the Hebrew actors union at Downtown National Theatre, N.Y., Feb. 24, in celebration of Michalesko's 50th year on the Yiddish stage.

Menasha Skulnik, Molly Picon, Jacob Kalich, Jennie Goldstein, Aaron Lebedeff, Miriam Kressyn and Seymour Rechtzeit, will take part in a concert, which will follow a cavalcade of excerpts from outstanding hits of the Yiddish theatre, done by an acting group.

Ballet

Continued from page 69

a ballet, will have to be written off this season. And \$16,100 of this cost, however, will be taken care of from last season's Rockefeller Foundation gift of \$200,000 for new works. And if the company holds to its present high weekly grosses it may even come out in the black on its 10-week season.

Company, with its regular crew of 24, put on the production (with its six changes) in a day and a half, when it would take a comparably Broadway show four to five days to setup. Original thought was to close down house for a week for this purpose, but the management decided against it. "Nutcracker" marks the first time an NYCB production is in for a run of a few performances each week, this actually being necessitated by the show's size, and the difficulties and expense involved in striking sets each night after a performance.

Scenic Triumph

There were 80 people on stage at the final curtain, while the orchestra also was augmented. Production was a scenic and costuming triumph as well as a dancing one, with Horace Armistead's sets, Mme. Karinska's costumes, and Jean Rosenthal's lighting all terrific. Settings alone constantly brought braves from opening night's audience, in such scenic magic as the snowflake scene, the Xmas tree that grew to enormous size onstage, the oversize kid's bed, the Mother Ginger giant hoopskirt that concealed eight kids, etc.

"Nutcracker" is a charming ballet and a worthy success. First act of the two-act production may seem tame or slow to fast-paced N. Y. audiences. But the piteous pantomime and excessive use of children is an integral part of the original work, as is the adult dancing highlighted in the second act, and have to be accepted on that score.

Balanchine's beautiful dance inventions stand out throughout, especially in the gorgeous first-act snowflake scene and the grand pas de deux of the second frame. The Janet Reed and Tanaquil LeClerq roles could stand more dance invention or highlights, and more could be added to Robert Barnett's candy cane role. But Maria Tallchief and Nicholas Magallanes dance exquisitely, and Misses Reed and LeClerq are lovely in their roles. Francisco Moncion's Arabian dance is flimsy and effeminate, though cute.

Overall, the imagination, style, dancing, decor and devised for "Nutcracker" make this a stunning addition to N. Y. City Ballet repertoire. Bron.

'Pacific' 28½¢, Houston

Houston, Feb. 9.

"South Pacific" grossed over \$28,500 at the Music Hall here last week.

Jeanne Bal-Webb Tilton starrer is current at the Civic Auditorium, New Orleans.

Crix Differ On Tix

Continued from page 69

to this office, theatregoing for people who are not wealthy, are not on expense accounts and have no personal influence is an exhausting ordeal that affronts a man's pride, devastates his pocketbook and poisons his spirit. On Broadway a play has to be either a masterpiece or a scandal to make an impression on a man who is a wreck by the time he beats his way into the theatre."

Fishy Allis?

Kerr focused his Herald Tribune column on the "alibi" of professed theatre lovers that it's impossible to get tickets to anything but flops. He remarked that "the elaborate explanations they whip up often have a fine fishy air of unreality about them." Citing VARIETY's reports of Broadway grosses for a recent week ("an especially good week at the boxoffice, not a dull one; I'm not trying to stack the cards"), he noted that of the 25 current shows, only seven were selling out.

Explaining that VARIETY reveals each show's possible gross and actual gross, so "you can tell at a glance approximately how many seats went unsold in any given week," he pointed out that of the 18 non-sellouts for the week in question, only four were reasonably close to capacity, so there were 14 shows with ample seats available, "and there isn't a dog in the lot."

"Anyone who'd had a sudden, lunatic impulse to put on a coat and dart off to a show might have sauntered up to a boxoffice as late as 8:40, been greeted with extraordinary courtesy and perhaps even a pat on the back, and trundled down the center aisle with a bright, fresh stub in his fist. And—to harp on the point—he'd have had half of Broadway to pick from."

"It would be nice if we could kill off that damaging legend which insists that all Broadway box-offices are trimmed with barbed wire. Most Broadway box-offices—more than half of them—throb with delight at the sight of an unexpected stray wandering in with a light in his eyes and a couple of bucks in his hand."

Too Much Bother?

Chapman's column in the News the previous Sunday used an enthusiastic followup of his original rave for "Caine Mutiny Court Martial" to complain that because of the heavy theatre party bookings, no weekday tickets are available "for months ahead," and seats for Friday and Saturday nights are sold out "for a long time in advance." He offered the column space to producer Paul Gregory "any time he wants to explain."

Critic concluded the column, "I think the play and the performances are worth waiting for—but I am not sure that all the public is going to wait. Already, many people have told me, 'Aw, the hell with it. It's too much bother.' This is an old complaint of mine and you may be tired of my harping on it, but I do think that charity and religious benefits, no matter how high their purpose is, are doing as much damage to the living theatre as tv or the movies."

Other critical opinion and comment during the week involved interesting personal slants and revelations. Richard Watts Jr. wrote in the Post, for example, "Speaking of 'Coriolanus,' I've always been under the impression that Shakespeare wrote his oddly snobbish drama in collaboration with Lucius Beebe." He ended the same "Random Notes on This and That" piece with the remark, "I seem to be the only local columnist who isn't an intimate pal of Hemingway."

Wolcott Gibbs, in the New Yorker, offered what several Broadway observers suggested might be an explanation for his almost invariable dislike of Shakespearean revivals. He confessed, "Once, in the dark backyard and abyss of my youth, I played a member of the rabble, a senator, a soldier, and assorted offstage vocal effects in a schoolboy production of 'Coriolanus.'"

Henry Hewes, in the Saturday Review, coupled a favorable notice with an ingenious explanation: "The Starcross Story" closed after one performance because of a plagiarism suit by Stanley Jaffman, author of a novel titled 'The

'Dead Hero' published by Rinehart in 1949."

As a sort of international footnote, Henry Sherek, co-producer with Producers Theatre, Inc., (Robert Whitehead and Roger L. Stevens) of tomorrow night's (Thurs.) opening of "Confidential Clerk," wrote an article for the London Daily Telegraph under the heading, "Why English Plays Flop in the U. S." The concluding paragraph read, "In short, therefore, the only chance an English play has here is when the London producer has absolute control. That is why I am staying in New York until the production of T. S. Eliot's 'The Confidential Clerk'—to safeguard those precious dollars for Britain."

No Sock Draws

Continued from page 69

way stands. "Colonels," which was the only one of the productions to tour, had been in the black at one point during its Main Stem run but went into the red during its closing weeks. Another definite availability will be R. C. Sherriff's "Miss Mabel."

There's a possibility that "My Three Angels" and "Time Out for Ginger" might be added to the list. Both shows are currently touring.

Chances of such longrun comedy hits as "Fifth Season" and "Seven Year Itch" being offered the rustic operators this summer are practically nil, considering the strong pace at which both presentations are currently travelling on Broadway. Only other longrun straight plays presently on the boards, besides these two are "Dial M for Murder" and "Picnic." Formal entry is definitely not slated for release to strawhats this summer, according to a rep of the producers.

In the musical idiom, Tams-Witmark is re-releasing "Pal Joey" for summer theatre production. Tuner had been put under wraps because of its Broadway revival and subsequent road tour. Other new additions are "Panama Hattie" and "DuBarry Was a Lady." French is adding "Three Wishes for Jamie" to its available musicals and a new modern version of "Merry Widow," with book and lyrics by Charles George. Last year's big releases in the musical vein were "Gentlemen Prefer Blondes" and "Annie Get Your Gun."

Eldon Elder, Broadway scene designer, will be visiting critic in scene design in the Yale Dept. of Drama for the second semester, replacing Donald Oenslager, who's on leave.

BROADWAY ANGELS, INC.

Common Stock

Price 50c a Share

Write or phone for an offering circular to

BROADWAY ANGELS, INC.

29 W. 65th St., New York 23
TRafalgar 4-1815

New Modern Theatre FOR SALE, RENT

Pocono Mountains, 79 miles from New York, where 50,000 vacation weekly during summer. 550 seating capacity, large stage, fully equipped motion picture projection room. Ample parking. Also on property, 8-four-room cottages, old Grist Mill, ideal summer theatre or for theatrical school.

H. AUTEN, Bushkill, Pa.
Phone Bushkill 51

EXCESS WARDROBE

of three top flight models (4 Seasons) suits, coats, dresses, separates (perfect for stock) hats, shoes (size 6 to 8) and accessories. Appointments 6 to 10 p.m. call OXford 7-3054.

Literati

N. Y. News' Own Hot Story

The \$300,000 third floor press-room fire, which hospitalized eight at the N. Y. Daily News last Friday (5) couldn't be scooped by anybody else on tv—all the WPIX camera had to do was lean out from the 11th floor of the News' Bldg. on East 42nd St. The indie video station is a News property.

Steve White's 'Hughes Story'

Stephen White, recently resigned associate editor of Look mag and now a 20th-Fox Film scripter in Hollywood, is expanding his concurrent three-part in Look, "The Howard Hughes Story" into a book form for Ballantine. It will be published simultaneously in paperback and hard cover, Ballantine did with "Executive Suite," pic version of which Metro is readying for release this month.

While the Hughes story was White's valedictory with the Cowles mag, the Look management will have a 50% cut in the book which will run 75,000 words. He wrote 30,000 originally for Look but it was cut to 12,000 because of size, following conferences with Hughes, who had approval only on controversial aspects—privileging him to discuss and debate but not censor.

Incidentally, Hughes doesn't come off nearly as well in the current Fortune mag piece.

Bill Raney to Dutton's

William Raney, who resigned in a policy tiff as editor-in-chief of Henry Holt & Co., joined E. P. Dutton & Co. this week as one of three senior editors under Nicholas Wreden, veeep in charge of the editorial board. The other two senior editors are Harry Shaw and William Doerflinger. All operate, of course, under Elliott B. Macrae, president of the company.

When Ted Amussen exited Holt about a year ago to rejoin Rinehart & Co. as veepee and editor-in-chief of the trade book dept., his long-time colleague, Raney, stayed on and was upped from executive editor. However, it is understood that William E. Buckley, vice-president of the trade department of Holt, had other ideas, whereupon Raney quit summarily. Buckley has been talking to several book editors on joining Holt in the top spot.

Hemingway's 'Obits'

Even as it appeared that Ernest Hemingway would survive the African plane crashes, the columnists and press unloosed sentimental closeups on "Papa." A writer's writer, the Havana-beached novelist has long endeared himself to visiting scribes by providing good copy whenever a newsmen appeared on the Cuban scene, and the encomiums were automatic payoffs to a writer who has already become a legend within his own time.

Hemingway's familiarity in pubs and clubs—the world over, of course, has constantly thrown him into proximity with byliners in every key city, with result that his contacts with fellow toilers in the news vineyards give him a strong personal press liaison that results in nothing but affectionate anecdotal barrage. It surprised newsmen how each had a different tack on the writer.

Norman Anthony's New 'Imp'

Norman Anthony, who has satirized wit and humor over the years, has a new bimonthly, Imp, which is subtitled "impudent and impolite." Other "imp"isms are on improbable news, implausible conversations, impressionists, improper stories, impious poetry. "Imp intends to be impudent and impolite to people impressed with their own importance" is the editorial credo of "Impresario" Norman Anthony.

Beacon, Canton, O., is the publisher; editorial and exec offices in Jamaica, N.Y.; Samuel Schuever, prez; S. Braverman, sec; J. Fetsch, treas.

British 3-D Tome

The first British book to deal exclusively with 3-D motion pictures, by Raymond and Nigel Spottiswoode, is due for publication in London by Faber & Faber at \$6. Volume will be titled, "The Theory of Stereoscopic Transmission and Its Application to the Motion Picture."

The book will analyze the transmission of the image from scene to screen, studio and location problems, and camera aspects and projector design.

More Show Biz Books

Tom Weather's forthcoming book of light verse mainly about Broadway and show business in general will be called "Main Stem

Stuff." It will be divided into sections, Broadway Ballads, Broadway Biographies, Canyon Characters, Metropolitan Movies and Minor Moods, brought out by Library Publishers about mid-April.

Martin L. Wolfe, president of Library Publishers, will specialize in theatrical publications. In addition to "Main Stem Stuff," LP also has "The Bishop of Broadway" (David Belasco) by Craig Timberlake, scheduled for April publication, and John Murray Anderson's memoirs (no title set yet) scheduled for next fall.

Little, Brown's Canuck Tie

Little, Brown & Co. has teamed with the Canadian book firm of McClelland & Stewart Ltd. to form Little, Brown & Co. (Canada) Ltd. New company, with headquarters in Toronto, will handle all of Little, Brown's books in Canada, and will publish some titles for Canadian distribution only. It will also distribute some books of The Atlantic Monthly Press and Duell, Sloan & Pierce, publishers associated with Little, Brown in the U. S.

Officers of the new company are Stanley Salem, prez; John McClelland, veepee; John McClelland Jr., secretary-treasurer. These officers, together with Arthur H. Thornhill and James W. Sherman, will constitute the directorship of the Canadian company.

200 Years From Now

Prompted by observance of Columbia U.'s bicentennial celebration this year, Columbia U. Press is running a contest to determine which of the living artists, writers, scientists, etc., will still be known and revered 200 years hence, in 2154. Idea was prompted by a reflection back to 1754, date of the founding of the college, and the names of men living then whose works are still significant today.

There are 18 classifications: poetry, drama, the novel, satire, music, painting, architecture, mathematics, physics, chemistry, medicine, psychology, philosophy, education, history, political science, economics and sociology. Publishing house is giving as 12 prizes one of the books to be released this year in the series of a dozen Columbia Bicentennial Editions and Studies. Ballots must be in Feb. 28.

Sothern on Marlowe

Fairfax Downey has edited "Julia Marlowe's Story" by E. H. Sothern (Rinehart; \$3.50), and the book makes sprightly reading about a great actress in the golden era of American legit.

Sothern died in 1933; Miss Marlowe in 1950. Publication of this manuscript was delayed by provisions in Miss Marlowe's will. Previous works dealing with the celebrated husband-and-wife acting team include Sothern's "The Melancholy Tale of Me" (Scribner, 1916), and "Julia Marlowe: Her Life and Art" by Charles Edward Russell (Appleton, 1926). The current volume carries an undated dedication to Russell over Miss Marlowe's signature; but Downey points out that there is much material in Sothern's account of his wife's career that has not hitherto been printed.

One cannot but respect the selfless struggle of Miss Marlowe—her determination to make managers and public alike accept her as a classical stage heroine despite all odds. Praise also belongs to Ada Dow, the actress' longtime coach and mentor.

Yet even in this naturally-biased volume, the reader often gains an impression of Miss Marlowe that reveals a coldly-calculating, beautiful, gifted superwoman; somewhat terrifying in her ambition and drive.

The book has several good illustrations, but it needs proofreading. Lawrence Barrett's name is repeatedly misspelled. James Herne is entered incorrectly. James O'Neill receives but one "I" for his surname. And the composer of our National Anthem is Jorgensened into Francis Scott Key.

Robert Downing.

Polk Memorial Awards

Nine George Polk Memorial Awards, including two firsts, one to a weekly magazine and the other to a freelance writer, were announced this week by Long Island U. president Adm. Richard L. Conolly. Awards for "outstanding contributions by metropolitan newspapermen during 1953," will be tendered April 8 at the Hotel Roosevelt.

Winners are: James (Scotty) Reston, N. Y. Times Washington chief, for his articles on government and diplomacy; William Longgood, N. Y. World-Telegram & Sun, for

his expose on rent gouging; Jim Lucas, Scripps-Howard correspondent, for his Korea dispatches; Newsday, for the series by Madeleine Rytenberg on the shortage of adequate medical facilities on Long Island; Life, for Peter Stackpole's picture of a diving attempt taken 100 feet under water; NBC, for its "Weekend" program; Business Week, for translating business news to "popular, broad appeal"; John Crosby, N. Y. Herald Tribune tv columnist, and Leonard Engel, freelancer, for his science articles. Last four prizes were "special awards."

London Reviewer Switches

Logan Gourlay, show columnist of the London Sunday Express for the past five years, has resigned and Derek Monsey, a staffer, is substituting for him until a successor is found.

Harold Conway is leaving the London Evening Standard, where he has been covering show biz for many years, to join the Daily Sketch as film and drama critic and columnist.

CHATTER

Good piece by Jack Benny in current Collier's, "After 39 Years—I'm Turning 40."

Tony Gray, former editor of Photoplay, named editor of Screenland and Silver Screen.

* First novel by Will Hays Jr., titled "Dragon Watch," will be published this spring by Doubleday.

Omnibook will reprint a portion of Horace Sutton's tome on the Woodford-Astoria, "Confessions of a Grand Hotel."

Robert Carson's latest novel, "The Quality of Mercy," with a Los Angeles background, will be published in May.

Beverly (ex-Ringling Circus) Kelley's book on Emmett Kelly, the Ringling clown, due via Prentice-Hall March 31.

Les Savage, Jr., film scripter, turned out his first novel. Tagged "Silver Street Woman," it's slated for publication Feb. 24 via Hanover House.

Chicago American columnist Nate Gross is on the first leg of a round-the-world junket. He'll start fling his first overseas dispatches around March 1.

Arnold Shaw ("The Money Song"), veepee of Hill & Range Music, has a piece on "The Cool Generation" (hot vs. cool jazz) due in May Esquire.

Time mag drama critic Louis Kronenberger's "Company Manners: A Cultural Inquiry Into American Life" to be published by Bobbs-Merrill March 1.

Ruth Erickson, editorial director of Stearn Publications (Movie Play, Movie Spotlight, Movie Time), leaving for the Coast Sunday (14) for a two-week gander at the studios.

Lee Graham, who runs the "Letters To Lee Graham" show on video and is an instructor at the City College of N.Y., has authored a non-fiction book, "If You Are A Woman," to be published by Crowell.

Edward J. Becker, who gained some publicity while in the New Jersey State Prison writing for top magazines, as well as having his first novel, "Coble Hill," published, has completed an autobiography, "The Angry Search."

Ralph Ketterling, vet theatrical pressagent and historian, is preparing a new series on Chicago legit producers of yesteryear which will run this spring in the Pictorial Arts section of the Chicago American. He currently has a series of 21 pieces titled "Stardust by Gaslight" running in the American.

Author Beth Brown for many years occupied her own town house on Riverside Drive, New York, and so when she moved into a 6-room, 3-bath apartment on West End Ave. it was a bit of a do as "what to do with 5,000 books; 50 barrels of China; 15 rooms of chairs, tables, knickknacks, rugs, dogs, parakeets, stationery, radios, one baby and one author." She finally sent one truckload of antiques to the Greenwich Village Guman Society thrift shop; gave the staircarpeting to a church for funerals and weddings.

Well, What Next?

Chicago, Feb. 9. Fairy tales of Hans Christian Andersen have been stamped "for adults only" in Illinois libraries by Sec. of State Charles S. Carpenter. The state, it was explained, does not want to place unreasonable restrictions on adult literature, "but will make it impossible for school children to obtain smut or objectionable materials" from public libraries.

Classified likewise was Jules Verne's "20,000 Leagues Under the Sea."

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood. In wisdom and foresight, experts in the field of public relations acclaim me in the syndrome of Old Testament prophets. At least they do to my face. But privately they rate me, so my counter-intelligence staff reports, as the most starry-eyed chump among VARIETY's farflung mugs. They feel it would be far better for all concerned if I were sold down the river to the fan mags.

It seems several of them heard me arguing that producers should stop dissembling their love and should instead pile their adjectives and advertising dough on the fanmade hits. The trouble starts when veepees in charge of production decree long before the pictures are made what must be hits. All they succeed in doing is to drive their flacks to frenzied fatigue from trying to make old turks taste like tenderized terrapins.

In racing, I have been overheard to say, horsemen don't tout every spavined mare in their stables as a surefire Kentucky Derby winner. They breed horses, sure, but most of the stable gets its feed from the purses that Futurity winners bring home as they climb upward toward the top.

Book publishers long ago decided that when one book heads toward the bestseller lists, the advertising and publicity should go almost completely thataway too.

Junkets For Junk—Terrifique!

But Hollywood still seems to feel it can butter a baddie into a goodie. They still toss junkets for junk. They still decree that a big-budget picture must be a hit and if the public makes no pretense of its disappointment, the public is wrong. The thing to do is to take the flacks to the woodshed and whack them till they recant.

The old idea of cutting up turks for mandolin picks or selling the silver deposit to Navajo silversmiths no longer is accepted by the front office. "Make 'em like it, bludgeon them into liking it," is current directive on all product.

That fewer pictures cannot guarantee better pictures is a bitter pill to swallow. But if producers can't stand the gamble that is part of their biz, why don't they transfer their skill to painting traffic lanes where the economic hazards are small?

On one occasion a v.p. in charge of public relations said he had missed us at a preview.

"We didn't get tickets for it," replied Mme. Scully. "I think we must be on your B list."

In well-spaced words, taking a long time for the reply to sink in, he replied, "We have no B pictures." I guess they don't read their pan mail.

Recently we were lured to join a junket. We were assured some fun and, to end the day, a good picture. Most of our contemporaries must have been touted off this one, because few of the byliners were aboard the plane.

We were strapped in our seats and our first surprise came when we were informed that all of us would ride backward. If this had been a conditioning for a picture that was going to be run backward, that might have been fun. In this instance it would have helped the picture a lot.

So many things happened on that junket that were pleasant, that it is sad on reflection to realize we were going to get pickles on cole-slaw for dessert.

We were taken on a tour of a zoo in the afternoon. That was fun. The bus driver was a genius in his field. He knew all about the animals and birds and had so many good jokes connected with them that it was like studying zoology under a younger Chaplin.

To his pets (and he had many) he would talk, get them to do tricks for us, even wave us goodbye, and then toss them slices of bread from a loaf he had near his steering wheel. His skill in this was on par with an Olympic discus-thrower's.

The Film Switch

Had I been the producer on this junket and knowing the awful mess I had in the cans, I would have tossed the cans to the mountain goats, installed a tape recorder in the bus, grabbed a newsreel camera, and shot this tour and the driver's spiel and used it to replace the dismal epic that was in store for my friends.

Studios turn these things out awfully fast on the documentary level where the slogan is: "Nuts to quality! Make it lively!" But I wasn't the producer and the man who was, walked his last mile, chin up, playing a doomed man, but with dignity, to the end.

After the world preem of his epic, which was a wake as far as the critx were concerned, we were herded back to the plane for the long voyage home. This, if anything, was a worse ordeal than seeing the picture. More embarrassing, too, because it is no fun feigning good-fellowship and conviviality when the corpse seems to be aboard the same plane with you. Besides, members of the press can't act for nuts, and this required acting at its best.

In a taxi on the way back to the airfield we heard over the two-way communications system that the driver was to take us anywhere we wanted to go and charge it to the theatre. The temptation was terrific to tell the driver to bypass the airfield and drive us all the way to Hollywood instead. Anything than face the producer, director and stars on that plane trip.

But that switch certainly would have had repercussions. So we got out of the cab at the airport and joined the phony conviviality.

The director, who looked down on us as if we were untouchables on the outgoing voyage, was all smiles and camaraderie on the way home. He trotted out his best scotch but this was no miracle of Cana. It tasted like bathtub gin. It was drunk sparingly. Who wants to get arrested for drunk-driving as a payoff to a day like this? Everybody remained as sober as judges.

Soberer.

Midwives Not Mothers, He Says

The next day I asked one of the flacks if he knew who was responsible for this depressing interlude? He said this was not one of their current crop of pictures. It had been made two years ago. "Two years ago?" I cried. "Fifty years ago! This is the sort of picture that gave radio a chance and guaranteed to a bright and prosperous future. This one in technique, story, treatment and direction is so old I suspect it killed Cock Robin."

All he felt like saying at the time was, "We're midwives, not mothers, you know. We don't produce these things."

But why not reserve junkets for pictures all of you agree are good? Then friends and foes can come out of the theatre in a happy mood and slap each other on the back, instead of on the puss, on the way home?

"Good idea," he said. "I'll take that up with the boss."

But he won't. I got the same answer from Desi Arnaz when I suggested that in Lucy's commercials he stop plugging his snipes as "king's size and regular size." I informed this Cuban who owed his independence, like us, to heaving out a king, that kings were a dime-a-dozen these days, and most of them are out of jobs. "But there is a Queen who is not only beautiful but has a job. So why don't you call the small ciggies 'Queen's size'?" She might be flattered. All your femme viewers certainly would be.

He was smoking a little cigar at the time. "Good idea," he said. "I'll take it up with the boss."

He may be an \$8,000,000 star but I doubt if he will do anything of the sort. What will likely happen is that some rival peddler of coal-tar derivatives will grab it from here and send me a carton instead of a fat check.

Life is like that.

Broadway

Fred Waller, inventor of Cinemascope, hospitalized.

James A. (Traveltalks) FitzPatrick in from the Coast.

M-G pub-ad chief Howard Dietz left Friday (5) for a West Indies vacation.

Arnold Moss planes to the Coast today (Wed.) for a top role in U-I's "Bengal Rifles."

Metro producer Edwin H. Knopf returned to the Coast following homeoffice talks.

Rhys Williams, veteran character actor, in from the Coast for TV and recording dates.

Jerry Sager, pub-ad topper of B. S. Moss Theatres, in Mt. Sinai Hospital for surgery.

S. H. (S) Fabian, Stanley Warner and Fabian Theatres topper, vacationing in Miami.

Vidpix producer Emerson Yorke in Harkness Pavilion, Medical Center, for a week's checkup.

Bandleader-showman Abe Lyman writing Broadway pals that he's feeling much better now.

Nancy Walker has completed her role in Warner Bros. "Lucky Me," and returned to Gotham.

Arthur F. Driscoll (O'Brien, Driscoll & Rafferty) sailed yesterday (Tues.) on the Flanndre for a 34-day Atlantic cruise.

John Housman, who staged the off-Broadway "Coriolanus," returned to the Coast to resume his production duties at Metro.

Joe Roberts, executive veepee of Sport Films, subsid of International Boxing Club, to Havana and Miami on fight pix business.

Phil Silvers back in Gotham after seven months in Hollywood where he completed "Top Banana" (UA) and "Lucky Me" (WB). He's bawling "Banana."

The Frank Polans, parents of Mrs. Jerry (Connie) Wald and agent Barron Polan, celebrated their 40th anni at the Walds' Bev Hills home recently.

Gordon V. Comer, clerk of the First Church of Christ, Scientist, Boston, is attempting to locate Mrs. Lura Olafsson, who was known professionally as Lura Bennett.

Irma Lerna, VARIETY advertising sales staffer, had her arm dislocated in a mugging Saturday night (6) on 86th St. She's recuperating at home after treatment at St. Luke's Hospital.

Hebrew Actors Union honoring Michal Michalelesko on his 50th anni as Yiddish legit performer with a testimonial entertainment program to be held at the lower eastside National Theatre Feb. 24.

Meyer Davis to Florida, Monday (15), to visit his orchestras at St. Augustine, Miami Beach and Palm Beach. While in Palm Beach he'll conduct his band at the Everglades Club for annual Washington's Birthday ball.

Tom Curtiss, legit critic for the Paris edition of the N. Y. Herald Tribune, who doubles in that capacity for VARIETY, planes into Gotham Saturday (13) for a 3-week looksee at the current crop of Broadway legiters.

Julius Colby, VARIETY's advertising manager, and his wife, Ethel, drama and film critic of the N. Y. Journal of Commerce, sail tomorrow (Thurs.) on the S.S. Nieuw Amsterdam on a West Indies and South America cruise.

Jayne and Addison Fowler, who now operate the Arthur Murray studio in Providence, named their first child Florenz Tamara Fowler, after the first Mrs. Fowler (& Tamara), top ballroom team of the 1930s. Florenz Tamara died several years ago.

Robert S. Wolff, RKO topper in Britain, in from London Monday (8) on the Queen Mary for home-office huddles. Also arriving were conductor Sir Thomas Beecham and some 17 members of the Stuttgart Kamara Orchestra under direction of Prof. K. Munchinger.

Milton R. Rackmil, Decca Records prexy, presented the Rackmil Gold Record Award for the best sales performance of the year to the company's Philadelphia branch last Friday (5). Party at the Blair House, N.Y., was attended by most of the execs of the eastern division.

Paris

In its seven-week run at two big houses here "The Robe" (20th) grossed \$484,500.

Patricia Neway to sing top role in Alfano opera of Tolstoy's "Resurrection" at Opera-Comique.

Gilbert Becaud, new pop radio-niter vocalist, inked for Olympia Music Hall, opening Feb. 12.

Arletty into the film version of Jean-Paul Sartre's "No Exit" to be directed by Jacqueline Audry.

Charles Holland, American tenor, reppe the U. S. at the International Festival of Song in Nice.

Madeleine Sologne returning to legit in Frederic Dard adaptation of Francis Carco novel, "Trapped Man."

Marquis de Cuevas ballet troupe to follow present London stint

with stands in Cannes, Cairo and South America.

Raymond Asso, one of top pop songwriters here, starting a chant stunt of his own works at the L'Ecluse niter here.

Claude Autant-Lara will make a pic version of Stendhal's "The Red and the Black" in April with Gerard Philipe and Daniele Darrieux.

George Ulmer getting his first important pic role in Jean Sacha's "I'm Number 1000" to be shot here and in Spain as a Franco-Hispano production.

"Seven Year Itch" and Thierrey Maulnier's "House in the Night" enter into the hit category in passing their hundredth performances this week.

Bob Weiss, Capitol Records Continental rep, back on job after U. S. sojourn to recuperate from a broken leg and arm plus confabs with Cap officials.

Jean Martinielli replacing Bernard Blier in lead role of "Dial M for Murder" when play moves from Ambassadeurs to Ambigu to make way for new Andre Roussin comedy, "Husband, Wife and Death," in which Blier is to star.

Miami Beach

By Lary Solloway

Former Hollywoodite Mona Barrie now a partner in swank new Patio restaurant.

Carl Brisson playing his first date here, 10-day run in Blue Sails Room of Sans Souci opening Feb. 9.

Bill Miller at the Casablanca gauding shows before returning to his chores at the Sahara in Las Vegas.

Betty and Jane Kean into Club Morocco of the Casablanca this week; Christine Jorgensen packed to follow.

Jack E. Leonard set for Di Lido's Moulin Rouge following two-week return date of the Ritz Brothers.

Frank Sinatra, Dick Shawn, the Dunhills and Harry Richman in new show at the Beachcomber. Sophie Tucker taking 10-day rest.

Cleveland

By Glenn C. Pullen

Mitch Plottin, theatrical press agent, circulating again after long illness.

Orrin Ide's crew baptized Club Madrid ballroom, first new dance spot Cleveland has had in a dozen years.

Jack Mills, Cleveland co-owner of Mills Bros. Circus, awarded gold watch by 1,500 members of Circus Fans Assn. of America for "devotion to tanbark traditions."

Mel Torme doing his first downtown club here, a two-weeker at Vogue Room, while Leo Diamonda is playing initial local harmonica date at Statler Terrace Room.

Sauter-Finegan orch set for Feb. 23 at Aragon Ballroom. It is lining up Teddy Phillips for Feb. 14, followed by Tex Beneke, Wayne King, Russ Morgan and Louis Prima.

Washington

By Florence S. Lowe

Ice Capades built to SRO in final stanza of its two-week stand at Uline Arena.

Baritone William Warfield, of "Porgy and Bess" fame, gave Constitution Hall concert last Sunday (7).

Stan Kenton and Festival of Jazz due into National Guard Armory under Super-Music aegis Sunday (7) night.

French actress Dany Robin in to beat drums for U.A.'s "Act of Love" and for dinner in her honor at the French Embassy.

Wolfe Kaufman, prexy of Assn. Theatrical Press Agents and Managers, chalked up a record number of radio appearances to beat the drums for Royal Winnipeg Ballet, whose tour he is managing.

Pittsburgh

By Hal V. Cohen

Shirley Jones is a local girl in "King and I."

"Oklahoma" comes back to the Nixon for 10th time next week on Feb. 15.

Phil Richards' ice revue returns to Ankara March 22 after three-month layoff.

Ruth Nirella elected prexy of Playhouse Guild, first woman ever to hold that office.

Byron F. (Dinty) Moore, Stanley-Warner district manager, and his wife took off for Florida.

Evans Family into the Carousel for their engagement since returning from USO tour of Far East.

Benny Amdur celebrating his 35th anni this month as operator of the Garden Theatre on North-side.

Run of "Time of the Cuckoo" at Playhouse, its biggest hit since "Peg O' My Heart," has been extended an extra week.

London

Roy Rogers due today (Wed.) for a provincial vaude tour.

Helene Cordet opened a return cabaret date at the Colony this week.

Dany Dauberson, French niter star, signed by Harry Foster for the Pigalle, opening May 10. Date is for four weeks with option.

Lynda Gloria made her London cabaret debut at Quaglines and the Allegro room where she opened a two-week run on Monday.

British dress designer, Roger Furse, has been signed by WB to do the costumes for "Helen of Troy," which is due for early filming in Rome.

Sonny Zahi, brother of Hyman Zahi and also attached to the Fests agency, ordered by his doctor to stay home because of severe attack of tonsillitis.

Cecil Landeau casting a new revue for early spring production, his first since "Sauce Tartare" and "Sauce Piquante" which gave Audrey Hepburn her first West End chance.

Richard Hearne, British comic billed as "Mr. Pastry," who is currently appearing in the Palladium pantomime, planes to N. Y. next month to appear on the Ed Sullivan program.

Elsie and Doris Waters and Turner Layton heading a British company which planes to Malta tomorrow (Thurs.) for eight-week tour of the Middle East to entertain British servicemen.

The new George and Alfred Black musical, "Wedding in Air," moves into the London Hippodrome April 3, after a Blackpool tryout. It stars Anton Walbrook and Evelyn Laye. Book is by Vera Caspary.

Katharine Hepburn arrived last week to star in a screen version of "The Millionaire," which will be directed by Preston Sturges with Lester Cowan producing. She starred in the original London stage version which subsequently moved to Broadway.

Memphis

By Matty Brescia

Russ Carlyle orch to Peabody's Skyway for two weeks. Ray Pearl follows on Feb. 23 for another two-week stand.

John Poor, attorney for General Teleradio, Inc. here for powwow with WHBQ-TV owners, and put the finishing touches on Tom O'Neill's purchase of both radio and TV properties.

Col. Charles McElravy, Memphis' vet showman, to Kansas City Feb. 25 to help skipper annual International Assn. of Auditorium Managers' convention skedded for July in Long Beach, Calif. McElravy is sec-treas. of org.

Perry Sheehan, Metro starlet, in town this week to hypo "Long, Long Trail." Kathryn Reed, another Metro player, also along. Both femmes traveling in Redman New Moon trailer and headquartered in front of Loew's Palace during Memphis stint.

Scotland

By Gordon Irving

Singer Dickie Valentine set for vaude in Glasgow in May.

Big advance moppet interest in Roy Rogers' week at Empire, Glasgow, Feb. 15.

Eddie Fraser, Scot vaude producer on BBC, praised for his production of TV show from Glasgow.

Dan Williams, vet Scot comedian, in show biz since 1900, advised by medics to give up stage work.

George Daniels and his Irish vaude-drama company set for Scot seasons at Paisley, Greenock and Glasgow.

Mary Lou Williams and Taps Miller will be in "Jazz Wagon," with the Jack Parnell orch, set for Empire Theatre, Glasgow, March 8.

Edinburgh to have world preem March 1 of new Bridget Boland play, "The Prisoner," starring Alec Guinness, with Peter Glenville doing megging chores.

Israel

The last two theatre successes in Tel Aviv are Tolstoy's "Living Corpse" (Habimah) and Shaw's "Pygmalion" at the Chamber Theatre.

Walter Suesskind, presently conducting a series of concerts of the Israel Philharmonic Orchestra, is now preparing Mahler's "Ninth," hitherto not played here.

Among leading composers expected at the 28th Congress of the International Society for Contemporary Music in Haifa this spring are Villa-Lobos, A. Tansman and Darius Milhaud.

The American Pow Wow Folklore Ensemble, now touring Israel, is the first group of Red Indians ever to visit this country. The

dancers and singers from the Crow Reservation in Montana were acclaimed.

"Deadline for Danny" is the name of a comedy just completed by the Israel Film Studios in Herzlia. Directed by Baruch Diener, the film stars 10-year-old Abraham Tene of Tel Aviv and professionals from various Hebrew theatres.

Ireland

By Maxwell Sweeney

Cyril Cusack named head of Catholic Stage Guild.

"Robe" (20th) opened to big biz at Hippodrome, Belfast.

Belfast Arts Theatre Co. mulling English tour this spring.

"Little Boy Lost" (Par) currently doing top biz at Capitol, Dublin.

Liam Gannon bowing out of Dublin Gate Co., off to U. S. soon.

Irish playwright Lord Dunsany named new prexy of Poetry Society.

Jack Aronson currently staging legit season at Players Theatre, Dublin University.

Dr. Patrick A. McNally, an exhibitor leader, elected Chief Barker of Variety Club of Ireland.

Pianists Joan and Valerie Trimble in for longhair concert with Radio Eireann Symphony orch.

Gerard Victory's Irish language opera, "The Man Who Married a Dumb Wife," broadcast from Radio Eireann.

John O'Donovan's comedy, "The Half-Millionaire," slated as next production for Abbey. Rla Mooney will direct.

Dublin Gate Theatre will start Irish tour of current production of Shaw's "Saint Joan," starring Siobhan McKenna in March.

George Lodge, managing director of Opera House, Belfast, and other northern Ireland spots, heading for U. S. biz trip in February; he will take in Variety International Convention at Dallas.

India

Regular exhibition set for 12 Indian films over period of six months in London.

Progress on 3-D front is so slow and many exhibitors have a positive dislike for the new system.

Turkish Producer M. H. Egeli in Bombay with German actress Erika Roemberg and unit for taking exterior shots for the pic, "Nilgun."

Mysore state government approached the India government for a loan of \$6,000,000 for setting up raw film manufacturing plant under the five-year plan.

As result of Motion Picture Assn. delegation visit to Karachi, Pakistan customs authorities agreed to release 57 of the Indian films held up until recently. Release of other films under consideration.

Receipts from the entertainment tax showed decline of nearly 10% in Madras State. Decline partly caused by reduction in number of cinema performances due to lack of power in summer months.

Movement started to amalgamate talent and studio facilities available in Calcutta and Bombay so the joint effort can be made to overcome financial and other difficulties via one giant production unit.

Madrid

By Geeno Garr

The Conty Girls and Ben Ali at the City Club.

Josephine Baker at the Casablanca niter for a week.

Argentine chantosie Raquel Daina under contract to La Latina theatre for a provincial tour.

Comedienne Maria Teresa Klein off to Lima (Peru) to start a 12-month tour of Latino countries.

Dario Moreno, featured in "Sa-laire de la Peur," working in Spain's niteries to nice returns.

Mario Moreno (Cantinflas) will do part of his new pic, "A Mexican in Paris," in Madrid some time next spring.

Hungarian actress Lili Murati has a hit in "The Glass Curtain" by Jose Janues at the Teatro Reina Victoria.

"Love of 4 Colonels" presented on tour by Luis Arroyo, Rosario Benito and Rosita Sabatini legit rep troupe.

Director Alejandro Perla took over the direction of "Three Girls" to the East" which Elerieta had almost finished.

Argentine actors Aida Ollivier and Arturo Garcia again at the Lara Theatre with their "We Two" by Michel Dulud.

Revue company of comedians Zori, Santos and Codoso with Carmen Alvarado as femme lead at the Fuencarral Theatre.

"The Living Room," by Graham Greene, and produced by Alfredo Marquerie (starring Gaspar Campos and Maria Jesus Valdes) is the present hit at the Teatro Maria Guerrero doing SRO in its third week.

Hollywood

Eugene Pallette seriously ill.

Della and Andy Russell divorced.

Sam Wiesenhalt bedded by virus.

George Fisher filed suit for divorce.

"Dany Robin in from Paris to plug "Act of Love."

Julius Tannens celebrated their 54th wedding anni.

Kirk Douglas bought a house in Beverly Hills for \$70,000.

Hal Roach, Jr., in town after business huddles in N. Y.

Bob Hope made special trailer for National Boys Club Week.

Inga Weire broke her right arm during a niter dance routine with Igor Dega.

Archie Savage and his dance group entertained Marines at Camp Pendleton.

John Farrow planned to Jamaica to scout locations for Warner's "Sea Chase."

Charlotte Sager joined Helen Ainsworth's agency as head of story department.

Pep Lee succeeded William Cowitt as president of the Paramount Studio Club.

Y. Frank Freeman and Cecil B. DeMille co-hosted Syed Amjad Ali, Pakistan ambassador.

Wild Bill Elliott bought the Lazy J Ranch, formerly owned by Harry James, and Betty Grable.

Arthur Cowan in from N. Y. to represent author Andre Malraux in a deal for production of "Leli."

Aaron Rosenberg drew special achievement award from Parents Magazine for "Glenn Miller Story."

Teet Carle became the first studio publicity chief elected as a professional member of Sigma Delta Chi.

Philadelphia

By Jerry Gaghan

Songstress Ruth Price signed by Joe Glavin Agency.

"Big Bill" out in chorus line, produced by Lee Henderson, its first in three years.

Baro & Rogers, local comedy dance duo, made screen tests for Paramount in New York.

Bobby Sheldon (of husband and wife team Sheldon & Burnett) is working solo at Chubby's.

Songstress Joan Dexter left Embassy Club show, Dottie O'Neill subbing for remainder of run.

Danny Kaye booked for Shubert Theatre with Washington's Birthday matinee to launch run of four weeks.

Jack Curtis, singing emcee at Latin Casino, is ailing and Danny Crystal, comedian, has taken over chores.

Minneapolis

By Les Rees

Eddie Fisher topped a St. Paul Winter Carnival show.

Hotel Radisson Flame Room has comedian George Gobel.

Ten Twin Cities bands participating in annual Musicians' ball at Prom Ballroom.

Sedgman, Gonzales, Segura and Budge tennis troupe set for Auditorium here May 8.

Charles Laughton gave readings before Woman's Club and at University of Minnesota.

Bill Kelsey and his new Korn Kribbers, featuring Chief McElroy, opening at Midway Gardens.

Annual Zuhra Shrine indoor winter circus at Auditorium here scheduled for Feb. 25-March 6.

Gideon Seymour, Minneapolis Star-Tribune veepee and executive editor, in St. Barnabas Hospital recovering from heart attack.

Dallas

By Bill Barker

Stan Kenton one-nighter drew 2,300 at the Plantation.

Phil Spitalny's orch did week at Baker Hotel's Terrace Room.

Lynn Hoyt, WFAA vocalist, quits to wed bandleader Teddy Phillips Feb. 22.

Joe E. Lewis in for his second 10-night date at Hotel Adolphus' Century Room.

Charles R. Meeker, Jr., State Fair Musicals' head, and Eddie Greene, MCA branch manager, on Coast trip for confabs with pix names anent the new summer musicals.

Houston

By Jerry Doyle

Johnny Long did one-nighter at the Congo Jungle Club recently.

Onslow Stevens and Lynn Carver smasheroos in Clifford Odets' play, "The Country Girl."

Betsy Ross Hightower carrying on with her high perch back bends despite severely strained knee. Hightower acrobatic duo due to become trio soon with sister Marilyn Hightower working into the routines.

OBITUARIES

MAXWELL BODENHEIM

Maxwell Bodenheim, 63, poet-novelist, whose avant garde writings raised him to prominence during the 1920s and early '30s, was found murdered with his wife Feb. 7 in a furnished room on New York's lower eastside. According to police reports, he was shot in the chest and his wife, the former Ruth Fagan, 35, had been stabbed. Bodenheim had been active in Chicago literary circles during the '20s along with such writers as Carl Sandburg, Ezra Pound and Edgar Lee Masters. He was associated with Ben Hecht in founding the Chicago Literary Times and wrote verse for such publications as Harriet Monroe's Poetry magazine and Margaret Anderson's Little Review. Later in the '20s, Bodenheim moved to Greenwich Village, N.Y., where he exemplified the Bohemia of that locale. He was the author of several novels, one of which, "Replenishing Jessica," was a best-seller of 1925. The publisher and author of the book were charged with selling obscene and indecent literature, but Bodenheim was acquitted when he showed he had never received any royalties from the publication. Bodenheim ranked high in literary circles during his prime. However, when his books stopped selling in the 1930s, he hit a period of poverty from which he never recovered. In recent years he took to selling poems in Village bars to raise funds.

YVONNE DE BRAY

Yvonne De Bray, 65, one of the last of the "grand-dame" actresses of the turn-of-the-century height of Gallic popular legit, died in Paris Feb. 1. She had just scored a personal success in the Jean Giraudoux play, "Pour Lucrèce," being played at the Marigny Theatre by the Jean-Louis Barrault-Madeleine Renaud Company. Though she had only one speech, it was a crucial hit and earned her a critical plaudits. She left the last Monday (31) feeling ill, and was found dead of a heart ailment later in the day.

Miss De Bray started her theatrical career at the age of nine with Sarah Bernhardt and Rejane. In 1912 she appeared in a play of Henri Bataille and was frequently seen in other of his works until the playwright's death in 1922. A role in Jean Cocteau's 1944 film, "The Eternal Return," started a new career for her and she worked steadily until her demise.

LOUIS ZLOTKY

Louis (Lon) Zlotky, 53, Memphis and mid-south radio salesman and music leader, died Jan. 31 of a heart attack in Memphis. One of Memphis' top radio salesmen, he served as commercial manager of WHHM and WDIA, Memphis Indies. He also was a member of the WMPS sales staff, Memphis ABC affiliate.

Born in Fremont, Nebr., Zlotky was an accomplished violinist and a supporter of Memphis music attractions. His wife, known professionally as Jill Bishop, is musical director and pianist of WHBQ and WHBQ-TV here. He was an uncle of Harold Krustein, proxy of WMPS, and Plough, Inc., veepee. Surviving are his wife, a daughter, a son.

CHARLES F. THIELE

Charles F. Thiele, 70, composer and music publisher, died Feb. 3 in Waterloo, Ontario. At one time he headed the Thiele Concert Party, which also included his wife as cornetist and daughter on saxophone, during its tours of the U. S. and Canada.

Over the last 30 years, Thiele had organized the Band Festival at the Canadian National Exhibition, Toronto. As Canada's largest annual band event, it attracted many American groups for cash and plaque awards, with some 60 bands participating. He also founded the Canadian Bandmasters Assn. in 1920 and was president when he died.

Survived by son and daughter.

FELIX EDWARDS

Felix Edwards, 83, vet music-comedy producer, died Feb. 6 in London. Starting his career as an actor in the British provinces, he later produced musical comedies in London and New York. In 1903 he came to New York where he produced several plays for Lily Langtry and Maxine Elliott.

Edwards returned to London in 1915. Prior to his retirement in 1934, he produced "The Lady of Smiles" and "The DuBarry." Other of his London presentations in-

cluded "Lady, Be Good" and "Show Boat."

Wife, Phyllis Beadon, a former actress, survives.

LAWRENCE TRIMBLE

Lawrence Trimble, 69, veteran silent film director, died Feb. 8 at Motion Picture Country House, Hollywood. Part owner of police dog Strongheart, he directed the canine's films in the early 1920s. He entered the industry in 1910 with Vitaphone. Later set up his own British company, and was with Samuel Goldwyn before retiring. Among pic megged were "My Old Dutch," "Doorsteps," "East is East."

Survived by widow, Marion Blackton Trimble, daughter of the late J. Stuart Blackton.

DORIS WOODALL

Doris Woodall, 76, former British operatic and concert performer, died Feb. 7 in Iver, England. In 1905, she joined the Carl Rosa Opera Co. and was a member of that English company for 25 years. She also performed in concerts under Sir Henry Wood and Sir Thomas Beecham, British conductors.

Miss Woodall retired 20 years ago, but during the war returned to the Carl Rosa Co. as artistic director.

BILLY JENKINS

Billy Jenkins, 69, German circus artist and known in Germany as "King of the Cowboys," died Jan. 21 in Cologne from injuries suffered during the war when he tried to rescue his eagles from a burning house.

Born in Berlin as Willy Fischer, Jenkins was said to be the world's first dompteur who succeeded in taming and training the condor, the earth's biggest bird of prey. This act has long been the main attraction of circuses in and outside Germany.

JAMES O'KEEFE

James O'Keefe, 70, retired veteran of the film industry in Pittsburgh, died Jan. 25 in his trailer at Tampa, Fla., where he had lived for several years. A film salesman in Pitt in the early days of silent pictures, he also managed several theatres.

In later years O'Keefe represented manufacturers of theatre supplies and equipment, and for a decade, until his retirement, distributed marquee letters and sign displays.

A sister survives.

ANTONIO JOAO SILVA

Antonio Joao Silva, 84, veteran actor and impresario, died Jan. 31 in a Lisbon hospital following a fall in a street. Long a favorite in the Portuguese theatre, he scored his first success at the Teatro Rato (now razed) in 1890.

In the last half century, Silva appeared in top theatres of Portugal, Africa and Brazil. Since 1930 he worked in films as a character actor.

Surviving are his wife and a son. Joao, an actor presently on tour in Brazil.

FERNANDO GRAVINA

Fernando Gravina, 55, composer and orchestra conductor, died in Madrid Jan. 26. Born in Turkey of Spanish parents, he lived in Egypt and France for many years before coming to Madrid, where some of his operettas were hits before and after the Spanish Civil War.

Many of Gravina's songs, published in Paris and Cairo, are still popular especially in the Near East.

HARRY O. PARKS

Harry O. Parks, 74, former bandsman who was head of Detroit's Local 20, A.F.M., in the early 1920s, died in Cleveland Feb. 3. He was clarinetist in pit orchestras at the Hanna, Star and Ohio theatres and was prominent in Cleveland's Local 4, A.F.M., until he retired to become teacher of woodwind instruments at Baldwin College Conservatory.

Survived by wife, son, two brothers and sister.

ENRIQUE ROLDAN

Andres Garcia, 53, Argentine film actor, professionally known as Enrique Roldan, was killed Feb. 4 in Buenos Aires when he slipped while trying to catch a train and fell beneath the wheels.

He was a vet legit and film actor and usually portrayed villains.

RENE WILLIAM

Rene Williams, 50, television producer, died Feb. 3 in Hollywood, following a heart attack.

Formerly in tv distribution, he produced "Invitation Playhouse," a video series and also served as a telefilm producer with Revue.

At the time of his death Williams was preparing a picture for theatrical showing. He came from Europe to Hollywood 10 years ago. His wife and son survive.

ALBERT C. CARDWELL

Albert C. (James) Cardwell, 33, screen actor, died of a bullet wound, apparently a suicide, Feb. 4 in Hollywood. He made his screen bow as one of the brothers in "The Sullivans" at 20th-Fox in 1945. Later he appeared in "Sweet and Low Down," "Shanghai Cobra," "Voice of the Whistler," "Fear" and "A Walk in the Sun." Survivors are his parents in Camden, N.J.

GEORGE F. PANCAKE

George F. Pancake, 58, pioneer exhibitor in Columbus, died Feb. 3 in Dayton Veteran's Hospital. With his brother, William, he operated the downtown Knickerbocker Theatre in Columbus on a vaudeville and then vaude-film basis for 25 years.

The brothers lately have been operating the Roxy Night Club, located next to the old Knick, which is now the Gayety burlesque house. Three brothers and two sisters survive.

FREDERIC NEATE

Frederic Neate, 51, manager of the Empire Theatre, Sheffield, Eng., died Jan. 26 in that city. A popular figure in British vaude circles, he held managerial posts in several London theatres and stage managed many productions at the Hippodrome and Duke of York's Theatres, London.

Neate had also been house manager at the Empire, Glasgow.

SAMUEL VARBALOW

Samuel Varbalow, 62, operator of a chain of film theatres, died Jan. 31 in Camden, N. J. He was president of the Savor Corp., which owns and operates film houses in Camden.

A daughter, a brother and five sisters survive.

Father, 87, of Bert Pichel, rep of American Guild of Variety Artists' Cincinnati office, died Feb. 6 in New York. Elder Pichel retired in 1944 after 55 years as reporter and editor for the Cincinnati Enquirer, Commercial Tribune and Times-Star.

Joseph Simard, 80, former hotel and nitery operator, died in Aylmer, Que., Feb. 4. At one time he owned and operated the St. Louis Hotel and Standish, dine-and-dance spots in Hull, Que. Two sons, three daughters and a brother survive.

Father, 69, of Si Bloom, head of KDKA continuity department in Pittsburgh, died Feb. 4 in Palm Springs, Cal., while on vacation. Body was flown back to New York for burial.

John A. Petrie, 83, former inventor of magician equipment, died in New Haven, Feb. 2. Magicos Houdini, Powell, Thurston, Hardeen were among those he served in show biz.

William F. Ruescher, 60, purchasing agent for the Motion Picture Center, died Jan. 31 in Hollywood. His wife, son and three grandchildren survive.

Mrs. Josef Stransky, widow of former conductor of the New York Philharmonic Orchestra, died Feb. 2 in Germantown, Pa. Two sisters and a brother survive.

Keith S. Rogers, president and manager of the Island Broadcasting Co., operator of station CFYC, Charlottetown, Prince Edward Island, died in that town Jan. 28.

George B. Scaplen, 80, an employee of the Speer theatre chain in St. John, N.B., for some 15 years, died Jan. 23 in that city. His wife, five daughters and two sons survive.

William E. Best, who played piano in the pit orchestra at the old Capitol in Albany during the road show era died in Albany Feb. 6 after a five-month illness. His wife and two sisters survive.

Bertha Dunlap Stockdall, 73, former secretary to John Philip Sousa who booked engagements for the bandleader in the 1920s, died Feb. 7 in Atlanta.

Tedor Roglaski, 53, a Rumanian composer and conductor of the Rumanian Philharmonic Orch. died in Bucharest Feb. 6, according to a Bucharest Radio report.

Alfred E. Lee, 58, stage and screen actor known professionally

as Lee Powell, died Feb. 3 in Hollywood. His wife, a son and a daughter survive.

Robert J. Unruh, 49, veepee of Film Group, Inc., died Jan. 30 in Hollywood following a heart attack. His wife survives.

Mother, 73, of George Marek, RCA Victor artists' and repertoire chief, died in Mt. Sinai Hospital, N. Y., Jan. 29.

Leona Roberts, 74, retired screen actress, died Jan. 30 in Santa Monica, Cal. She leaves a daughter.

Dr. William Mark Endlich, retired dentist and a magician, died Jan. 28 in Philadelphia, Pa.

George D. Callarman, 55, film studio technician, died Feb. 1 in Hollywood.

Mother, 76, of screen producer George Bilson, died of heart trouble Feb. 1 in Hollywood.

Mother (Mrs. Ernest Eastwood) of singer Anne Ziegler died in Liverpool, Eng., Jan. 23.

Minnie Codona, 69, Scot amusement proprietrix, died in Glasgow Jan. 27.

Son, 26, of Mort Green, veteran theatre manager and songwriter, died in Chicago Feb. 5.

Wife of Simon Bucharoff, film scorer at Warners, died Feb. 4 in Hollywood.

BIRTHS

Mr. and Mrs. Malvin Wald, daughter, North Hollywood, Feb. 1. Father is a screenwriter.

Mr. and Mrs. Tony Bennett, son, New York, Feb. 3. Father is a singer.

Mr. and Mrs. Hector Nicol, son, Glasgow, Jan. 23. Father is producer and stooge in Scot vaude shows.

Mr. and Mrs. Edward Schellhorn, son, Burbank, Cal., Feb. 5. Father is chief of the Paramount studio foreign department.

Mr. and Mrs. John Baker, son, Delano, Cal., Feb. 2. Mother is Jane Nigh, screen and tv actress.

Dr. and Mrs. Raymond Bethel, son, Columbus, Feb. 3. Mother is hostess for "Nita's Guest Book" on WTVN in that city.

Mr. and Mrs. Robert W. Coburn Jr., son, San Fernando, Cal., Feb. 1. Father is a color technician at Columbia.

Mr. and Mrs. William Bangser Jr., son, New York, Feb. 2. Mother, former Janet Rutstein, is a story analyst for Metro and daughter of Radio City Music Hall's Esther Klar Rutstein.

Mr. and Mrs. Craig (Porky) Chedwick, daughter, Pittsburgh, Feb. 1. Father's on WHOD staff.

Mr. and Mrs. Maurice Segal, daughter, Feb. 7, Kew Gardens, N. Y. Father is publicist with Norton & Condon.

Costume Films

Continued from page 3

"Vanity Prince." Metro will have "The Prodigal," "The King's Thief," "Valley of the Kings," etc. Warner Bros. is lensing "Helen of Troy" in Italy and also will have "The Talesman," and Columbia has among its projects "Joseph and His Brethren" and "The Story of Mary Magdalene." Universal's two CinemaScopers also have medieval backgrounds.

Many think that, in view of the increased risk inherent in fewer pix and higher budgets, whatever "off-beat" films there will be in the future will largely come from the Indies who are operating with a lower overhead. One of them, Stanley Kramer, has his own views on the subject.

"In this new era of films, quality counts more than ever. Just look what happened to 3-D because the pictures weren't any good," he commented in N. Y. last week. "I think our day of experimentation is still really ahead of us. As I see it, experimentation is just starting. We may yet see producers matching their screen technique to the purely technical end of the art. One day, we may see a screen blacked out like a stage, with the action highlighted in the center. Right now, they may be glorying in their bigness, but the 'off-beat' picture will be back. It has to. This is a dramatic medium and it can't live without constant exploration and experimentation.

"The biggest fallacy is to keep saying: Give 'em what they want. That's not enough. It's got to be good. And before very long, it'll have to be different, too."

Good Causes

Continued from page 3

to see how countless men and women in these fields have given freely of their time, energy and money toward the health and welfare of our nation."

The prez paid tribute to the Variety Clubs, film exhibitors, entertainers and the baseball industry for their role in advancing the Boston drive to aid children suffering from cancer, known as the Jimmy Fund.

He continued: "... the role of communications media in educating people and creating public awareness of existing problems is not restricted to the health field. They are just as effective and just as useful in dealing with other social problems, such as racial and religious discrimination and political and economic situations. As I see it these media are making a valuable contribution in promoting better understanding among people and making us more conscious of human values. Television, particularly, has an important role to play in broadening our horizons because of its vast audience potential and its tremendous dramatic impact of sight and sound.

"Nor is the role of mass communications media limited to our own country. They can also break down barriers of misunderstanding and hostility between nations. In this respect the motion picture industry is doing a great job. Despite criticism that American movies present a distorted picture of our way of life, it is still undoubtedly true that because of them millions of people all over the world have some conception of the high standards of living in the U. S. Similarly, I believe it is probable that those Americans who have been unable to travel abroad but who have seen foreign movies have some fairly good notions of life in England, France, Italy and other places."

'Salt of the Earth'

Continued from page 3

"Stranger on the Prowl," a Paul Muni film lensed in Italy and formerly titled "Encounter."

"Salt," which was processed in Mexico after running into plenty of location difficulties at Silver City, has recently been shown in N.Y. The IA, while flatly opposed to the picture, nevertheless is said to be moving with extreme caution since it doesn't want to run afoul of the antitrust laws or leave itself open to a restraint-of-trade charge.

Earlier Action

As a sequel to the "Salt" lensing, Roy M. Brewer, then IA international rep on the Coast and chairman of the AFL Film Council, came out in opposition to films made by American expatriates abroad. Last March, he, Howard Hughes and the U. S. State and Commerce Depts., replied to a query from Rep. D. Jackson (R., Cal.) on what could be done to keep "Salt" from being shown and from being exported.

Brewer at that time replied that "The film council will solicit its fellow members in the theatre to assist in the prevention of showing of this picture in any American theatres. But the extent to which we can, as a union, take action in such a matter is limited by reason of the restrictive features of the Taft-Hartley Act."

MARRIAGES

Barbara Sims to Jack J. Brown, Chicago, Jan. 28. Bride is a WBBM singer; he's an indie tv producer in Chi.

Jessie Podgorsky to Eddie Miller, New York, Feb. 7. He's a vocal coach.

Patricia Bowyer to David Kelly, Kilmarnock, Scot., Jan. 21. Both are opera singers with Carl Rosa Opera Co.

Madeleine Bomford to Cecil Smith, London, Jan. 29. He's music critic for the London Daily Express and a former drama critic of the Chicago Tribune.

Mildred Traves to George Schaefer, New York, Feb. 5. Bride is a musically trained actress; he's co-producer of the Broadway production, "Teahouse of the August Moon."

Federico M. Bergmann to Gustav S. Eyssell, New York, Jan. 30. He's president of Rocketteller Corporation, Inc.

Barbara Jean Powers to Ralph Nelson, Indianapolis, Feb. 6. He's a playwright and tv director.

Mildred Evans to James E. Allen, Indianapolis, Nov. 21. He's tv promotion director for Crosley Broadcasting Corp., Cincinnati.

HIPPODROME THEATRE, MANCHESTER, ENGLAND • CAPITOL THEATRE, NEW YORK CITY • ROXY THEATRE, NEW YORK CITY •



His "BLACK MAGIC" means BOX OFFICE MAGIC

BILLY DANIELS

The Singing Sensation of Two Continents
ASSISTED BY BENNY PAYNE

CURRENT MERCURY RECORD "GAME OF LOVE"

Personal Management
CHAUNCEY OLMAN

Bookings
WILLIAM MORRIS AGENCY

• COLUMBIA PICTURES • CHICAGO THEATRE, CHICAGO • MOCAMBO, HOLLYWOOD, CALIFORNIA • CIRUS, HOLLYWOOD, CALIFORNIA • HIPPODROME THEATRE, BRIGHTON, ENGLAND •

• COPACABANA, NEW YORK CITY • LATIN QUARTER, NEW YORK CITY • ED SULLIVAN T.V. SHOW • CHEZ PAREE, CHICAGO •

VARIETY

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription \$10. Single copies, 25 cents. Entered as second class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879. COPYRIGHT, 1954, BY VARIETY, INC., ALL RIGHTS RESERVED

VOL. 193 No. 11

NEW YORK, WEDNESDAY, FEBRUARY 17, 1954

PRICE 25 CENTS

DRAMA CRITICS' NEW HUMILITY

Screen Versions of Legit Revues, Using Original Casts, Replacing the Road?

Screen versions of stage musicals using the original Broadway casts will one day replace "the road" for legit producers. So predicts Edward L. Alpers, indie producer whose "New Faces" bows at the Roxy, N. Y., Feb. 19. Another screened stage revue, "Top Banana," is meantime opening at the Victoria, N. Y.

Alpers sees his CinemaScope pic going a long way in bringing about a change in pattern of legit operation, but admitted that the system was good only for certain types of stage attractions. These must have the potential for both sight and sound appeal. "In a legit house you really only need sound but for the screen, you've got to have both." Alpers added that the practice of filming plays or revues with original casts would bring them to millions who otherwise wouldn't have a chance to see them.

He laughed at the notion that "New Faces," which employs its original Broadway acts, was lensed right off the stage. "We may give that impression in the finished picture, and it's intentional," he commented, "but don't be fooled into thinking that we just put a camera there and started grinding away. Done that way, you'd make a terrible film."

"New Faces" took about 15 days to shoot, "about three-quarters the time it would have taken if we hadn't had people who knew what they were to do and how to do it." Nevertheless, Alpers didn't think the reduction in the shooting schedule resulted in any real budget cuts. All performers in the pic got a flat salary against a percentage of the profits.

Alpers, who's pacted with 20th to deliver a minimum of one pic a year and a maximum of two, praised CinemaScope as "the greatest thing ever" and said it opened an avenue for a new and basic type of screen material. "My picture defeats the cynics who have claimed that you can't get intimacy with that wide screen," he observed. Right now Alpers is working on a new film about the U. S. Marines.

He's also a partner in Transcona with Sidney Luft. Transcona has (Continued on page 15)

IKE ADDED STARTER ON 'PEEPERS' TV'ER

A pitch by President Eisenhower for the American Red Cross March drive will be integrated into the Feb. 28 script of "Mister Peepers," the Sunday nighter starring Wally Cox on NBC-TV.

Ike's appeal will be in the form of a film running four and a half minutes and presumably spotted on other shows, although the "Peepers" stanza is understood the only one with an in-the-story gimmick.

Disillusionment

A legit producer at the opening night of Billy Rose's production of "The Immoralist," based on Andre Gide's novel, cracked:

"Gee, they make it seem like no fun at all."

Rodin's Kissing Nudes Okayed As 'Love' Ad Art

Benagoss Productions, which is presenting "Act of Love," and the Advertising Code Administration have patched up their differences over acceptable newspaper commercials for the picture. But what effect this compromise has had in toning down the ad copy is not apparent to trade observers.

Benagoss agreed to delete the line, "There is a thin line between an act of sin and an act of love." The substitute which the Ad Code has approved is this: "There is a world of difference between an act of love and an act of sin." Code also okayed this copy: "Their amour was branded shameless."

Permitted to go through also is art work showing a group of prostitutes. A slight variation of this had been frowned upon by the Code initially. Ads which broke in N. Y. dailies over the past week also featured likenesses of Kirk Douglas and Dany Robin, stars of the film.

The most startling feature of the campaign, though, had been regarded as okay by the Ad Code from the start. This depicts in heavily shadowed outline a male and female nude locked in an embrace. It's a reproduction of the (Continued on page 63)

Pfeiffer's Dime Matinee Stunt With Chi 'Ladies'

Chicago, Feb. 16. Jules Pfeiffer, owner-producer of the "Good Nite Ladies" farce currently at the Great Northern, is prepping another contribution to Windy City culture. He reports he has completed negotiations with authors Erskine Caldwell and Jack Kirkland for a revival of "Tobacco Road," which he plans to bring in later this spring.

Pfeiffer, who bills himself as "America's most controversial producer," has set a 10c matinee this week as his latest stunt. All seats at tomorrow afternoon's (Wed.) performance go for a dime each, with the proceeds being turned over to the March of Dimes.

LIKE IT IF PANS TURN INTO HITS

By HOBE MORRISON

This must be the millenium. New York drama critics have taken to welcoming the "revolt of theatre audiences." The aisle-sitters, in other words, are implying that readers should ignore their reviews in deciding what shows to see.

In the opinion of thoughtful observers in the trade, this isn't self-cannibalism. It's merely a reflection of uneasiness, shared by critics as well as the legit profession itself, over the apparently unhealthy state of the Broadway theatre. The critics' self-deprecation, according to this view, is sincere and therefore tending to be slightly schizophrenic.

Any review is by nature a form of argument intended to persuade the reader, it's argued. Thus, a critic who enjoys, or is moved or impressed by a show, tries his utmost to convey his reaction to his readers. Implicit in this is the attempt to persuade the reader to share his attitude. In effect, then, every definite opinion notice amounts to a behest for the reader to go see the show or a warning to stay away.

According to this theory, when a critic advocates reader "revolt" against reviews he's being implicitly Jekyll-and-Hyde, for he's (Continued on page 60)

'Neutrals' Nix Anti-Commie Pix

Difficulty in which 20th-Fox's "Hell and High Water" finds itself abroad even before it's been seen there reflects the sensitivity of some foreign countries to the "Red" theme.

"Hell and High Water," which purports to tell the behind-the-scenes story of the atom bomb explosion reported somewhere in or near Russia in 1952, is certain to run into trouble in such areas as India, the Middle East, the Netherlands and other places which value their neutrality in the east-west struggle.

Oddly enough, some of the New York critics also took exception to the story line which has Red agents trying to drop a bomb somewhere in the Far East and blaming it on the U. S. Bosley Crowther, the N. Y. Times film critic, commented that "the idea that such a foreign intrigue would be manipulated as shown here is mad."

Film plots involving Russia and the Communists, particularly if laid against an international background, are always a risky export item and quite a few of them have resulted in the banning of pix by countries that are anxious to avoid the ill will of the Russians. In most (Continued on page 20)

Mayer-Selznick Roast Schary-Metro; 'Robbed' of Credits on 'Toast' Salute

Cherchez La Femme

Dublin, Feb. 16.

Assignment sheet for an Irish radio newsmen covering a recent preview of Metro's "Julius Caesar" read:

10:30 a.m. — Preview "Julius Caesar."

New blowup of the Nicholas M. Schenck-Louis B. Mayer vendetta, which has been the subject of much intra-trade ya-ta-ta and split opinion over the past several years, this week was beamed into full public view via the non-partisan medium of television. Touching off the hassle was Sunday's (14) telecast of Ed Sullivan's "Toast of the Town" (CBS) show in which Metro was given a coaxial cable salute on occasion of its 30th anniversary.

Mayer, the late Irving Thalberg, Paul Bern, Bernie Hyman, as well as David O. Selznick and others linked prominently with M-G over the years were given the brush on the air; only present-day production chief Dore Schary was in the spotlight. At least that is Selznick's squawk.

Mayer and Selznick are plenty burned and unhesitatingly saying so out in public. Fact that Selznick was not given full and clearly-stated credit for production of "Come With the Wind," and that Mayer appeared never to have existed, so far as the Sullivan program was concerned, has had both (Continued on page 15)

Canada Yowls, No Yanks Now In 'Dieppe Raid'

Hollywood, Feb. 16.

Fledgling producers have come up against all manner of stumbling blocks in Hollywood's checkered history, but it remained for the town's newest indies, Earle Lyon and Richard Bartlett, to run into the spectre of an international incident on their very first venture, an opus heretofore known as "Dieppe Raid." The film now has a new title and some new dialog at a cost of several thousand dollars—but Lyon and Bartlett figure it's cheap if it furthers the cause of international goodwill. The Breen office has assured them that it does.

The tension started when Lyon and Bartlett showed up at the Breen office with "Raid," their initial venture under the production banner of Enterprise Cinema Productions. They anticipated no trouble and they encountered none as far as the filmland watchdogs of American morals are concerned. But attached to the Breen office now is an outfit which works under the laborious title of the Canadian Cooperation Project. Its purpose is to maintain the atmosphere of (Continued on page 15)

DANCING ON ICE SCORES WITH CINCY PUCK FANS

Cincinnati, Feb. 16.

Dancing on ice, new treat here for hockey fans, drew season's top turnout of 9,479 for that sport at Cincinnati Garden on its first trial. Tom Grace, executive veepee, said the stunt will be repeated before end of season and again next season.

Fans stuck around after a Saturday night International Hockey League game and about 2,000 of them at a time danced to the music of Smitty's band. Tables and chairs were used at one end of the ice rink, cabaret style, for patrons who carried their own drinks and hot dogs from refreshment stands.

Roosevelt Hotel

NEW ORLEANS, LA.

Currently presents

The Hour of Charm

All Girl Orchestra and Choir

Featuring EVELYN and her Magic Violin

under the direction of

PHIL SPITALNY

Two Harlan Films Stir Up Fresh Protests, Incidents in W. Berlin

Berlin, Feb. 9. The local showing of the Veit Harlan films, "Sterne ueber Colombo" and "Hanna Amon," both starring Kristina Soederbaum (Harlan's wife), have stirred up numerous protests and incidents among West Berliners. Protests are based on the fact that Harlan, director of both pix, was closely connected—he's the creator of the anti-Semitic film, "Jud Süss" ("The Jew Süss")—with the unholy German past. Local trade unions, political parties (except one), the church and other groups urged authorities to prohibit Harlan films in West Berlin. Senate officials also openly disapproved the exhibition of these films, but indicated that there is no law with which to ban them.

Harlan was cleared by a denazification board some years ago and shortly thereafter made his first German postwar pic, "Die Unsterbliche Geliebte," which was also due to run in Berlin but withdrawn from local circulation upon protests by various groups. This film was then only shown in those West German cities which allowed a free run.

Gloria, distributor of Harlan's "Colombo," apparently thought that the time is now more favorable for the invasion of Harlan pix into Berlin, and wisely picked the period of the Big Four conference. But there are just too many Berliners, particularly the victims of the Nazi regime, who can't forget so easily.

It is interesting to note that the Harlan name was not mentioned in previews while on posters and other advertisements it was pasted over with a piece of paper, actually.

HOUSE PROBERS PLAN MORE H'WOOD PICKIN'S

Hollywood, Feb. 16. House Un-American Activities Committee will be back in Los Angeles this year. Rep. Donald L. Jackson (R., Cal.) told a press conference, with some more show biz people to be interrogated. Total of 100 witnesses will be heard, but probe will cover education and labor as well as show biz.

Committee also plans hearings in Portland, Seattle, San Diego and Frisco.

More \$ for Debbie

Hollywood, Feb. 16. Debbie Reynolds' player contract, which still had three years to run, was torn up by Metro and replaced by a new seven-year pact calling for a substantial salary boost.

Studio has two pictures lined up for the young star. She will join Jane Powell and Edmund Purdom in "Athena," and star later in "Ill the Deck."

London Longhair Hall

London, Feb. 9. Royal Festival Hall, built as the only permanent feature of the Festival of Britain South Bank exhibition, has become a leading centre for longhair attractions.

It was announced last week that the hall is fully booked for the current year and advance dates extend to 1957. Although mainly used for classical concerts, it has housed several ballet seasons.

Garroway Hurt in Crash

Miami, Feb. 16. Dave Garroway, who's on a two-week vacation here, was injured in an auto accident yesterday (Mon.) and treated for lacerations and bruises in Jackson Memorial Hospital. Another car crashed into the one he was driving while making a film for his NBC-TV night sponsor, Pontiac.

Injuries were not serious and Garroway is expected back in New York Friday (19) for the Pontiac stanza. His official return to his morning "Today" program on the web will be March 1.

John Joseph the New P.R. Topper for Hilton Hotels

John Joseph, ex-Universal and Metro publicity exec, takes over as top Hilton Hotels Corp. p.r. topper on March 1. He will headquarter in New York, as will Fred Joyce, longtime Hilton associate in Chicago, whose title will be publicity director, as distinguished from Joseph's fancier tag of "director of public relations."

Joseph was last pub-ad head of Cinerama, and dates back his show biz career to the Chicago Herald-American where he was film and drama editor before joining RKO Theatres, and from there to the national pub-ad spot at Universal.

20th's \$2,000,000 Damage Suit Vs. Marlon Brando

Charging that the actor "contemplates rendering his services to someone else," 20th-Fox in N. Y. Federal Court yesterday (Tues.) filed a \$2,000,000 damage suit against Marlon Brando. Action also seeks to enjoin him from doing other film or legit work.

The 20th suit maintains that Brando got an exclusive service contract from 20th in 1951 and that it was understood at that time he would do "The Egyptian" in December, 1953, he refused to appear in the picture, advising the studio that he was under the care of a psychiatrist in N. Y.

20th-Rank Tiff Continues

London, Feb. 16.

After the local press had splashed the news that Dirk Bogarde had been linked to replace Marlon Brando in the 20th-Fox CinemaScope production of "The Egyptian," the announcement from J. Arthur Rank's office last Thursday night (11) that the deal was off came as a big surprise. It was the second time within 24 hours that a major difference had developed between the Rank Organization and 20th-Fox. A day earlier, Spyros P. Skouras had announced that Rank would limit his C'Scope installations.

According to the Rank view, it was made clear at the outset when 20th-Fox was pressing for Bogarde that Rank could not agree to options.

20th-Fox is reported to have stood firm on its demand for options and the deal was dropped with Bogarde's complete consent. The British star is already committed for three local pix, "For Better, For Worse"; "The Sea Shall Have Them," for producer Daniel Angel, and a third for Rank.



HORACE HEIDT

Currently Hotel Statler, New York
Under Personal Management
WALTER PLANT
Statler Hotel, New York City, N. Y.

Night Life Eases In East Berlin; Big Four Hypo

By HANS HOEHN

Berlin, Feb. 9.

In these days, as the Big Four is meeting here with thousands of journalists and visitors from all over the world present, authorities in the other sector are obviously trying hard to convince Western curio-seekers (whom they certainly expected to come over), that there is also joyful and entertaining night life in East Berlin. Propaganda booklets were issued, listing the recommendable spots. And, of course, Western visitors came over, finding out that the world's friendliest cops, officials and information gals are currently those in Berlin's Soviet Sector. (They have apparently been told: One never loses anything by being polite). "Night spots in the Soviet Sector?" "Certainly, Sir!" says the information

(Continued on page 54)

Herb Shriner To Tour Car Show

The Herb Shriner International Motor Sports Show will be booked on a series of dates in spots controlled by the Arena Managers Assn. Show will go into the Boston Garden, Boston, Easter week, and will follow with stands in Pittsburgh and Cleveland under AMA auspices. Show will also go into a batch of fair dates under the aegis of George A. Hamid.

Comedian's motor layout would up a 10-day stand at the 107th Infantry Armory, N. Y., with 150,000 admissions, going ahead of last year's showing at the Grand Central Palace, when 125,000 passed through the wickets. It's estimated that the cost of staging the event at the Armory exceeded \$75,000. Cost included Armory rental, expense of carpeting and draping the exhibition space and extra help. The drapes and carpets cannot be used again because both were fitted to this specific showcase. It's unlikely that either will be used next year because of a necessary change in color scheme. Officials claimed that the auto show could not exist on admissions alone. Fees for exhibitors make up the loss as well as provide the margin of profit.

There had been reports that this would be the final year of this display, since the foreign auto manufacturers had been planning to pool resources to make their own showing. However, show exec pointed out that 75% of this year's exhibitors had requested space for next year's display. It was also recalled that the foreign manufacturers attempted to put on an auto show by themselves in 1947, but squabbles on favored display space and locations forced the breakup of a cooperative show, and also indicated that a firm, impartial hand was needed to put on this kind of shindig.

Paris Fashion Show Biz

By LUCETTE CARON

Paris, Feb. 16. The reappearance of "Coco" Chanel (No. 5), after an absence of 15 years, dominated the entire Paris Couture world this season. The mere fact that the ex-fashion queen of the '30s was about to show a collection was enough to keep postwar couturiers in a state of thing she was up to. Some of them, out of awesome regard for this tiny, despotic woman who stamped her name upon an epoch, imitated—unconsciously, perhaps—in their own collections, the short-haired woman in sweaters of that time: her shirtdress, middy blouses, pleated skirts, bowties and sailor collars.

Christian Dior, abandoning for once his extreme styles, outdid in simplicity the former Chanel treatment, and created a version of what "Coco" herself might easily have envisioned 15 years back as "The Chanel Woman of 1954." He designed casual belted shirtdress, dresses, often pleated, with bloused tops and variations of sailor collars; skirts not any shorter. He says goodbye to the Princess line and gives women breathing space. "Everything at Dior's is too wearable; that's the trouble," complain the buyers in search of sensation.

Jacques Fath claims he has recaptured women's femininity with corsets, lace-cuffed stockings tied with diamond garters, and fluffy petticoats. Mannequins in stark black tights—as a background for accessories—gave a Folies-Bergere touch to his Boutique show. Fath says: "Away with nonchalance." The figure is moulded from bust to hips; skirts are 15½ inches from the floor. He launches black-dotted and leopard stockings; a "divinely feminine" perfume: Fath de Fath; and for men, a cologne named "Oh"....

Schiaparelli, always ready for fun, invented the Abracadabra skirt and dress: no hooks, no buttons, no zips, no belts—they slip on and off in a second. The "Opti-Mystic" cut of the bodice moulds the body comfortably. Her "Singing Fool" Charles Trent "hats are worn at the back of the head."

Hubert De Givenchy embroiders symbols of good luck throughout his collection: Four-leaf clovers, fish, lilies of the valley and tortois. His collection is young and effervescent.

Chanel, still having faith in the number 5, opened on Feb. 5. While people usually well-informed whispered that she was reopening her couture house to help publicize her perfumes, "Coco" hastened to deny it, claiming that it was only her "revolt" against the "bad taste" of the contemporary Parisian Couturiers which had compelled her to come out of her happy retirement. The rush for invitations, the stampede at the entrance on Rue Cambon, bore a stronger resemblance to a bullfight than to a fashion opening, and the dishevelled but triumphant look of those who finally managed to crash the barriers, bore witness to the importance of the event. The air was charged with expectancy as the excited onlookers gradually quieted down, awaiting the miracle. VIPs squatting on the staircases, on the floor, perched on

bannisters and standing on chairs craned their necks to find out. What would "Coco" do to women? We were going to see. We saw. The parade of models commenced—the great moment was at hand! Alas... there was no miracle. In 15 years Chanel had forgotten nothing and had learned nothing. Centuries, life had moved on. The couture has progressed; today there are new techniques. Chanel completely ignored these: her unglamorous mannequins in simple, shapeless clothes—pale ghosts of the departed splendors of 1930—parade up and down, bewildered by the silence of the audience.

"How could she do that to us?" cried the outraged Fashion Press. "Not even a good revival... 'Coco'? ro-Coco Chanel, you mean!" And excited cables were dispatched in all directions.

"Coco" read her press notices and laughed—and why shouldn't she? Her entire collection had been bought sight unseen in advance for the mere magic of the Chanel name; Carmel Snow, the Dictator of Fashion, is on her side; Vogue is already taking pictures.

But... the buyers flocked back to Dior. "Coco should have remained a legend."

CHARLTON HESTON AS REMAKE 'MOSES'

Hollywood, Feb. 16.

Cecil B. DeMille has cast Charlton Heston as Moses in his upcoming "Ten Commandments" because of actor's remarkable resemblance in makeup to artists' traditionalized concept of Moses. Actor previously co-starred in DeMille's "Greatest Show."

"Commandments" is slated to roll in Egypt in October. Late Theodore Roberts enacted role in previous "Commandments," made in 1923 when Moses was shown only as a bearded old man.

Flo Desmond Uses Video For Brit. Stage Farewell

London, Feb. 9.

Florence Desmond, who has now retired from the stage, made her farewell to the British public via tv. This was the first time the medium has been used here for an occasion of this kind.

Appearing in the Vic Oliver program, Miss Desmond did her familiar Hollywood impressions and then said: "I do want to stop before I get too old in the tooth. I have been 38 years in the business—I started when I was 10 years old." After a hug and a kiss for Oliver she said: "Goodbye; God bless you" and made her exit. She left for Australia with her husband last weekend.

Aleman To Study C'Scope Prod.

Mexico City, Feb. 9.

Miguel Aleman, Jr., the ex-President's son, who heads the frontline pic-radio-tv producer, Televiz, off to Hollywood to set details on CinemaScope film production down here.

His trade friends tossed him a farewell banquet.

Andre Gide Vs. Mae West

In VARIETY's review last issue of the Andre Gide homosexual study, "The Immoralist," Land recalled a number of plays dealing with the swish theme. Of these Mae West's "The Pleasure Man," which opened at the Bronx Opera House, never got downtown to Broadway. The theatrical cognoscenti, however, moved en masse to the uptown tryout and the play was covered, with a news head, by the late Jack Conway in VARIETY's issue of Sept. 19, 1928.

The difference between the honkytonk approach of Mae West and the present literary, not to say highbrow, approach is the difference in Broadway sophistication wrought by 25 years of time. Con treated "The Pleasure Man" on its own 1928 terms:

"Oh, my dear, you must throw on a shawl and run over... it's the queerest show you've ever seen. All the Queens are in it. Lester Sheehan will kill you in drag in the last act... They all do specialties and make whoopee until the tragedy occurs. And, dearie, it's some tragedy... Those Queens will sell the show if nothing else does... Everytime one of the impersonators opens his mouth the house shrieks. So much so it was crabbing lines and laughs for the others..."

About the third and sexuals act, Con wrote: "The party is the payoff. If you see those hussies being introduced to do their specialties, you'd pass out. One, Sylvan Repetti, was just too adorable as a snake dancer, and stopped the show. The host sang a couple of parodies, one going, 'When I Go Out and Look For the Moon.' Now I ask you! Another guest very appropriately sang 'Balls, Parties and Banquets.'"

Con's final advice: "Go early, for some of the lines can't last."

Subscription Order Form

Enclosed find check for \$
Please send VARIETY for One Year
Two Years

To
Street
City Zone State

Regular Subscription Rates
One Year—\$10.00 Two Years—\$18.00
Canada and Foreign—\$1 Additional per Year

VARIETY Inc.

154 West 46th Street New York 36, N. Y.

PAR TO EXHIBS: LOOK, NO STEREO

Eagerness to Show 'Grapes of Wrath' Suspected as Red Trap in Japan

Tentative plan for 20th-Fox to release "The Grapes of Wrath" in Japan is likely to be junked following indications that agitation to have the film shown may have been Commie inspired.

It all started when 20th was approached by a prominent Tokyo circuit with the proposition to release the pic as an example of democratic selfcriticism. Distrib was offered extremely favorable terms and discussed the possibility of showing "Grapes" with a foreword explaining that it represented a special situation and that the film was instrumental in effecting a solution of the problem. Pic made in the thirties, shows the plight of the "oakies" in the Oklahoma dust-bowl.

At that point 20th got word that Jap reds were lurking behind the whole idea, as well as the favorable rental terms, and the company now is inclined to call off the entire scheme.

"Grapes" has been a Commie favorite ever since it was produced since they made it out to be representative of "the real America." Film was shown in both Czechoslovakia and Yugoslavia after the war and other bootleg prints of it also are said to have been screened in Russia.

Story goes that the Communists haven't always been too happy with "Grapes" as a propaganda pic favoring their line. Audiences have commented in the fact that there must be a great deal of freedom in the U.S. for Hollywood to be able to produce such a picture.

HOTELS ALSO IN ON CIRCUIT-TV

Hotels are actively getting into the big screen tv act, thereby posing a threat to theatres with closed-circuit installations, particularly as competition for commercial meetings. The Sheraton chain is building up a network of closed-circuit units in 12 cities. The hotel outfit has purchased four sets for installation at the Park Sheraton, New York; Sheraton Plaza, Boston; Sheraton, Chicago, and Sheraton Cadillac, Detroit. Sets will be set up in the main ballrooms.

In addition, the Sheraton company will have portable units, via Box Office Television, in hotels in Baltimore, Washington, Rochester, Cincinnati, Pittsburgh, St. Louis, Toronto and Montreal.

BOTV, according to executive veepee William Rosensohn, has a working arrangement with the hotel chain to produce the shows and handle the production facilities.

Hotel advantage, from the standpoint of presenting commercial shows, is that there is no interference with the regular picture policy, making it unnecessary for promoters to shell out premium rentals for the use of theatres during late afternoon or evening time.

Harry Brandt Trial Ends; Defense Decries 'Vendetta'; Judge Reserves Decision

Decision was reserved last week in the three-month trial in N. Y. State Supreme Court of the derivative stockholder suit against the directors of Trans-Lux Corp. Justice S. Samuel Di Falco gave the plaintiffs 45 days and the defendants 30 days in which to submit briefs summing up their arguments following the conclusion of the trial last Tuesday (11). Hearing ended at midnight, Justice Di Falco requiring the unusually late session in order to bring to an end the long lawsuit. A final decision is not expected until late in the Spring.

The lengthy trial had been interrupted by the death of Lee Shu. (Continued on page 16)

Jack Warner Still Buying

Jack L. Warner is continuing on his WB stock buying rampage. Within the last couple of weeks he picked up an additional 15,500 shares.

This brings his total ownership to 262,799 shares.

Mexico City Pic Deal Aids The —Yep—Mexicans

Mexico City, Feb. 16.

Mexican film producers are expected to profit at least \$1,160,000 yearly, with consequent loss to U. S. and other foreign film companies as a result of the biggest cinema shuffle in years here. This is the sale, for a reported \$700,000, by the Oscar and Samuel Granat of their lease on the Cines Florida, Coloso, Colonial, Opera, and Ermita, secondary first and subsequent-run houses, with a combined seating of 25,000 to three top local circuits, including the one in which Gen. Abelardo L. Rodriguez, ex-President of Mexico and a big figure, is top man. Houses are valued at \$3,000,000. Deal expands the recent one the Granats made with Gen. Rodriguez for control of the Florida and Coloso, the two largest cinemas here, seating 5,500 and 6,500 respectively.

The rounded-out sale was to Ernesto and Manuel Espinosa Iglesias, Gabriel Alarcon and Luis Castro Vazquez. The Florida and Ermita join the Iglesias' and Vazquez's Operadora de Teatros chain, while the Colonial, Coloso and Opera go to Alarcon's Cadena de Oro circuit. He said the three additions to his circuit will play Mexican pic exclusively, an arrangement which he thinks will profit Mexican producers by at least \$1,160,000 yearly.

The Granats stressed that this sale doesn't mean they're quitting as exhibitors, a biz they have been in for more than 30 years. They indicate their intention of building one or more cinemas.

Anent this shuffle, official figures show there are currently 125 active cinemas in this city of more than 3,500,000. Of these cinemas, 61 are independently operated.

WALL ST. CONTINUES CHEERY ON PICTURES

Wall Street interests are continuing bullish on the picture business, citing greater economy in operation, improved product, the lift via new screen processes and the marked drop in competition from television. The latest appraisal has been made by Arnold Bernhard & Co., investment advisers, via its Value Line survey.

Outfit is particularly high on American Broadcasting-Paramount Theatres. Value Line cites continuing improvement in theatre operations and feels the broadcasting end of AB-PT will show gains.

Strong recommendation is given Loew's National Theatres, Paramount, Stanley Warner, Technicolor, 20th-Fox, Universal and Warners.

Soble at Yale Center

New Haven, Feb. 15.

Herbert Soble, former director of films at the U. of Southern California, has been named supervisor of motion picture production at Yale's Audio-Visual Center.

Soble has been active in the educational film field. He recently completed a short for the American Heart Assn.

OFFER OF EASIER BUSINESS TERMS

Paramount, which is the only film outfit to remain aloof from the 20th-Fox CinemaScope process, is now readying a king-size bid for exhib attention, in competition with CScope, with its widescreen system that gives theatremen their choice of anamorphic (squeeze) or conventional pic prints.

It's an open secret that some Par execs have felt that 20th did a steamroller job in pushing CScope upon the industry. The Par-ites now believe the time is ripe for what will amount to open combat with 20th. Par clearly is out for the industry spotlight, which has been focused on 20th since CScope was unveiled.

Par system combines "lazy 8" photography—in which the "taking" film runs horizontally through the camera, with two frames exposed as one—and the so-called Tuschinsky projection process. This is said to accommodate screens measuring as much as three to one in width-height relationship.

Only extra cost involved for exhibs will be a variable prism to (Continued on page 18)

PUSH TV AS STAR-MAKER FOR PIX

Specific deal under which television would help build new stars for Hollywood film studios has been proposed by American Broadcasting-Paramount Theatres. The Coast filmmakers are high on the idea, which is now being implemented by Robert M. Weitman and Earl Hudson, v.p.'s on the video end of AB-PT.

Scheme was presented to key pic producers by AB-PT toppers Leonard Goldenson, Robert J. O'Donnell and John Balaban during the trio's recent inspection tour of the film colony. They called on the brass at all major studios, plus an assortment of indie operators.

Broadly, the plan is designed to work out this way: A studio singles out an unknown who shows promise. The "new face" is brought to (Continued on page 18)

Biberman in Mood for Court Fight Vs. IA Over Curb on Pinko 'Salt'; Pic Shaping as Propaganda Peg

Universal's Warrants

Total of 14,389 warrants for Universal stock were exchanged for common stock during last month, the company has disclosed. Each warrant entitles the holder to buy U shares at \$10 each.

Now outstanding are 99,658 warrants, following the January transactions.

Seek to Hypo Italian-Dialog Market in U.S.

Move to tap and develop the limited but potentially important Italian-language market in the U.S. is under way at Italian Films Export which has a special division devoted to the Italo-American audience.

According to Phil Levine, general sales topper for what IFE calls its "quality films" group, the job of reaching this specialized audience has been made both easier and more difficult since Americans of Italian extraction are no longer concentrated in the cities but have spread throughout the country.

"A good many exhibitors would like to play Italian films at least occasionally, but they haven't known in the past where to go for product," he explained. "Now we offer a group of 30 subtitled films, each supported by a press-book, mats, stills and trailers. A lot of houses are showing interest."

Levine figured there are at present about 100 theatres in the U.S. that can and do make a go with Italian features on a full time or part-time basis. Some 24 are in N. Y. Connecticut has about 15, California five, with more being added. New Jersey has five, Massachusetts 10, Illinois two or three and Pennsylvania four. There are some houses also around New Orleans.

IFE of late has begun approach- (Continued on page 18)

Herbert Biberman, director and coproducer of the controversial "Salt of the Earth," said this week (15) that the International Union of Mine, Mill and Smelter Workers "doesn't have a penny" in the feature even though it gets credit as coproducer. Film was produced by Independent Productions Corp. and was privately financed, he added. He declines to explain who that means.

Meanwhile, Biberman and his associates are mulling a legal move against the International Alliance of Theatrical and Stage Employees, charging that the union is blocking effective release of the picture which, according to some who have seen it, follows the Communist party line in both dialog and treatment.

Biberman had no comment, but it's understood that one of the attorneys approached was Morris Ernst and that he is not taking the (Continued on page 16)

BACKERS BALK AT % CHANGE

A hassle relating to an additional percentage cut has developed between private investors and Edward L. Alpers, producer of the CinemaScope "New Faces" which 20th-Fox will release. Producer is seeking an extra 20% of the profits for putting up an additional \$50,000, which represents an amount over the original budget required to complete the picture. Alpers's specific request is for 1% of each \$2,500 he provided.

According to investors, Alpers was required to put up the extra coin if the picture went over the budget, but there was no provision for an increased profit slice. Al- (Continued on page 61)

National Boxoffice Survey

Holiday Weekend Boosts Biz; 'Knights' 1st Again, 'Cinerama' 2d, 'Glenn Miller Story' 3d

Many key cities are being helped in the current session by the long Lincoln's Birthday weekend plus more favorable weather in some spots. New product, most of it very strong, also is helping to boost business.

For the sixth successive week, "Knights of Round Table" (M-G) is capturing first place by a healthy margin. Again in second spot, "Cinerama" (Indie) is being boosted by the fact that it was launched to great returns in St. Louis.

"Glenn Miller Story" (U), out for the first time this session, is showing enough to cop third money. It is pacing K. C. with a smash session in four houses and is terrific in Chi. Pic is socko at the N. Y. Capitol, being the best newcomer in the city.

"Money From Home" (Par), in first week out, has landed in fourth position. "The Command," Warner Bros.' first CinemaScope, dropped to fifth spot after fourth last week. "Majesty O'Keefe," another Warner entry, is capturing the sixth spot as compared to fifth a week ago. "Khyber Rifles," 20th CScope, dropped to seventh after holding the third position last week. "12 Mile Reef" (20th), another CScope, at the tail end of

the top 12 last week, moves into the eighth spot. "Easy to Love" (M-G), unnoticed last week, takes the ninth spot, with "Julius Caesar," also from Metro, winding up 10th, registering from fair to terrific biz in special engagements.

"Forever Female" (Par), ninth a week ago, and "Sadie Thompson" (Col), formerly sixth, round out the golden dozen in that order. "Living Desert" (Disney), 10th a week ago, and "Cease Fire" (Par) are the runner-up films.

Of the newcomers, "Creature From Black Lagoon" (U) and "Hell and High Water," 20th's newest CScope, are showing the most promise. "Creature," showing in 3-D in Detroit, is terrific in the Motor City and fine as 2-D'er in Denver. "Hell" is strong in Cleveland, mild in N. Y., big in Denver, and huge in Philly.

"Rob Roy" (RKO) is soft in Buffalo, mild in N. Y., slow in Philly, and fair in L. A. "Best Years of Lives" (RKO), Samuel Goldwyn's reissue launched with a big bally campaign, is good in K. C. and Boston, solid in D. C. "Act of Love" (UA) is sock in its N. Y. preem. "Wicked Woman" (UA) is uneven to light in dates played.

(Complete Boxoffice Reports on Pages 8-9)

Trade Mark Registered
FOUNDED BY SIME SILVERMAN
Published Weekly by VARIETY, INC.
Harold Ehrlich, President
154 West 48th St., New York 36, N.Y.

Hollywood 38
6311 Yucca Street
Washington 4
1292 National Press Building
Chicago 11
612 No. Michigan Ave.
London W2C
8 St. Martin's Pl., Trafalgar Sq.

SUBSCRIPTION
Annual \$10 Foreign \$11
Single Copies 25 Cents

ABEL GREEN, Editor

Vol. 193 120 No. 11

INDEX

Bills	54
Chatter	62
Film Reviews	6
House Reviews	55
Inside Legit	56
Inside Music	47
Inside Pictures	18
Inside Radio-TV	40
International	10
Legitimate	56
Literati	61
Music	41
New Acts	54
Night Club Reviews	50
Obituaries	63
Pictures	3
Radio-Television	22
Radio Reviews	31
Record Reviews	42
Frank Scully	61
Television Reviews	26
TV-Films	35
Vaudeville	49

DAILY VARIETY
Published in Hollywood by
Daily Variety, Ltd.
815 a Year. \$50. Foreign

If Hughes Gets RKO 100%, That's Unique; But Several Companies Are Under One-Man Domination

Proposal by Howard Hughes to take over full ownership of RKO, has served to spotlight the fact that a substantial part of the picture business is controlled by a relatively few individuals. And several of these same persons in the driver's seat are strengthening their voting power through stepped-up buying of stock in their respective outfits.

Hughes already has close to one-third of the RKO common stock issue, owning 1,262,120 of the 3,914,913 outstanding shares. Even if his projected purchase of all RKO assets doesn't somehow go through, Hughes' one-third holdings still will continue him at the helm via the stock proxy roundup routine which is common to all corporations. In effect, RKO has been a one-man show ever since Hughes bought it in 1948.

RKO Theatres has Albert A. List indisputably at the helm. His 25% ownership (which he bought from Hughes) gives him the privilege of calling the turns virtually as he sees fit.

If the Hughes proposition goes through as expected, the airman would be the only individual ever to have as his personal property a major film corporation. But these following outfits are for all practical purposes somewhat similarly subject to the rule of individuals via partial, but nonetheless, overpowering stock portfolios:

Columbia Closely Held. Columbia Pictures—Harry Cohn, president; Jack Cohn, exec. v.p., and members of the immediate families of each have combined total ownership of over 30% of the common stock. Col and Cohn are synonymous.

Stanley Warner—S. H. Fabian and Samuel Rosen, via their privately owned Fabian Enterprises, hold 26% of the common stock, which is tantamount to full voting control.

United Artists—50% of the stock is owned outright by the Arthur B. Krim-Robert S. Benjamin, et al., alliance. Same group has the sole voice in management. Mary Pickford and Charles Chaplin, each owning 25%, being "silent" partners.

UA Theatre Circuit—Joseph M. Schenck, chief stockholder, has (Continued on page 21)

Obscure Tiny Peruvian Villages Sport Spanish Lingo Film Fan Mags

Factor that may have been overlooked as an influence in international relations is the motion picture publicist in the opinion of Charlton Heston. The actor, who stars in Paramount's Peruvian-made locationer, "Secret of the Incas," told the annual meeting of the Chicago Cinema Society recently that "movie news has penetrated to every area of the world, no matter how obscure."

In Peru, Heston said, "we found Spanish language fan magazines in villages populated by no more than 100 people." These fan mags, he recalled, "seemed to wield an unbelievably important influence on the South American's attitude toward American life." He urged that pix flacks hold huddles with State Dept. officials to explore additional avenues that would aid the Government in spreading its message overseas.

LIST'S RKO SHARES GIFTED TO FAMILY

Albert A. List, who recently bought control of RKO Theatres from Howard Hughes, appeared to be engaging in a quick stock turnover late last week. N. Y. Stock Exchange, in an official notice, listed List as having "sold" 400,000 shares of the circuit's issue, leaving him with 529,953 shares.

This turned out to be an error, however. List parted with 400,000 shares but this was via gifts spread among members of his family. He'll continue to control these for voting purposes.

Wilde's Charter

Sacramento, Feb. 16. Incorporation papers for Theodora Productions were signed here with Cornel Wilde as president and treasurer and Jean Wallace as vice president and secretary. Company will produce motion pictures and tv films.

Two pictures starring Wilde have been lined up. They are "Byron" and "The Assassins." Former will be made in England and Italy.

Arnall Sets Industry Goal At Full Convertibility Of Foreign Earnings

Hollywood, Feb. 16.

Ellis Arnall, president of Independent Motion Picture Producers, warned the American film industry that the time has come to reframe its foreign policies in the light of new conditions abroad. Speaking before the Motion Picture Industry Council, he declared that "the full convertibility of American film earnings abroad and the complete elimination of trade barriers must be our attainable goal."

Referring to unreasonable edicts against American pictures by foreign governments, Arnall asserted that the industry has a right to rely on the assistance of the U.S. Government in overcoming these obstacles.

"The basic problem which now confronts the American motion picture industry in its foreign negotiations transcends personalities, trade associations and export groups," he said. "A fundamental and vital principle is involved. A principle of right and wrong is at stake. No longer must the American industry be required to pay tribute as the price for doing business abroad."

"When restrictions, quotas and other trade barriers are eliminated and film earnings fully converted," he added, "these will no longer serve as inducements for American production abroad, and fewer American films will be made outside the U.S."

Later, at a meeting of SIMPP, Arnall declared that indie production is on the upbeat. "Major companies are recognizing the advantages of independent production and are decentralizing their operations so as to utilize more indie units."

Allied's Hoodlum Reissues

Hollywood, Feb. 16.

Allied Artists is pairing two of firm's (formerly monogram) top grossers, "Dillinger," and "Gangster" for reissue package.

Opens special engagement at Esquire, San Francisco, Thursday (18).

Unusual Angles To Chesapeake's 'Closed Bids' On Old Features

Chesapeake Industries on Monday (15) closed the bidding for theatrical reissue and television rights to 10 features which the company has reacquired from United Artists. Chesapeake, in the unique situation, invited sealed bids (each accompanied by a check for \$10,000 to be applied against the sales price). The offers now are being weighed.

Deal gives the buyer the U. S. and Canadian rights for theatres and tv (excepting 16m outlets) for five years. Included in the sale are to be some prints, press books and unplayed exhibition contracts. That last item is rare but Chesapeake doesn't guarantee that the unplayed exhibitor pacts will yield either theatre playing time or revenue.

Chesapeake, headed by William C. MacMillen Jr., has within its corporate structure Pathe Indus-

OSCAR DERBY NOMINATIONS

Hollywood, Feb. 16.

Metro outstripped its competitors in the trial heat of the 26th annual Oscar derby, capturing a total of 32 nominations based on 17 pictures. Charles B. Brackett, Academy prexy, revealed last night (Mon.). Most honored feature, however, was Columbia's "From Here to Eternity," which grabbed a total of 13 nominations.

In studio battle 20th-Fox was second with 18 nominations for 11 pix and Paramount was third, its total of 23 nominations coming from only six pix. One of these, of course, was "Roman Holiday," which grabbed ten nominations to be second most honored picture in Derby. Approximately 1,600 members of Academy will receive ballots March 3, with voting closing on March 16. Awards presentation occurs March 25 at Pantages Theatre on Hollywood Blvd. Following are nominations in key categories:

Best Picture: "Here to Eternity," Columbia, Buddy Adler, producer; "Caesar," Metro, John Houseman; "The Robe," 20th, Frank Ross; "Roman Holiday," Paramount, William Wyler; "Shane," Paramount, George Stevens.

Best Actor: Marlon Brando, "Caesar"; Richard Burton, "The Robe"; Montgomery Clift, "Eternity" (Continued on page 16)

'MONOPOLY' CRY OF IMPD VS. ITALIANS

The Federal Trade Commission was told this week that Italian Films Export, which promotes and distributes Italo, imports in the U.S., is interfering with "free and fair competition" in the handling of Italian pix in America "to the extent that a monopoly in the distribution of such films is threatened."

The complaint came from the Independent Motion Picture Distributors Assn. of America, a group of indie distrib. in a letter to the newly-established export division of the FTC. It urged the agency to "take steps to prevent IFE from continuing in the business of distributing films in the United States."

This is the second such move against IFE on the part of the indies. Last year, they sparked an FTC investigation of the whole relationship between the Motion Picture Export Assn. and the Italo outfit. This quiz, which has now been concluded, was conducted by an agent in the FTC's New York office. Since then, the export division has been established to specialize in just such matters.

The indies' letter, written by Ephraim London, the org's attorney, went a step further and charged that "the manner in which (Continued on page 21)

Hazards of the Future

Want to go to a theatre and be completely surrounded by the picture? A University of Illinois professor says he's got the solution and he'll do it with standard lenses and film and a single projector.

According to Prof. Jozef Cohen, who has applied for a patent on the idea, his image would be twice as wide as that procured by present three-projector systems. Picture height would be increased by running the film lengthwise through the projector.

Actually, Prof. Cohen will be satisfied with just a half-circle picture because, he says, "no one would be interested in a picture behind himself."

TV Old Stuff to Joliet, New to Peoria, Smaller Town Grosses Bigger on M&L

Cesar Aboaf Joins U

Cesar Aboaf, former general manager for Warner Bros. in Argentina, has joined Universal as special field rep for U's J. Arthur Rank releases in Latin America.

Aboaf, who is a brother of Americo Aboaf, U's foreign sales topper, will headquarter in Buenos Aires for the time being.

17 Names to Brazil Fete (A \$16,000,000 Market) 21 Nations Competing

Hollywood, Feb. 16. Some 17 film names, the largest delegation ever to attend a foreign motion picture fete, will leave Thursday (18) by plane for Sao Paulo as guests of Brazil's first international festival. Following the Sao Paulo event, a number of the players will continue to Buenos Aires for the Argentine film fair.

Lineup of names consists of Gilbert Adrian, Robert Cummings, Irene Dunne, Rhonda Fleming, Joan Fontaine, Janet Gaynor, June Haver, Jeffrey Hunter, Jeanette MacDonald, Fred MacMurray, Al Miller, Walter Pidgeon, Jane Powell, Gene Raymond, Edward G. Robinson, Barbara Rush and Collier Young. Eric Johnston and his wife will plane from Houston to Sao Paulo where Mervyn LeRoy has already arrived. Tyrone Power and Linda Christian called off the trip because of a picture commitment.

Robert Corkery, Latin American director for the Motion Picture Association of America, Clarke H. Wales, representing the AMPPP, Luigi Luraschi, head of Paramount studio's foreign department, will escort the delegation. Corkery said the American film industry is lending hearty support to South American film fetes this year because of the growing importance of market for Hollywood pictures on that continent. Last year American product returned \$16,000,000 from Brazil.

Five Hollywood films slated for showing at the Brazilian festival (Continued on page 21)

N. Y. to L. A.

Stanley Adams
David Alexander
Barney Balaban
Saul Bourne
Edward Choate
Ralph Cohn
Mack David
L. Wolfe Gilbert
Low Grade
Stewart Granger
Leland Hayward
George Hoffman
Alfred Katz
Elkan Kaufman
Bert Lahr
Myron McCormick
Cesar Romero
John L. Sinn
Frank Stanton

N. Y. to Europe

Alden S. Blodgett
Carol Bruce
Jack Cummings
Rose Franken
Neil Hartley
Harold Lang
Anatole Litvak
Wm. Brown Meloney
George Martin
Cornelia Otis Skinner
Leslie Stevens

Europe to N. Y.

Tom Curtiss
Matilda Dobbs
Maurice Winnick

L. A. to N. Y.

Harry Ackerman
Eddie Anderson
Desi Arnaz
Lucille Ball
Jack Benny
Mel Blanc
George Boroff
Frederick Brissom
Virginia Bruce
Carol Channing
Russell Crouse
Xavier Cugat
Walt Disney
Vernon Duke
Frank Ferrin
Paul Gregory
Jill Jarmyn
Danny Kaye
Nancy Kelly
Arthur Kennedy
Abbe Lane
Mary Lane
Cy Langlois
Jerry Lawrence
Martin Leonard
Charles Levy
Ralph Levy
Howard Lindsay
Diana Lynn
Osa Massen
Charles Ruggles
Don Sharpe
Dan Terrell
Ivan Tors
Pat Weaver
Meredith Willson
Erward A. Wolpin

If theatremen can live with tv long enough, they'll find this competition eventually losing its sting. John Balaban (& Katz) this week illustrated the point with pic b.o. performances in two Illinois towns.

He related that a recent Dean Martin-Jerry Lewis film made more money in Joliet than in Peoria despite the fact that Peoria nearly doubles Joliet in population. The key point is that Joliet has had tv for some time and its novelty values have worn thin. On the other hand, tv is new to Peoria and competitive impact is severe.

In Chicago, the B & K experience was that tv cut the theatre gate for about two and a half years. Chi was among the first key cities to be saturated with the new medium, reaching full-spread proportions by 1949. As it developed, B & K business finally improved in 1952 over 1951 and again in 1953 over 1952.

Theatremen around the country have found their b.o. ups and downs generally fitting the same pattern.

An Income Tax Break Favors Some Owners Of 20th-Fox Securities

Anyone who has owned stock in 20th-Fox over the past several years this week received some good news from the company. That is, if they paid income tax on their dividends.

Notice went out from the home-office that over a three year span 20th's divvies exceeded earnings; consequently at least a portion of the payments were not subject to income taxation. If the divvy loot had been reported as taxable in full, the stockholder is advised that an Internal Revenue refund claim is in order.

Portions of the divvies not subject to tax, said 20th, are as follows: 1950, 43.66%; 1951, 56%; 1952 (March and June), 100%; 1952 (October and December), 15.66%.

Divvy checks had been 50c quarterly except in October and December of 1952 when they were each 25c per share.

C'SCOPE EVEN WITH TIMETABLE

Reade, in Reverse, Installs Stereo

Trade Speculates—Sees Economic Advantage To Reade Houses Too Great

Walter Reade capitulated last week to 20th-Fox and the product shortage.

Circuit op, who's also Theatre Owners of America prez, informed 20th that he intends installing full stereophonic sound equipment in the three houses where he had been using a "mixing" device to play "The Robe." Two additional Reade situations always have had stereo sound.

The Reade move, which still doesn't eliminate the possibility of court action against 20th at a future date, was made primarily upon the evaluation of some hard business facts, i.e. that 20th and Metro at the moment are the only volume suppliers of CinemaScope pix and that there is a genuine shortage of product for the "A" houses as far as standard films are concerned.

Both 20th and M-G have made it clear that they will not book their CinemaScopes into any house that doesn't have directional sound reproduction gear. Warner Bros. follows the opposite policy, making available its first CinemaScope film, "The Command," in two versions—single-track and multi-channel sound. Reade has been playing "The Command" with his mixer.

Last week, he signed a contract for 20th's "How to Marry a Millionaire" at the Community Theatre, Morristown, N. J. The house has already been converted to full

(Continued on page 15)

Ball-Arnaz Require Own City Desk for Powered Ballyhoo Raid on N.Y.

One of the biggest bally whirled accorded Coast personalities, replete with cocktail parties, lunches, dinners, personal appearances and newspaper interviews, has been set for the nine-day New York visit of Lucille Ball and Desi Arnaz. Pair arrive early tomorrow (Thurs.) and are scheduled for a round of Gotham activity until Feb. 27.

Since team's efforts are divided between tv and pictures, demand for their services has been overwhelming, necessitating the setting up of a clearing house to coordinate all appearances. It's being handled by the Ben Sonnenberg organization, public relations outfit for Philip Morris, sponsors of "I Love Lucy." Also in on the act are Metro, who have been allotted some time for the plugging of "The Long, Long Trailer," CBS-TV, the "I Love Lucy" network; the Biow Co., ad agency for Philip Morris, and Kenyon & Eckhardt, ad agency for Mercury cars which has a tie-in promotion with M-G on the picture.

Arriving at 8 a.m. tomorrow (Thurs.), pair will make their first personal at a Times Square Heart Fund rally. In the afternoon, there's a Metro-sponsored press party at the Waldorf-Astoria, and in the evening a personal appearance from the stage of the Radio City Music Hall. Other activities during the week include a Desilu cocktail party, lunch with Gov. Thomas E. Dewey and other state and city dignitaries, a Brooklyn Red Cross kick-off rally, a Circus Saints & Sinners luncheon, etc.

ANTI-CIGARET SHORT ROLLING IN MARCH

Hollywood, Feb. 16.

Increasing public awareness of the lung cancer-cigarette problem following articles in Reader's Digest, Christian Herald, Consumer Reports, New Leader and other periodicals, has drawn an echo in Hollywood. Frank Ferrin will produce a half-hour documentary film for theatre use under the telltale title, "Slow Suicide."

Short rolls in March. No release deal set as yet.

Sturdiest Scribe

Hollywood, Feb. 16.

With Oscars, Emmys and other awards being handed out in all directions, the Screen Writers Guild bulletin suggests a "longevity award" for Bill Ludwig, Metro scripter, who has been with the studio continuously for 17 years.

That is longer than any other writer has been on one company's payroll. In his entire career he has had only two loanouts.

Europe Very Unlike U.S. In Stereo Strategy

Opposition by Britain's Cinematograph Exhibitors Assn. to 20th-Fox's stereophonic sound dictum has highlighted the fact that 20th is in for a tough time trying to sell its four-track magnetic sound to theatres abroad.

Problem is intensified for several reasons. (1) Where other distributors, like Metro, may follow 20th's lead on sound in the U.S., it's already clear that they don't intend to keep the harmony pitch in the foreign market. (2) Exhibits abroad have their local as well as Hollywood product to draw on. (3) The foreign field has less money to spend, and (4) With hardly any tv competition yet, exhibits abroad don't have the same sense of urgency as their U.S. confreres.

It's already obvious that, abroad at least, the distributors intend to go their separate ways on sound. In the case of Metro, at least, the company's foreign pitch is very much at odds with its domestic policy. Where, in the U.S., M-G will not sell its CinemaScopes to anyone without full stereophonic sound, abroad it is plugging for Perspecta-Sound, which involves an ordinary

(Continued on page 15)

WITH SAM MARX, U-I HAS 10 PRODUCERS

Hollywood, Feb. 16.

Sam Marx has signed a producer contract at Universal-International, making a total of 10 producers on that lot. Others are William Alland, Robert Arthur, Howard Christie, Albert J. Cohen, Ross Hunter, Howard Pine, Ted Richmond, Aaron Rosenberg and Stanley Rubin.

Marx was a producer for 10 years at Metro and recently produced "Assignment—Paris" for Columbia. He will start work for U-I Feb. 22.

Jack Connolly's New U.S. Film Spot; HQ in D.C.

Washington, Feb. 16.

Jack S. Connolly, veteran newsreel exec who's been in Government service in recent years, has been named Chief of the Domestic Production Division of the U.S. Information Agency's Motion picture Service. He previously was Acting Chief of the group's New York office as well as head of the Gotham division's Newsreel and Special Events branch.

Connolly, whose appointment was disclosed by Motion Picture Service Chief Andrew W. Smith Jr., was the first European director of Fox Movietone News and later general manager of Pathe News. In World War II he was Newsreel Director and Coordinator of Inter-American Affairs under Nelson Rockefeller. His new chores will require him to live in Washington.

75% OF KEYS NOW EQUIPPED

By FRED HIFT

It's been a long, hard pull, but execs at 20th-Fox now feel that their big gamble has paid off and that the "battle for CinemaScope" has ended in victory.

In a progress report on its achievements since that day, almost 10 months ago, when CinemaScope was first privately unveiled at the Roxy Theatre, N. Y., the company proudly points out that, despite a multitude of problems, it's been living up to the original timetable. In fact, it's farther ahead than even the most rabid optimists in 20th had hoped for.

There are at present 1,800 theatres equipped to show CinemaScope which, according to 20th execs, represents 75% of all the firstruns in the United States. Tendency of these houses has been to play CinemaScope, and keep playing it whenever possible, i.e. when pix and prints are available.

A total of 23 CinemaScope features, including 11 at 20th alone, have been completed, representing an estimated investment of close to \$100,000,000 which includes the high cost of prints, dubbing, etc. Increasingly, the other studios are

(Continued on page 21)

SCHARY FIXES DIMENSIONS OF PIX BIZ

Hollywood, Feb. 16.

Motion picture screen is "one of most powerful" mediums of advertising ever created, Dore Schary told the Los Angeles Ad Club luncheon today (Tues.) in speech tying Metro's 30th anni with ad recognition week. Films can "win friends, influence enemies." It can start a fashion, stop a crime. It can preach and reach without seeming to.

Like all other businesses, it has grown in last generation, depends heavily upon advertising. In 1924, industry annual payroll was \$75,000,000. In 1954 this reaches close to \$500,000,000. In same period advertising bill jumped from \$12,000,000 to more than \$70,000,000.

Hollywood has in many ways (Continued on page 15)

Skouras Faces British Exhibitors

Blunt Questions Put—20th Flatly Denies Any Equipment Interest—No Compromise

By HAROLD MYERS

London, Feb. 16.

They were like two irresistible forces. At one end of the conference hall sat Spyros P. Skouras, the 20th-Fox topper, and his close advisers; at the other were hundreds of independent exhibitors who'd come to town from all parts of Great Britain to argue the case against stereophonic sound.

There was no victory for either side and, after a session lasting more than two hours, the stalemate that had existed before the meeting opened, remained unchanged. Neither side appeared to be in the mood for compromise, and, by the time the meeting broke up, Skouras was still insisting that the CinemaScope package could not be sold without stereophonic sound, and the indie theatremen were equally insistent that they should, be given a trial run.

However much exhibitors may have been critical of the Skouras policy, they acclaimed his honesty of purpose and particularly the surprise announcement that his

M-G's Schenck Avers Stereo Sound 'Part of CinemaScope's Greatness'; Confirms Licensing Requirements

By GENE ARNEEL

A Renaissance?

Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, wrapped up in one sentence his reaction to the production upbeat, wave of optimism and high morale which he found on a recent tour of Hollywood.

"You get the feeling you're at the beginning of a renaissance," observed the exec.

Chas. Skouras Blunt About Dying Houses

Hollywood, Feb. 16.

National Theatres' first annual stockholders meeting (Tues.) since divorce from 20th-Fox told of upped first quarter, net income: Co. reached \$655,582 or 24c a share compared with \$544,697 or 20c share for same quarter last year.

While passing on the news of income gain, Prexy Charles Skouras also painted picture of industry conditions that present continuing problems for circuit. He foresaw day when his circuit will not be operating many more than 220 houses. Chain now runs approximately 385 theatres but he's not optimistic about survival of any but deluxe showcases and firstruns. Day of "program" picture has passed.

Shortage, together with increased film cost, creates problems for exhibs regarding rentals. Skouras informed stockholders his circuit paid out \$1,635,000 more for films during last three months than in any comparable quarter.

Initial impact of television into Rocky Mountain and Pacific Northwest areas is blamed for \$550,000 lag there behind first 1952 quarter.

Still high on CinemaScope for wooing audiences back. Skouras has equipped 148 houses at cost or better than \$3,000,000. Close to \$50,000,000 will have been spent when total 220 cinemascope installations completed within year.

Nicholas M. Schenck, president of Loew's-Metro, revealed this week that Metro will license its CinemaScope product only to theatres which are fully equipped with C'Scope screens and stereophonic sound. This policy, said the prez, is for the present, at least.

As championed by 20th-Fox, C'Scope has developed into one of the most controversial subjects to crop up in the picture business in recent years. Many exhibitors agree that its widescreen pictorial values are strong but the plusses of stereosound, vis-a-vis the extra thousands of dollars in cost, are sharply disputed.

"CinemaScope is great and stereophonic sound is a part of its greatness," stated Schenck. He represented the four-track audio as important to sound similarly as advancements in photography have been meaningful to the industry.

Reached by VARIETY at his winter headquarters in Miami via telephone, Schenck characterized as "shortsighted" those theatremen who are now balking at wiring for stereo. The publicity-shy industry leader made one qualifying point in praising C'Scope. "The picture must be good, too," he observed, in underlining that technical progress is not enough to impress the public.

M-G's policy for the future re peddling its C'Scopes has yet to be decided, although Schenck hinted at some possible relaxation of the company's licensing requirements later on. "It may be," he

(Continued on page 15)

Academy Lampoon On 'Toast' Cues a Hassle As Scribblers Squawk

Hollywood, Feb. 16.

A sketch, takeoff on a pix star receiving the Academy Oscar, originally penned for the Screen Writers Guild's annual awards dinner five years ago, and used on "Toast of the Town" Feb. 7, is the center of a controversy involving four scribblers, with two of them claiming it was used without their authority. "Toast" emcee Ed Sullivan is an innocent victim of the entire hassle, it was made clear.

Merle Oberon told Sullivan she wanted to do the skit, which was also presented last year, with Devery Freeman adding a few touches. Sullivan contacted L. K. Sidney about it, and the Metro exec told him to get in touch with the Screen Writers Guild.

Writers contend that Everett Freeman, entertainment chairman at SWG's dinner last year, authorized use of the skit and told him to give the coin to SWG's kitty. Understood SWG didn't want any part of this, and finally Sullivan paid \$500 for the skit. But it came on with George Oppenheimer and Devery Freeman being credited, whereas Oppenheimer and Devery Freeman had authored the original skit, and Oppenheimer had never been contacted regarding use of the material.

Sullivan, here to prep his "Toast" last Sunday, was contacted by the original writers, and said he knew nothing of the complexities involved, that he had asked Freeman for authorization to use the skit and it was granted.

Oppenheimer and Miss Dunning, unhappy over the fact the skit was used without their consent, as well as the fact that the coin involved was not sufficient in their opinion, are now discussing the matter with the Freemans.

Asked about the situation, SWG merely commented tersely: "The four writers involved are now in the process of arbitrating the matter. The guild has nothing to do with this."

two closest associates in this country, J. Arthur Rank and John Davis, had the previous night, given him a thumbs down on stereo installations. The Rank organization was committed for 70 CinemaScope sets and would stand by that contract. They would not up the total, however, while 20th-Fox continued to apply the stereophonic condition.

John W. Davies, national prez of the Cinematograph Exhibits Assn, explained that the meeting had been called because the 20th-Fox sales policy had "aroused deepest indignation among exhibitors." They'd advised Skouras of this feeling when they met last December and the 20th topper volunteered to return and outline his policy to British theatreowners.

'As a Theatreman'

Flanked by Murray Silverstone, Earl Sponable, William J. Kupper and James Pattison, Skouras said he wanted to speak as a theatreman. He recalled that he'd started in the business with his brother as a very small exhib and they'd

(Continued on page 18)

Rhapsody (MUSIC-COLOR)

Romantic soap opera with classical music background. More for the middle-aged femme matinee fans than for the younger set. Will have its selling problems.

Hollywood, Feb. 16: Metro release of Lawrence Gassman production, *"Rhapsody"*, starring Vittorio Gassman, John Ericson, Louis Calhern; features Michael Chekhov, Barbara Bates, Richard Hageman, a play girl musical student; Celia Lovsky and Charles Vidor. Screenplay, Fay and Michael Kanin; adaptation, Ruth and Augustus Goetz; based on Celia Lovsky's "Maurice Guest" by Henry Handel Richardson; camera (Technicolor), Robert Planck; editor, John Steinfeld; music, Bronislau Kaper; piano solos conducted by Johnny Green; piano solos played by Claudio Arrau. Reviewed Feb. 11, '54. Running time, 115 MINS.

"Rhapsody" is the kind of romantic soap opera set to classical music that should lure the middle-aged femme matinee fan. Also, it is the type of tears-and-torment drama that has little appeal for the younger set or the male ticket buyer. Thus, despite a lavish presentation in Technicolor, the enduring music of Rachmaninoff and Tchaikovsky, plus a good cast, the picture has its selling problems and will not find the boxoffice-going easy.

The property was acquired from Paramount by Metro for filming, along with Charles Vidor to direct. The Culver City lot has given it the "A" treatment in casting and production budget so that visually the presentation has an outstanding quality. As entertainment, however, it falters often, through stretching its material. Also, it is an unnecessarily long one hour and 55 minutes. The story and the characters in it haven't the depth to sustain that much running time.

The picture is based on the novel, "Maurice Guest" by Henry Handel Richardson. Fay and Michael Kanin wrote the screenplay with Ruth and Augustus Goetz. The writing is slick, but shallow, and rather obviously plotted along standard romantic conflict lines. Within these limits, Vidor's direction achieves good performances from the players. Music, of course, is standout as played by Claudio Arrau on Sergei Rachmaninoff's "Concerto No. 2 in C Minor" and by Richard Hageman on Peter Ilyich Tchaikovsky's "Concerto in D Major." Their piano and violin solo stints, respectively, are high artistry.

Considerable emotional anguish is stirred up in the story behind the music. Miss Taylor is a spoiled rich girl who falls in love with Vittorio Gassman, a self-sufficient violin student. This romance takes the expected turn and they split because she plays second fiddle to his fiddle. Stepping into the breach is John Ericson, self-sacrificing piano student, who gives up his career to devote himself to her and becomes a society drunk doing it. Meanwhile, Gassman has become a great success and Miss Taylor tries to get him back. To achieve this goal, she decides to push Ericson back into music and he scores. Finale has Miss Taylor realizing that Ericson is what she has wanted all along.

The fourth star in all this is Louis Calhern, but he is only in and out on several occasions as Miss Taylor's indulgent father, too busy with his own playing to give her much time. Michael Chekhov, as a professor at the Zurich conservatory; Richard Hageman, a conductor; Barbara Bates, a play girl musical student; Celia Lovsky and the others come through with satisfactory type performances.

Lawrence Weingarten's production supervision has mustered a number of outstanding technical aids to give the picture high voltage, visual impact. Starring here are Robert Planck's photography, the settings and the costume designs by Helen Rose. The latter are unusually becoming to the unbelieveable beauty of Miss Taylor. Light on the list of credits are the musical adaptation by Bronislau Kaper and Johnny Green's conducting. Also of note is a simulation of actual playing by Gassman on violin and Ericson on piano.

Brog.

Myron Karlin named Metro's manager in Argentina, succeeding Stuart Dunlap. Now in Germany, Karlin once managed the M-G branch in Venezuela.

The Naked Jungle (COLOR)

Interesting romantic drama with jungle adventure aspects and Eleanor Parker, Charlton Heston.

Hollywood, Feb. 9: Paramount release of George Pal production, *"The Naked Jungle"*, starring Eleanor Parker, Charlton Heston. Directed by Byron Haskin. Screenplay, Philip Yordan, Ranald MacDougall; based on "Leiningen Versus the Ants" by Carl Stephenson; camera (Technicolor), Ernest Laund; editor, Douglas Fowler; music, Douglas Fowler; process photography, Farciot Edouart; music, Daniele Amfitheatroff. Reviewed Feb. 8, '54. Running time, 95 MINS.

Joanna Leiningen... Eleanor Parker
Christopher Leiningen... Charlton Heston
Beulah... Abraham Sofaer
Commissioner... William Conrad
Epat Captain... Romo Vincent
Medicine Man... Douglas Fowler
Gruber... John Dierkes
Kutina... Leonard Strong
Zala... Norma Calderon

There's a lot of the tried-and-found-true romantic drama formula in "The Naked Jungle," an interesting feature that mixes in jungle adventure with a science-fiction touch dealing with an invading army of ants that think.

Man-against-ant fight was described in December, 1938, issue of *Esquire*. (Carl Stephenson's "Leiningen versus the Ants.") The familiar names of Eleanor Parker and Charlton Heston occupy the star spots in the well adapted script by Philip Yordan and Ranald MacDougall. For Miss Parker it is a particularly good characterization, warm and human. Heston hits his stride about the halfway mark after his character opens up and becomes more human and understandable to the ticket-buyer. Up to that time he plays the part with a somber heaviness that is too forbidding. This is the only mistake in Byron Haskin's otherwise smart, suspense-building and actionful direction.

From a rather straightforward romantic drama, the story gets into its thriller moments. A bride comes from New Orleans to bed with a man, without femme effect stretching its material. Also, it is an unnecessarily long one hour and 55 minutes. The story and the characters in it haven't the depth to sustain that much running time.

The picture is based on the novel, "Maurice Guest" by Henry Handel Richardson. Fay and Michael Kanin wrote the screenplay with Ruth and Augustus Goetz. The writing is slick, but shallow, and rather obviously plotted along standard romantic conflict lines. Within these limits, Vidor's direction achieves good performances from the players. Music, of course, is standout as played by Claudio Arrau on Sergei Rachmaninoff's "Concerto No. 2 in C Minor" and by Richard Hageman on Peter Ilyich Tchaikovsky's "Concerto in D Major." Their piano and violin solo stints, respectively, are high artistry.

Considerable emotional anguish is stirred up in the story behind the music. Miss Taylor is a spoiled rich girl who falls in love with Vittorio Gassman, a self-sufficient violin student. This romance takes the expected turn and they split because she plays second fiddle to his fiddle. Stepping into the breach is John Ericson, self-sacrificing piano student, who gives up his career to devote himself to her and becomes a society drunk doing it. Meanwhile, Gassman has become a great success and Miss Taylor tries to get him back. To achieve this goal, she decides to push Ericson back into music and he scores. Finale has Miss Taylor realizing that Ericson is what she has wanted all along.

Considerable emotional anguish is stirred up in the story behind the music. Miss Taylor is a spoiled rich girl who falls in love with Vittorio Gassman, a self-sufficient violin student. This romance takes the expected turn and they split because she plays second fiddle to his fiddle. Stepping into the breach is John Ericson, self-sacrificing piano student, who gives up his career to devote himself to her and becomes a society drunk doing it. Meanwhile, Gassman has become a great success and Miss Taylor tries to get him back. To achieve this goal, she decides to push Ericson back into music and he scores. Finale has Miss Taylor realizing that Ericson is what she has wanted all along.

Duffy of San Quentin

Formula prison melodrama for programmer playdates.

Hollywood, Feb. 9: Warner Bros. release of Berman Swartz and Walter Doniger production, *"Duffy of San Quentin"*, starring Louis Hayward, Joanne Dru, Paul Kelly. Screenplay, Berman Swartz and Walter Doniger; based on a story by Swartz and Doniger; camera, John Alton; editor, Edward Sempell; music, Harry Warren and Ralph Blane. Reviewed Feb. 5, '54. Running time, 76 MINS.

Edward Harper... Louis Hayward
Anne Halsey... Joanne Dru
Paul Kelly... Paul Kelly
Clady's Duffy... Maureen O'Sullivan
Winant... George Macready
Piercer... Horace McMahon
Dor... Irving Bacon
Bill... Joel Fluellen
Frank... Joseph Turkel
Boyd... Jonathan Hale
Pinto... Michael McHale
Nealy... Peter Brocco

The programmer market will find "Duffy of San Quentin" just a passable dual bill booking. It's a slow-moving prison melodrama, developed in ordinary fashion, and there is very little of interest, even for undiscriminating audiences, in its 76 minutes.

Picture was produced independ-

ently by Berman Swartz and Walter Doniger, with Warner Bros. taking it over for distribution. In addition to teaming as producers, Swartz and Doniger handled the other principal functions, but none with distinction. Doniger scripted and directed from a story on which he collaborated with Swartz. Basis for the offering is "The San Quentin Story" by Clinton T. Duffy, long warden of San Quentin, and Dean Jennings.

Plot deals with Duffy's start as warden, the reforms he introduced and the reaction of a few of the prison inmates at that time. The unfoldment is tediously paced and there are few action spots of any validity to interest wavers constantly. Such commonplace types as the man framed by a conviction-crazy prosecutor, the brutal guard, the shabby inmate, the beautiful nurse, the stooge, and the beautiful nurse are mixed together in the script for minor roles.

Paul Kelly appears as Duffy and Maureen O'Sullivan as his understanding wife. He is competent as far as script and direction permit, as is Miss O'Sullivan, Joan Hayward, the bitter railroaded prisoner; Joanne Dru, the beautiful nurse with whom Hayward falls in love; Horace McMahon, the brutal guard; George Macready, the prosecutor, and Peter Brocco, the stooge. Playing other prison types are Irving Bacon, Joel Fluellen and Joseph Turkel.

Technical support of the production is okay. Brog.

Tennessee Champ (COLOR)

Entertaining comedy on prize-fighting and religion; above average programmer.

Hollywood, Feb. 15: Metro release of Sol Baer Fielding production, *"Tennessee Champ"*, starring Keanan Wynn, Dewey Martin, Art Cohn. Screenplay, Art Cohn; camera, "The Lord in His Corner" and other stories by Eustace Cockrell; camera (Anso color), George Foley; editor, Ben Lewis; music, Conrad Salinger; theme "Weary Blues" by Harry Warren and Ralph Blane. Reviewed Feb. 10, '54. Running time, 72 MINS.

Sarah Wurbie... Shelley Winters
Willy Wurbie... Keanan Wynn
Dana Norson... Dewey Martin
Happy Jackfield... Art Cohn
Luke MacWade... Dave O'Brien
Sixty... Charles Bunsick
Blossom... Yvette Dugay
J. B. Beckett... Frank Richards
Andrews... Jack Kruschen

Prizefighting and religion get an entertaining comedy mix in "Tennessee Champ," an above-average programmer that should draw favorable comment from its playdates in the general market. The chuckles are constant in the fast 72 minutes, the tramping is nifty and the Anso color adds visual values for the bookings. The title hardly goes with a Shelley Winters starrer, being more suited to masculine toppers Keanan Wynn and Dewey Martin, but since a fitting emphasis is on them, it's a fitting handle for the entertainment aims. Besides the playing of these three stars and Earl Holliman, heading the featured list, the picture scores in the scripting and direction. Producer Sol Baer Fielding's overseeing is excellent, permitting the Art Cohn screenplay to play off naturally under Fred M. Wilcox's neatly valued direction. The flavor of Eustace Cockrell's "The Lord in His Corner" and other stories by the author is maintained, even though the hero has been switched from a Negro prizefighter with religion to a white character.

Wynn portrays a fast-buck fight manager who finds a new life in fleece when he pulls Martin out of the river. With Wynn's smart management and by having the Lord in his corner, Martin comes along fast until Wynn tries to promote a crooked match and his fighter finds out about the deal and leaves the manager flat. The religious philosophy of Martin finally gets through to Wynn, he turns a new leaf and stages an honest bout between Martin and Charles Buchinsky, a man the hero believed he had killed in an early-footage scrap. The new Wynn pleases Miss Winters, his wife, and the film ends on a little touch of character and comedy prevail in most of the scenes to make the picture better entertainment than its normal booking slot. The three stars come over excellently and Holliman scores as a punchy fighter continually blowing a tiny, concealed harmonica. Buchinsky, Dave O'Brien, Yvette Dugay, as Martin's sweetie, Frank Richards, Jack Kruschen and others do their share towards helping the amusement.

Theme melody, "Weary Blues" by Harry Warren and Ralph Blane, is featured in the background throughout and has appeal. Conrad Salinger did the good score and George Foley the topnotch color lensing. Other credits are competent, too. Brog.

Bait

Hugo Haas in another earthy meller; exploitable for the program market.

Columbia release of Hugo Haas (Robert Ellis) production, "Bait," starring Cleo Moore, Hugo Haas, Vaclav Divina. Directed by Haas. Screenplay and story, Samuel W. Taylor; additional dialog, Haas; camera, Edward P. Fitzgerald; editor, Robert E. Eisen; music, Vaclav Divina; Tradeshow, N.Y., Feb. 4, '54. Running time, 79 MINS.

Peggy... Cleo Moore
Mark... Hugo Haas
Brighton... John Agar
Foley... Emmett Lynn
Webb... Bruno Ve Seta
Prologue... Sir Cedric Hardwicke

"Bait" is the fourth in a series of low-budgeted, that writer-producer-director, Hugo Haas, turned out since his "Pickup" for Columbia release started the cycle in the summer of 1951. In keeping with previous entries, his latest effort contains a generous helping of sex and melodrama.

While such time-tested ingredients obviously hold audience interest, the story of which they're components is too familiar and evident to command more than average returns from the program market. Subject, however, is an exploitable one and strong selling on this aspect may help offset the lack of marquee names in the cast.

Screenplayed by Samuel W. Taylor from his own yarn, the script is located in the northern California mountains where eccentric prospector Haas has been seeking a "lost" gold mine for almost 20 years. Suffice to note that he locates the lode with aid of John Agar with whom he previously agreed to split 50-50 on the proceeds.

But with the glint of the gold to goad him on, Haas conceives of a diabolical scheme to murder Agar and appropriate the latter's share. He baits the trap with his (Haas') waitress-wife, Cleo Moore, and attempts to lead the younger couple into a compromising spot so Agar could be slain as "justifiable homicide." Plan backfires into his own death. Haas, who usually collaborates on the scripting, contributed additional dialog on this one. But more than extra conversation is needed to make the Taylor story ring with realism and plausibility. In what amounts to virtually a one-man affair, Haas makes good use of his limited production values but his direction falls short of making the subject an absorbing one. His portrayal of the prospector is fairly good, he acquires himself favorably as Haas' husky partner who for the most part restrains his instincts when femininity in the buxom shape of Miss Moore pervades the trio's one-room mountain cabin. She capably fills the moderate demands of her role and under some interesting camera angles shows that she can wear lingerie with the best of her contemporaries. Adequate support is provided by Emmett Lynn and Bruno Ve Seta, among others.

There's brief prologue to the film in which Sir Cedric Hardwicke mulls or less does a "monodrama" as the devil. It's intended as some "stage-setting" for Haas' machinations and as such probably attains its objective. Camerawork of Edward P. Fitzgerald represents competent lensing especially in his shots of mountain vistas. Vaclav Divina's score blends nicely with the general mood. Glib.

You Know What Sailors Are (BRITISH-COLOR)

Amusing British comedy about a naval hoax; Okay for general exhibition in U.S.

London, Feb. 9: General Film Distributors release of Julian Wintle production, *"You Know What Sailors Are"*, starring Akim Tamiroff, Donald Sinden, Sarah Lawson, Naunton Wayne. Directed by Ken Annakin. Screenplay, Naunton Wayne; camera, Reginald Wyer; editor, Alfred Roome; music, Malcolm Arnold. At Odeon, Leicester Square, London, Feb. 9, '54. Running time, 89 MINS.

President of Agraria... Akim Tamiroff
Lt. Green... Donald Sinden
Capt. Overbridge... Sarah Lawson
Lt. Smart... Naunton Wayne
Gladys... Bill Kerr
Frumbaum... Dora Bryan
Admiral... Michael Shepley
Capt. Hamilton... Michael Hordern
Vortiz... David Hayne
Commander Voies... Bryan Coleman
Stores Officer... Cyril Chamberlain
Perkins... Hal Osmond
Ahmed... Shirley Lorrimer
Jamini... Janet Richards
Almy... Ellen Sandie
Hezbah... Marianne Stone
Elie... Peter Dinkley
Lt. Ross... Peter Martyn

Lush Technicolor, luscious girls in an eastern harem and a neatly sustained joke about a naval hoax are the main boxoffice ingredients of this new British comedy which looks set for healthy returns in the home market. As pure escapism and entertainment it also deserves general showing overseas, including

America, where they appreciate the British weakness for laughing at themselves.

The title of the film does not give a fair impression of its story content although it may have marquee lure, particularly if exploited alongside some scenes of the beauties who decorate the picture.

The plot shows three naval officers, who have been taking on plenty of liquor, wending their way back to their ship and collecting an old perambulator frame and a pawnbroker's sign. Still in their cups, they rig these on to a visiting naval vessel. The following morning a shamefaced officer suggests that it might be a new type of radar equipment known as "Bait." This starts a top brass clamor for a priority installation of the equipment on a British ship. While the mystery is being probed in England, the offending officer has been seconded to the foreign ship as a radar instructor and gets highly involved.

By far the best part of this is during the earlier sequences of bright quips. But it is in the latter half that the film has its main visual appeal. The screen is frequently filled by a bunch of eye-filling girls who keep the young officer a prisoner in the president's palace.

Participating in the comedy is a team of fine British performers. Akim Tamiroff's robust portrayal of the president is in sharp contrast to Donald Sinden's apprehension as the young naval officer. Sarah Lawson fills the romantic lead with charm while Naunton Wayne is good for many chuckles as a harassed senior naval officer. Dora Bryan, as the president's English wife, and Martini Miller, playing the foreign scientist, are at the head of a slick supporting cast.

Pic has been adroitly directed by Ken Annakin. George Provis has done an effective job with the sets, particularly those of the president's palace. Myro.

Weak and the Wicked (BRITISH)

Authentic story of inside femme prison without bars. Suitable as dueler in U.S.

London, Feb. 9: Associated British release of Marble Arch production, *"Weak and the Wicked"*, starring Glynis Johns, Diana Dors, Betty Hutton, Jane Hylton, Syd Baden, Olive Sloane, Grandad, Eliot Makeham, Harry Wicks, A. E. Matthews, Mille, Sybil Thordike, Ting, Simone Silva, Paul Carpenter.

This new British film is based on the first-hand experience of Joan Henry of life in a women's prison and a reformatory without bars. The subject matter, which is taken from her novel and adapted for the screen by J. Lee-Thompson and Anne Burnaby, is a safe formula for a boxoffice meller. It will register best in situations where the quota seal is an additional inducement. In the U.S. and other overseas markets it will serve as a dueler.

The incident and backgrounds are undoubtedly authentic but to encompass the experience of eight months in 88 minutes screen time leads to some scrappiness in no time to depict the boredom and isolation suffered by the femme inmates.

The focal point of the script is Glynis Johns, who plays a young girl of good family and education who is framed on a fraud charge after being unable to meet her gambling debts. Among the inmates are Diana Dors, who takes a two-year rap for her boy friend; Jane Hylton, whose baby was suffocated; Olive Sloane, an inveterate shoplifter and Sybil Thordike, a would-be poisoner who gets nabbed for blackmail. The incidents which led to their conviction are told in short concise flashbacks.

Of particular interest to British audiences will be the scenes within the prison without bars, a country mansion taken over to give good conduct first offenders a chance to rehabilitate themselves and prepare for return to normal life. After the return atmosphere of the conventional prison, there is an air of comparative freedom with plenty of hard work to keep the inmates busy. Script maintains an interesting narrative theme and pinpoints some of the harder regulations. J. Lee-Thompson has directed the piece vigorously and has been ably supported by a fine cast of British name performers. Myro.

\$200,000,000 FOR GEAR IN 2 YRS.

Treble Damages Seen as Greatest Deterrent to Antitrust Settlement

Albany, Feb. 16. Arresting allegations and statements were made here Monday (15) before Federal Judge James T. Foley in a motion by Shine Chain Theatres, Inc. and other Shine defendants, plus eight major distributing companies. Dismissal is sought from a \$3,000,000 antitrust suit brought by the Charles E. Dickinson estate, alleging damage to defendant's one-third stock interest in Reliance Theatres, Inc., operator of the Palace Theatre, Lockport, from 1933 to 1936.

Russell Hardy, of Washington, counsel for the plaintiff, declared, "This business had been combination-ridden for a generation. That's why we have treble damage suits running into the millions of dollars."

Hardy, who repeatedly referred to the Government's antitrust cases against the Shine interests (the Lockport situation included) and against Paramount, submitted for the record a number of documents, among them the consent decree, in the first-named. This was in reply to Frank G. Raichle, of Buffalo, counsel for the defendants, who asserted that treble damages running into "millions, and millions and millions of dollars" constituted a deterrent to the settlement and adjustment of cases where a settlement and adjustment should be made. The total of damages claimed were almost beyond "comprehension," Raichle commented.

If a suit like the one in question could be "resurrected 13 or 14 years later," when could "any defendant or group of defendants make a settlement and expect to find surcease from claims being made later" by stockholders, employees and others? Raichle contended that the plaintiff had "no standing," that the complaint should be dismissed, with summary judgment, because (1) a

(Continued on page 18)

Lindsay Parsons Sees No 'Waxy Gordon' Clash

Producer Lindsay Parsons, who plans to roll "I Put the Finger on Waxy Gordon" early in July, feels that the property will present no more difficulty under Production Code requirements than any other provocative subject. Code reportedly is being revised so that, in future, any picture concerning a notorious criminal either present or past would be barred.

Although Gordon's name is spotlighted in the title, Parsons points out that the late racketeer is only one of a number of characters in the magazine documentary authored by Morris Lipsius. Story's emphasis, he said in New York last week, would be on undercover work in tracking down criminals. Thus, even if the Code were changed, the plot would not fall within the new verboten provisions.

Moreover, Parsons added, the film would be done with "integrity and good taste" while the narcotics angle would be "softpedaled." Meantime, Warren Douglas has been assigned to "screenplay the Lipsius story. Mark Stevens, as previously announced, will star in the Allied Artists release, while Harold Schuster may direct.

Parsons, who trained to the Coast (11) after a five-day Gotham stay, made the junket primarily to confer with A.A. sales chief Morey Goldstein on merchandising plans for his upcoming Barry Sullivan-Dorothy Malone starrer, "Loop-hole." Producer's current filmmaking slate calls for several more pix with Stevens and Sullivan in separate ventures.

Nathan D. Golden, director of the motion picture division of the Dept. of Commerce, today (Tues.) received from Commerce Secretary Sinclair Weeks the department's Silver Medal for Meritorious Service.

STOLL OPERA HOUSE MAY GET CINERAMA

London, Feb. 16. Deal for a Cinerama theatre in London is expected to be closed within a month. Joseph Bernhard, Stanley Warner executive, returned to New York last week after a two-week survey of houses here and confabs with theatre operators. He is expected to return shortly to wrap up a deal.

Under consideration are Prince Littler's Stoll Theatre in Kingsway and Tom Arnold's Casino. The Stoll built as an opera house by Oscar Hammerstein, with a seating capacity of 2,090, has in addition to the orchestra seats a grand circle, a family circle and a balcony. Film-men who have seen Cinerama in the U. S. consider it the most suitable house for the medium. The Casino has a seating capacity of 1,600.

Associated - British Cinemas, it's understood, was also interested in talking a deal, but outfit has no first-run house in the West End and the best it could offer was a large suburban theatre.

CHEEK-TO-CHEEK SUITS AWAIT HUGHES

Hollywood, Feb. 16. Court decision in tangled RKO minority stockholder suit is still further delayed pending decision of stockholders' agent Howard Hughes' offer to purchase all of firm's assets for price equivalent to \$6 per share. Federal Judge Ben Harrison has set March 29 for hearing motions by Bevill's attorney Bernard Reich who has long sought to have set aside earlier quashing of service on Hughes. Attorney has wanted permission to take deposition from Hughes.

Local hearing date is one week after scheduled hearing in Las Vegas Superior Court which in turn is four days after stockholders meeting March 18. Las Vegas session is for purpose of hearing motion to dismiss, based on Hughes offer.

In Federal Court here, Judge Harrison asked what effect Hughes offer had on case. Reich contended it had no legal effect although its practical effect is "a \$12,000,000 counter-offer in a \$38,000,000 suit."

New angle in the case cropped up when two stockholders, Julius and Eleanor November, who had previously been barred from the action in Nevada, indicated their intention to carry the legal battle to a higher court. Their counsel Tom Foley, filed notice of an ap

(Continued on page 15)

6 SCRIBES COMPETE FOR 1G HERITAGE AWARD

Hollywood, Feb. 16. Six scribes, three of whom worked on one screenplay, were nominated for the \$1,000 Heritage Press Award, which will be presented by proxy George Macy of the publishing house on Feb. 25 at the sixth annual awards dinner of the Screen Writers Guild. Award is for "The best written script of a picture adapted from a recognized classic."

Nominees and their pictures are: Talbot Jennings, Jan Lustig and Noel Langley, for Metro's "Knights of the Round Table"; Herb Meadow, Warners' "Master of Ballantyne"; Lawrence Edward Watkin, Disney's "The Sword and the Rose"; and Barre Lindon, Paramount's "War of the Worlds."

6 MAKERS LOOM FOR LION'S SHARE

American exhibitors to date have staked approximately \$35,000,000 on 3-D and other wide screen equipment. On top of this, it is likely that if no new innovations complicate the outlook still further, U. S. exhibs face a staggering \$200,000,000 outlay for new gear in the two years ahead.

That total is based on the conservative estimate of 10,000 regular houses and 2,000 drive-ins toeing the CinemaScope line, complete with full sound regalia. The estimates takes in labor, but not any possible and even likely variations in the present price of equipment.

Coin will go primarily to six major equipment outfits—RCA, National Theatre Supply, Century, Ballantine, Motiograph and Ampex. Benefitting, too, will be the equipment servicing firms like Altec and RCA.

Argument of exhibs who claim they are being saddled with an unreasonably heavy expense in the face of economic uncertainties is countered with the thought that the new systems have the potential of bringing back a good segment of the "lost" audience. Exhibs who order their installations now stand a good chance of recouping their investment in comparatively short order, as the optimists reason.

Assumption here is that the wide screen will give the film biz a permanent lift. Which still leaves open the question of what will happen to the Johnny-come-latties who get their equipment when CinemaScope has lost its novelty value.

Breakdown so far shows exhibs out about \$10,500,000 for 3-D (Continued on page 21)

Allied Primes Stereo Plea To Justice Dept.

Determined to break 20th-Fox's "all or nothing" stereophonic sound policy, Allied States Assn. is planning an appeal to the Dept. of Justice. A complete report of the sound controversy is currently being prepared by general counsel and board chairman Abram F. Myers and will be submitted to the D. of J. shortly.

Exact basis of Allied's complaint has not been revealed, but it is believed it will be charged that 20th's policy has the effect of restricting films to key houses that customarily play on pre-releases. A statement by Myers to Allied's board recently charged "that these early showings are at increased admission prices and, of course, extended clearances are implicit in this method of doing business."

Another angle that Allied may attempt to pursue, based on statements by its leaders, is that 20th is seeking to persuade competing companies not only to make CScope pictures but also to restrict the films to houses with full stereo sound installations. Allied claims that 20th is making progress (Continued on page 16)

'New Faces' Into Oriental; Legit Version Ran 6 Mos.

Chicago, Feb. 16. Sudden booking of "New Faces of 1952" film version was made last week by Oriental Theatre for Feb. 25 opening. Originally, "Night People" had been set for that date, but house booker Charles Hogan said the quick substitution was made because a print for the other CinemaScope wasn't available. "New Faces" is in for an extended run.

Legit edition of the revue had a very successful six month run in the Windy City last year.

Newsreels Curb Sports Coverage; Labor Clips Dip, Foreign Footage Up

REP NAMES MARCUS FAR EAST SALES HEAD

Morey Marcus, with Republic since 1951, this week was named veepee of Republic Pictures International Corp. in charge of sales for the Far East. His election to the long vacant post was disclosed by company proxy Richard W. Altshuler.

Formerly Rep's general manager in Japan, Marcus headed Metro's Far East offices before joining Rep in 1951. At one time, he also supervised Paramount International's operations in southeast Asia.

RKO BOARD IN ATLANTA WITH NEW FACES

Newly-constituted RKO board at its Atlanta meeting over the past weekend penciled in Feb. 24 as the likely date to approach stockholders with Howard Hughes' offer to buy out the company at the equivalent of \$6 per common share. Proxy statements will go out at that time. Stockholders' meeting is slated for April 18.

Atlanta session had strange angles but there were some seemingly logical explanations. Reason for choosing the Dixie site was that J. Miller Walker's presence was required for a board quorum since neither Hughes nor Noah Dietrich, the airman's closest business associate, felt they were legally entitled to a board voice on anything relating to the buyout proposal. Walker, who has been inactive since last Christmas due to reasons of health, has been resting in Georgia and the other board members had to go to him.

As the board convened, Miller and A. D. Simpson resigned, the RKO bylaws were amended to provide for an enlarged directorate of seven members and four new appointments were made. They were E. L. Walton, exec assistant to president James R. Grainger; William H. Clark, treasurer; Garrett Van Wagner, comptroller, and Charles Boasberg, general sales manager.

Motivating the personnel shifts was the fact that both Walker and Simpson are parties to stockholders suits against management and it was felt they also should have no part in a vote on the Hughes proposal. The four new board members, who are not directly linked with the stockholder actions, went through the motions of accepting the Hughes deal in behalf of the company but subject to majority approval of the stockholders.

In addition to the four new appointees, the board membership includes Hughes, Dietrich and Grainger.

JAN. FILM BIZ UP 3% IN CHICAGO TAX DATA

Chicago, Feb. 16. While other amusements slipped approximately 9% last month under January of 1953, motion picture biz went up 3% for the session. These statistics are based on revenue paid to City Tax Collector, which showed theatres paying \$89,500 in taxes last month against \$86,500 for the same month last year. Upbeat on the film scene has been consistent each month since last Spring, with the improvement running as high as 12% for one summer month.

Tax paid by all amusements, including theatres, last month registered \$148,507. In January a year ago amusements had shelled out \$151,487.

Five major newsreels since the end of the war have gradually tapered off their sports coverage, presumably on account of TV competition, a Motion Picture Assn. of America analysis of newsreel content over the past 14 years shows.

Also showing a steady decrease in the 1940-1953 period were labor coverage and clips having to do with aviation. Korean war footage, which made up 10.4% of the reels in 1951, slipped to 5.7% and 4.3%, respectively, in 1952 and 1953.

The pattern on political and government news coincides with election tensions. Eisenhower-Stevenson campaign took up an unprecedented 9.5% in 1952 whereas in 1948 the ratio was 6.1% and in 1944 only 5%.

In any year following an election, the reels paid intensified attention to government news. In 1945 it was 11.7%. By 1948 it had dropped to 6% only to rise to 12% in 1949. In 1953, the count jumped to 10.1% from the prior year's 5.9%.

Sports before the war took up as much as a full quarter or more of the newsreels' footage. During the war, it diminished, rising to the old height in 1946 and 1947. Then, with tv coming to the fore, and the reels unable to compete time-wise with the electronic competition, the percentage dropped steadily, from 22.5 in 1949 to 17.3 in '53.

Labor Coverage Down
Labor news, which got a good deal of reel attention in the immediate postwar years, dropped to 2% in 1951, went up to 1% in 1952 and diminished to .1% in 1953. Religious news also isn't getting much of a break in recent years although it was covered pretty well during the war and right after it. In 1946, the newsreels gave as much as 2.3% of their time to it. During the past three years, not even 1% of the filmed news was of a religious nature.

Foreign news, which started to slip in 1949 until, in 1951 it rated only 18.4% of the reel's time, went up to 23.5% in 1952 and 27.1% in 1953. United Nations news has

(Continued on page 16)

Canada Promises All Aid To Prods. Lensing There

Hollywood, Feb. 16. Canada is making a pitch for more film production north of the border. At a meeting of the Screen Producers Guild, Don Henshaw, representing the Canadian Cooperative Project, promised full use of facilities and elimination of governmental red tape to Hollywood producers who want to make films in the Dominion. He added that Canada had grossed \$20,000,000 on U. S. productions last year.

"Canada," Henshaw said, "has never forgotten the tremendous help offered us by the motion picture industry during World War II. At the end of the last conflict, we estimated that Hollywood had made us a gift of \$15,000,000 in time, talent, facilities and material, in addition to more than 100 top stars who traveled the length and breadth of our land helping the Victory Loan and Red Cross and visiting training camps."

Anatole Litvak Off 20th

Anatole Litvak and 20th-Fox have called off their multiple-pix deal. The producer-director, who left N. Y. for Europe over the past weekend, balked at doing "Desiree," adaptation of the bestseller, for 20th and this disagreement led to dissolution of his pact.

Company had insisted that Litvak lens "Desiree" on the Coast and in CinemaScope. Litvak wanted to shoot the film abroad and in standard format. The differences could not be resolved.

Litvak's last was "Act of Love" for release by United Artists. This was produced in France.

THE *Hollywood* REPORTER

TRADE VIEWS

by W. R. WILKERSON

• WE SAW some scenes of "The Robe." The difference between single-track and Stereophonic Sound is the difference between a bicycle and a Cadillac.



Have you seen the grosses,
in theatres large and small,
on **THE ROBE**, **HOW TO MARRY**
A MILLIONAIRE, **BENEATH THE**
12-MILE REEF, **KING OF THE**
KHYBER RIFLES and **HELL AND**
HIGH WATER!

Chi B.O. Perking; 'Miller'-Satchmo Terrif \$76,000, 'O'Keefe' Great 24G, 'Money' Big 22G, 2d, 'Cantor' 15G, 3d

Chicago, Feb. 16.

Biz is perking this session along the mainstem, as four new bills are helping traffic to thicken. "Glenn Miller Story" is sounding off a mighty \$76,000 with Louis Armstrong combo helping onstage at the Chicago. Roosevelt is landing great \$24,000 for "This Majesty O'Keefe." The World is at \$7,300. "Rome 11 O'Clock" Reissue of "Hamlet" is grabbing a fast \$6,000 at the Surf.

Grand is still dealing in big chips with second round of "Money From Home," having dropped the second feature for faster turnover. United Artists is sluggish with "Ft. Bravo" and "Three Young Texans" while the Monroe with "Forever Female" looks brisk.

State-Lake is hitting a good pace in fifth with "Knights of Round Table." "12-Mile Reef" continues sturdy in sixth at the Woods. "Julius Caesar" is weakening at the Selwyn. "Cinerama" is still mammoth in 29th frame at Palace wickets.

Estimates for This Week
Chicago (B&K) (3,900; 98-\$1.25) — "Glenn Miller Story" (U) with Louis Armstrong topping stage show. Giant, \$76,000. Last week, "Sadie Thompson" (Col) (2-D) with stagelike (3d wk), \$32,000.
Grand (RKO) (1,200; 55-98) — "Money From Home" (Par) (2-D) (2d wk). Wow \$22,000 after \$28,000 last week.

Loop (Tele'm) (600; 98-\$1.25) — "Living Desert" (Disney) (8th wk). Good \$8,700. Last week, \$9,200.
McVickers (JL&S) (2,200; 65-\$1.25) — "Eddie Cantor Story" (WB) (3d wk). Holding stoutly at \$15,000. Last week, \$20,000.

Monroe (Indie) (1,000; 55-98) — "Forever Female" (Par) (2d wk). Brisk \$7,300. Last week, \$10,000.
Oriental (Indie) (3,400; 98-\$1.25) — "Khyber Rifles" (20th) (3d wk). Hefty \$21,000. Last week, \$26,000.
Palace (Eitel) (1,484; \$1.25-\$3.60) — "Cinerama" (Indie) (29th wk). Terrific \$42,500. Last week, \$41,000.

Roosevelt (B&K) (1,400; 55-98) — "Majesty O'Keefe" (WB) and "Gun Belt" (UA). Looks lively \$24,000. Last week, "3 Sailors and Girl" (WB) and "War Paint" (UA) (2d wk), \$16,000.

Selwyn (Shubert) (1,000; \$1.25-\$2.40) — "Julius Caesar" (M-G) (8th wk). Nice but unexciting \$10,500. Last week, \$12,500.
State-Lake (B&K) (2,700; 98-\$1.25) — "Knights of Round Table" (M-G) (5th wk). Very good \$28,000, or near. Last week, \$37,000.

Surf (H&E Balaban) (685; 98) — "Hamlet" (Indie) (reissue). Sturdy \$6,000. Last week, "Folly To Be Wise" (Indie) (m.o.) (3d wk), \$2,700.
United Artists (B&K) (1,700; 55-98) — "Ft. Bravo" (M-G) and "Three Young Texans" (20th) (2d wk). Slow \$13,000. Last week, \$21,000.
Woods (Essaness) (1,198; 98-\$1.25) — "12-Mile Reef" (20th) (6th wk). Bright \$13,000. Last week, \$16,000.

World (Indie) (687; 98) — "Rome 11 O'Clock" (Indie). Sock \$7,300. Last week, "Little Fugitive" (Burstyn) (7th wk), \$3,700.
Ziegfeld (Lopert) (430; 98) — "Gilbert and Sullivan" (UA) (4th wk). Trim \$2,700. Last week, \$4,600.

'Command' Loud \$15,000, Omaha; 'Fire' Brisk 10G, 'Enemy'-Caesar' Big 7G

Omaha, Feb. 16.

An influx of newcomers is boosting biz here this week, with "Easy to Love" and "Command" pacing the new entries. "Public Enemy," "Little Caesar," oldie combo is solid at Brandeis. Weather continues mildish for February, which helps.

Estimates for This Week
Brandeis (RKO) (1,100; 50-75) — "Public Enemy" (WB) and "Little Caesar" (reissues). Solid \$7,000. Last week, "Wild One" (Col) and "El Alamein" (Col), same.
Omaha (Tristates) (2,000; 65-90) — "Cease Fire" (Par) and "Outlaw Territory" (Broder). Bright \$10,000. Last week, "War Arrow" (U) and "Yukon Vengeance" (AA), \$7,000 at 50-76c scale.

Orpheum (Tristates) (2,890; 70-90) — "Command" (WB). Robust \$15,000. Last week, "Khyber Rifles" (20th), \$13,000, below hopes. State (Goldberg) (875; 50-80) — "Easy To Love" (M-G). Last week, \$5,500. Last week, "Knights of Round Table" (M-G) (3d wk), \$5,000 at 80-\$1 scale.

Estimates Are Net

Film gross estimates are reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Female' Fancy \$14,000, Toronto

Toronto, Feb. 16.

Of the newcomers, "Botany Bay" and "Forever Female" are neck-and-neck to top the town on neat returns. Holdovers are topped by "Knights of Round Table" in fifth stanza and "12-Mile Reef" in third. "Miss Sadie Thompson" in second frame also is lusty.

Estimates for This Week
Downtown, Glendale, Mayfair, Scarborough, State (Taylor) (1,085; 955; 470; 694; 698; 35-60) — "Wicked Woman" (UA) and "Steel Lady" (A). Sock \$17,000, sparked by visit of Beverly Michaels of east. Last week, "Tumbleweed" (U) and "Combat Squad" (Col), \$14,500.

Englinton, University (FP) (1,080; 1,558; 40-75) — "Forever Female" (Par). Big \$14,000. Last week, "Man Between" (UA) (2d wk), \$11,000.

Hyland (Rank) (1,250; 60-90) — "The Sinner" (Indie) (5th wk). Satisfactory \$5,500. Last week, \$7,000.

Imperial (FP) (3,373; 60-\$1) — "12-Mile Reef" (20th) (3d wk). Oke \$11,000. Last week, \$15,000.

Loew's (Loew) (2,096; 90-\$1.50) — "Knights Round Table" (M-G) (5th wk). Neat \$12,000. Last week, \$15,000.

Odeon (Rank) (2,390; 50-90) — "Sadie Thompson" (2-D) (Col) (2d wk). Fine \$12,000. Last week, \$16,000.

Shea's (FP) (2,386; 40-75) — "Botany Bay" (Par). Lusty \$14,000. Last week, "3 Sailors and Girl" (WB), \$11,000.

Towne (Taylor) (695; \$1.25-\$1.75) — "Julius Caesar" (M-G) (8th wk). Final week looks fine \$5,000. Last week, same.

Uptown (Loew's) (2,745; 65-\$1) — "Quo Vadis" (M-G) (reissue). Nice \$14,000. Last week, "Walking Baby Home" (U) (2d wk), \$9,000.

'SADIE' INDPLS ACE, SOCKO 13G, 'FIRE' 8G

Indianapolis, Feb. 16.

Biz is good at most first-runs here this stanza. "Sadie Thompson" at Loew's looks to lead town with nice figure, but "The Command" at the Indiana is close. "Money From Home," playing 2-D on moveover, at Keith's after 3-D session at Indiana, is strong. "Cease Fire" at Circle is fair.

Estimates for This Week
Circle (Cockrill-Dolle) (2,800; 60-86) — "Cease Fire" (Par) (3-D) and "Marry Me Again" (RKO). Fair \$8,000. Last week, "Eddie Cantor Story" (WB) and "Texas Badman" (AA), \$10,000.

Indiana (C-D) (3,200; 60-85) — "The Command" (WB). Trim \$12,000. Last week, "Money From Home" (Par) (3-D), \$14,000.

Keith's (C-D) (1,300; 60-86) — "Money From Home" (Par) (2-D) (m.o.). Very good \$6,500. Last week, "Nebraska" (Col) and "Singing in Corn" (Indie) (3-D), \$4,000.

Loew's (Loew's) (2,427; 60-85) — "Sadie Thompson" (Col) (2-D) and "Prisoner of Casbah" (Col). Sock \$13,000. May stay. Last week, "Easy To Love" (M-G) and "Mission Over Korea" (Col), \$11,000.

Lyric (C-D) (1,600; 50-76) — "Border River" (U) and "Undercover Agent" (Lip). Fairish \$5,500. Last week, "All-Star Jamboree" on stage replacing second feature Sunday only at 95c-\$1.25 scale. Last week, "Miss Robin Crusoe" (20th) and "Yukon Vengeance" (AA), \$6,000.

'KNIGHTS' WHAM 26G, PROV; 'SLADE' \$7,500

Providence, Feb. 16.

Upped scale and CinemaScope will tilt "Knights of the Round Table" to socko returns at Loew's State. Majestic is still hot with second week of "Command." Average biz is being rung up by RKO Albee's "Man in Attic." Metropolitan opened Sunday with "The Moon Is Blue" and two strikes against it because the bishop of Providence appealed for Catholics to remain away from it. State is very heavily Catholic. Strand opened Monday with "Jivaro."

Estimates for This Week
Albee (RKO) (2,200; 50-70) — "Man in Attic" (20th) and "Yank In R.A.F." (20th) (reissue). Average \$7,000. Last week, "Khyber Rifles" (20th) (2d wk), \$9,000.

Majestic (Fay) (2,200; 80-\$1) — "Command" (WB) (2d wk). Solid \$11,000. First week, \$16,000.

Metropolitan (Snider) (3,100; 50-70) — "Moon Is Blue" (UA) and "Shark River" (UA). Opened Sunday (14). Catholic Bishop McViney appealed to all Catholics, through the diocesan newspaper and at all masses Sunday, to stay away from the theatre because of the "Condemned" listing. Last week, show dark.

State (Loew) (3,200; 90-\$1.25) — "Knights Round Table" (M-G). Socko \$26,000. Last week, "Bad For Each Other" (Col) and "Man Crazy" (UA), \$14,000.

Strand (Silverman) (2,200; 50-70) — "Jivaro" (Par) and "Alaska Seas" (Par). Opened Monday (15). Last week, "Jack Slade" (AA) and "Private Eyes" (AA), okay \$7,500.

'Cinerama' Wham \$33,000, St. Louis

St. Louis, Feb. 16.

St. Louis patrons and those from surrounding states are giving "Cinerama" a terrific initial week at the 1,400-seat Ambassador. Springlike weather over the past week-end is credited with giving biz a hypo all over town. "Easy To Love" shapes solid at Loew's while "Stranger Wore Gun" looks good at Orpheum in 3-D. "The Command" shapes fancy in second session at the St. Louis. "War Arrow" wound up a nice round at the big Fox Monday (15).

Estimates for This Week
Ambassador (Indie) (1,400; \$1.20-\$2.40) — "Cinerama" (Indie). Wow \$33,000. Last week, not open.

Fox (F&M) (5,000; 60-75) — "Botany Bay" (Par) and "War of Worlds" (Par). Opened today (Tues.). Last week, "War Arrow" (U) and "Forbidden City" (U), nice \$12,000.

Loew's (Loew's) (3,172; 50-75) — "Easy To Love" (M-G). Swell \$18,000. Last week, "Knights Round Table" (M-G) (7th wk), \$10,000.

Missouri (F&M) (3,500; 60-75) — "Treasure Sierra Madre" (WB) and "Kiss of Death" (20th) (reissues). Mild \$8,500. Last week, "Majesty O'Keefe" (WB) and "Paratrooper" (Col), \$8,000.

Orpheum (Loew's) (1,500; 60-75) — "Stranger Wore Gun" (Col) (3-D) and "Slaves Babylon" (Col). Good \$8,000. Last week, "Torch Song" (M-G) and "Steel Lady" (UA) (3d wk), \$5,500.

Pageant (S. L. Amus.) (1,000; 90) — "Little Fugitive" (Burstyn) (5th wk). Fair \$3,000 after \$3,500 in fourth round.

St. Louis (St. L. Amus.) (4,000; 60-75) — "The Command" (WB) (2d wk). Fancy \$9,500 after \$14,000 opening stanza.

Shady Oak (St. L. Amus.) (800-90) — "Tonight At 8:30" (Indie). Oke \$2,000. Last week, "Captain's Paradise" (UA) (7th wk), \$2,500.

'Hell' 23G, 'Lagoon' 7 1/2G, 'Command' 15G, Top Denv.

Denver, Feb. 16.

Highest money-getter here this round is "Hell and High Water," which is packing the Denver to a holdover. "The Command" did the same at the Paramount with a sturdy total, and will stay the same as "Hell." "Creature From Black Lagoon" shapes lively in two smaller houses. "Money From Home" is doing well enough in second Denham week, and holds over again.

Estimates for This Week
Aladdin (Fox) (1,400; 50-85) — "Little Fugitive" (Burstyn) (2d wk). Fine \$6,000. Stays on. Last week, \$5,000.

Broadway (Wolfberg) (1,200; 50-85) — "High Noon" and "African Queen" (UA) (reissues). Fair \$4,000. (Continued on page 16)

Holiday, New Pix Upbeat B'way; 'Miller' Wow 95G, 'Act' Hotsy 24G 'Jivaro'-Vaude 21G, 'Duffy' 12G

With four new bills to help and the Lincoln's Birthday long week-end also assisting, Broadway theatre business is holding a fairly steady pace in the current stanza. Threat of very cold weather further held trade back somewhat last Saturday. Mild, almost springlike temperature Monday (15) sloughed the boxoffice generally on that day.

"Glenn Miller Story" is easily the champ newcomer, with a terrific \$95,000 likely in first week at the Capitol. Pic opened strongly and got a further boost from near-reviews. An excellent campaign helped give the production a big opening.

"Act of Love" shapes to get a sock \$24,000 or close in initial week at the Astor after an intensive sex-slanted newspaper ad campaign. "Jivaro" with the usual vaudeville looks fine \$21,000 at the Palace. "Duffy of San Quentin" landed a fair \$12,000 at the Holiday opening week, and stays only two sessions.

Biggest coin again is going to the Music Hall with sixth week of "Knights of Round Table" and stagelike. In this current and final round, this combo likely will hit \$123,000. "Long, Long Trailer" opens tomorrow (Thurs.) with new stagelike. "Majesty O'Keefe" looks good \$37,000 in second week at the Paramount, and stays a third.

"Hell and High Water" is off to mild \$68,000 or less in 10-day second frame at the Romy. "New Faces" replaces Friday (19). "Rob Roy" is sagging to modest \$14,000 in second round at the Criterion. "Should Happen To You" still is big with \$22,000 likely in fifth session at the State. "Millionaire" is holding at fine \$14,000 in 14th week at the Globe but ends its run on Feb. 26.

"Golden Coach" is doing much better with continuous-run policy at the Normandie with a big \$9,500 likely in its fourth week and first with such setup. "Holly and the Ivy," which had a big opening round, still is solid at \$8,500 in second frame at the Trans-Lux.

Besides the new bills at the Music Hall, Romy, Mayfair and the Sutton, the Victoria brings in "Top Banana" this week, Friday (19), 60th Street.

Estimates for This Week
Astor (City Inv.) (1,300; 80-\$1.80) — "Act of Love" (UA). Initial week winding up tomorrow (Thurs.) looks to hit sock \$24,000 or near, this including Thursday (11) night trade when only a limited number of seats were sold. Holds, natch! In ahead, "Bigamists" (FR) (7th wk-6 days), \$5,000 although initial weeks were okay.

Baronet (Reade) (430; 90-\$1.50) — "Final Test" (Indie) (4th-final wk). Third round ended Sunday (14) held with good \$4,300 after \$5,500 for second week. "Intimate Relations" (Indie) opens Saturday (20).

Capitol (Loew's) (4,820; 70-\$2.20) — "Glenn Miller Story" (U) (2d wk). Great \$95,000 or near for first session ended last night (Tues.). Big from opening day, and fine circ appraisal generally keeping this rolling. In ahead, "Sadie Thompson" (7th wk-6 days), \$13,000. "Miller" looks in for a long run.

Criterion (Moss) (1,700; 85-\$2.20) — "Rob Roy" (RKO) (3d wk). Initial holdover round ended yesterday (Tues.) slipped to around \$14,000, moderate. First week was \$20,000.

Fine Arts (Davis) (468; 90-\$1.80) — "Conquest of Everest" (UA) (11th wk). The 10th stanza ended last night (Tues.) held nicely with \$7,300 after \$8,300 for ninth. No windup of run in sight just yet.

Globe (Brandt) (1,500; \$1-\$1.80) — "Millionaire" (20th) (15th wk). The 14th week ended Monday (15) held with nice \$14,000 after \$15,000 for 13th week. "The Role" (20th), first C'Scope pic to be released, opens here Feb. 27 for second-run on Broadway.

Guild (Guild) (450; \$1-\$1.80) — "Hamlet" (U) (reissue). Initial stanza ending today (Wed.) looks to hit \$10,500. Holds. In ahead, "Times Gone By" (IFE) (6th wk-9 days), \$6,000.

Holiday (Rosen) (950; 70-\$1.80) — "Duffy of San Quentin" (WB) (2d-final wk). Initial frame ended Monday (15) was fair \$12,000. In ahead, "Diamond Queen" (WB) (2d wk), \$8,000. "Bait" (Col) opens Feb. 23.

Mayfair (Brandt) (1,736; 70-\$1.80) — "Escape Ft. Bravo" (M-G) (4th wk-6 days). Fourth stanza ending today (Wed.) looks to reach good \$9,500 after \$9,000 for third full

week. "Riot in Cell Block 11" (AA) opens tomorrow (Thurs.).

Normandie (Normandie Theatres) (592; 95-\$1.80) — "Golden Coach" (IFE) (4th wk). Current round ending today (Wed.) looks like big \$9,500, being first week on continuous-run and present scale. Third week, with \$1.50-\$2.40 scale and on two-day, was \$9,000. Continuous-run policy with \$1.80 top looks like it would build this into a real longrun pic.

Palace (RKO) (1,700; 60-\$1.20) — "Jivaro" (Par) with 8 acts of vaudeville. Current round ending tomorrow (Thurs.) is heading for nice \$20,000. In ahead, "Man in Attic" (20th), and vaude \$19,500.

Paramount (Par) (3,664; 70-\$1.80) — "Majesty O'Keefe" (WB) (2d wk). Initial holdover session ending tomorrow (Thurs.) looks like good \$37,000. Stays a third week. First week was \$49,000. "Money From Home" (Par) opens next.

Paris (Indie) (568; 90-\$1.80) — "Captain's Paradise" (UA) (21st wk). The 20th week ended Sunday (14) held at big \$9,000 same figure as in 19th frame.

Rialto (Mage) (600; 50-98) — "Striporama" (Indie) (20th wk). Current frame ending tomorrow (Thurs.) is heading for fine \$4,200. The 19th week was \$4,000. Stays on.

Rivolt (UAT) (2,092; 95-\$2) — "Khyber Rifles" (20th) (9th wk). The eighth stanza ended yesterday (Tues.) held at light \$9,500 after \$10,000 for seventh.

Radio City Music Hall (Rockefellers) (6,200; \$1-\$2.75) — "Knights of Round Table" (M-G) and stagelike (6th-final wk). Looks to finish longrun here with nice \$123,000 after \$119,500 in fifth week. Initial C'Scope pic looks to hit \$809,000 in its six-week run. "Long, Long Trailer" (M-G), Desi Arnaz-Lucille Ball comedy, with stagelike, opens tomorrow (Thurs.).

Romy (Nat'l. Th.) (5,717; 65-\$2.50) — "Hell and High Water" (20th) (2d wk-10 days). Looks to finish 10-day final week ending tomorrow (Thurs.) with mild \$68,000. First week was \$75,000. "New Faces" (20th) opens Friday (19).

State (Loew's) (3,450; 85-\$1.80) — "Should Happen To You" (Col) (5th wk). Current round ending tomorrow (Thurs.) looks to hold with big \$22,000 after \$26,000 in fourth week. Stays on.

Trans-Lux 60th St. (T-L) (453; 90-\$1.50) — "Holly and the Ivy" (Face) (2d wk). Present frame ending today (Wed.) is shaping to hit solid \$8,500 after \$10,000 in opener, over hopes. Continues.

Trans-Lux 52nd St. (T-L) (540; 90-\$1.50) — "Lili" (M-G) (50th wk). The 49th week ended Monday (15) pushed up to solid \$7,800 after \$7,400 for 48th stanza. Continues to make it at least a full year at this house.

Victoria (City Inv.) (1,060; 95-\$1.80) — "Forever Female" (Par) (6th wk). Climbing to okay \$10,000 in week ended yesterday (Tues.). Stays two extra days to bring in "Top Banana" (UA) on Friday (19). "Female" hit \$9,500 in fifth week.

Warner (Cinerama Prod.) (1,600; \$1.20-\$3.60) — "Cinerama" (Indie) (37th wk). Present session ending tomorrow (Thurs.) is holding at sock \$42,000 after \$41,500 in 36th week. Continues on.

Sub-Zero Weather Back In Mpls, Biz on Skids; 'Money' Mildish \$8,000

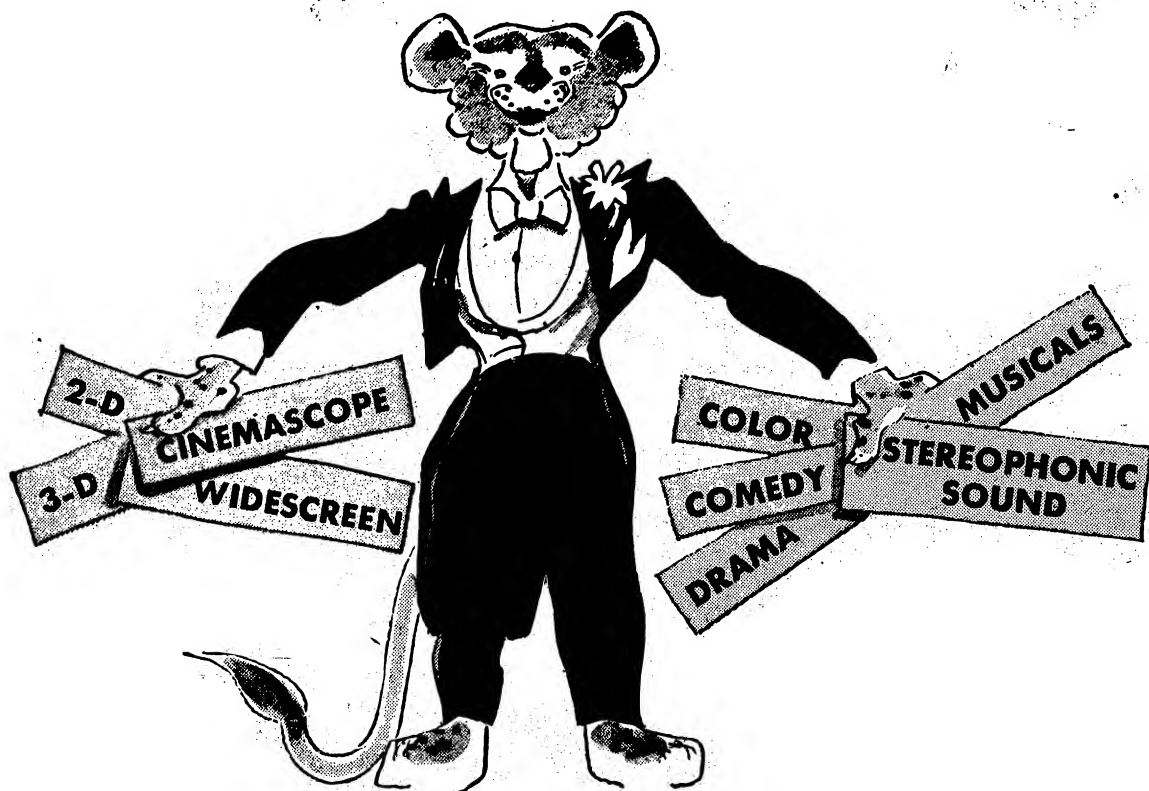
Minneapolis, Feb. 16.

Unwelcome return of sub-zero temperatures and some moderate newcomers are hurting the boxoffice currently. Topper is "Money From Home" and this is coming through in the usual socko Martin Lewis grosser. The well-liked "3 Sailors and a Girl" also looks only modest. Two holdovers, "Khyber Rifles" and "Cruel Sea," both in second weeks, are not faring too well.

Estimates for This Week
Century (Par) (1,800; 65-85) — "Jennifer" (Indie). Poor \$3,000. Last week, "Forever Female" (Par), \$5,000.

Gopher (Berger) (1,000; 65-85) — "Hell's Half Acre" (Rep). Mild \$4,000. Last week, "Jivaro" (Par), \$3,200.

Lyric (Par) (1,000; 65-85) — "Take Me to Town" (U) and "Veils Bagdad" (U). Upper half of this twin bill well received. Modest \$4,000. (Continued on page 18)



"SPEAKING OF SCOPE— ASK US FOR ANYTHING!"

M-G-M's got product for every type of operation in this business!

While the spectacular CinemaScope sensation "KNIGHTS OF THE ROUND TABLE" (in color magnificence—Robert Taylor, Ava Gardner, Mel Ferrer, Anne Crawford) is packing theatres from Coast to Coast...

And the world's first CinemaScope Musical "ROSE MARIE" (in color glory—Ann Blyth, Howard Keel, Fernando Lamas) will thrill the public in March...

M-G-M points proudly to a wealth of entertainment for *all* theatre needs.

"THE LONG, LONG TRAILER"

In color—Lucille Ball, Desi Arnaz.

"EXECUTIVE SUITE"

William Holden, June Allyson, Barbara Stanwyck, Fredric March, Walter Pidgeon, Shelley Winters, Paul Douglas, Louis Calhern.

"JULIUS CAESAR"

Marlon Brando, James Mason, John Gielgud, Louis Calhern, Edmond O'Brien, Greer Garson, Deborah Kerr.

"RHAPSODY"

Technicolor—Elizabeth Taylor, Vittorio Gassman, John Ericson.

"GYPSY COLT"

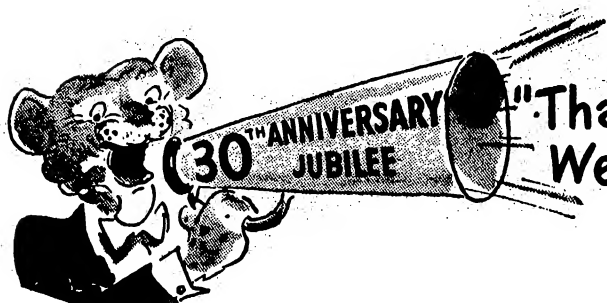
In color—Donna Corcoran, Ward Bond, Frances Dee, and Gypsy.

"TENNESSEE CHAMP"

In color—Shelley Winters.

"FLAME AND THE FLESH"

Technicolor—Lana Turner, Pier Angeli, Carlos Thompson.



"That's just a few of many!
We say it with Pictures!"

Miller' Whopping 33G Tops K.C.; 'Sadie' 11G, 'Best Years' Good 6G

Kansas City, Feb. 16.
Biz ranges from sock to good at downtown film houses this week. "Glenn Miller Story" in four Fox Midwest houses, leading way out in front with whopping \$33,000. "Sadie Thompson" (Col) 2-D version looks good at the Midland, while "Cease Fire" at the Paramount shapes strong. Replay of "Best Years of Our Lives" at the Missouri is o.k. Run of pleasant, dry weather continues.

Estimates for This Week
Kimo (Dickinson) (504; \$1-\$1.80)
"Julius Caesar" (M-G) (5th wk). Hefy \$3,000 helped by matinee play from schools. Will stay. Last week same.

Midland (Loew's) (3,500; 50-75)—"Sadie Thompson" (Col) (2-D) and "Prisoners Casbah" (Col). Flat version gathering good \$11,000. Last week, "Easy To Love" (M-G) and "Flame of Calcutta" (Col) \$10,000.

Missouri (RKO) (2,650; 60-85)—"Best Years of Lives" (RKO), re-issue. Strong campaign helping to moderately good \$6,000. Last week, "War Paint" (UA) (2-D) and "The Fake" (UA) \$4,500.

Paramount (Tri-States) (1,900; 75-11)—"Cease Fire" (WB) (3-D). Lean \$6,000, with 3-D blamed. Last week, "Forever Female" (Par) \$10,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85)—"Glenn Miller Story" (U) and "Thy Neighbor's Wife" (20th). Among very top grossers at wow \$33,000, biggest for any Universal pic to play in K. C. Holds. Last week, "Taza" (U) and "Sea Lost Ships" (Rep), \$15,000.

Vogue (Golden) (550; 75-11)—"Captain's Paradise" (UA) (8th wk). Lively \$2,000. Last week, \$2,200.

Severe Cold Bops Hub; 'Knights' Giant \$61,000, 'Enemy' 'Caesar' Big 22G

Boston, Feb. 16.
Bitterest cold spell of the season plus a flock of holdovers will combine to bop biz here this frame. Lone newcomer showing any strength is "Knights of Round Table" at State and Orpheum, although it also was hurt by the subnormal temperatures. "Taza, Son of Cochise," at the Memorial, the other newcomer, is only fairly good. "Living Desert" in second week at the Beacon Hill, continues nice with "Best Years of Lives," in second stanza at the Astor, very satisfactory.

Estimates for This Week
Astor (B&Q) (1,500; 60-\$1.10)—"Best Years of Lives" (RKO) (re-issue) (2d wk). Off to about \$40,000 following good \$15,500 first week. Beacon Hill (Beacon Hill) (800; 50-\$1)—"Living Desert" (Disney) (2d wk). Staunch \$8,000. Last week, \$11,000.

Boston (Cinerama Productions) (1,354; \$1.20-\$2.40)—"Cinerama" (Indie) (7th wk). Big \$26,000 after \$21,000 for sixth.

Exeter (Indie) (1,300; 60-\$1)—"Gilbert & Sullivan" (UA) (4th wk). Nice \$6,000 following \$7,300 in third.

Fenway (NET) (1,373; 50-90)—"Public Enemy" (WB) and "Little Caesar" (WB) (reissues). Will wind nine-day run with neat \$5,000. "Boy From Oklahoma" (WB) opens Thursday (18).

Majestic (Shubert) (1,500; \$1.20-\$2.40)—"Julius Caesar" (M-G) (9th wk). Begins Wednesday for 15th. Memorial (B&Q) (3,000; 50-90)—"Taza, Son of Cochise" (U) and "Gentle Gunman" (U). Barely good at \$12,000. Last week, "War Arrow" (U) and "Desperate Moment" (U) \$16,000.

Metropolitan (NET) (4,367; 65-\$1.05)—"Money From Home" (Par) (3-D). Opens today (16). Last week, "The Command" (WB) (2d wk-5 days), near \$10,000. First week, \$23,000.

Orpheum (Loew's) (3,000; 90-\$1.50)—"Knights Round Table" (M-G). Great \$38,000. Last week, "Sadie Thompson" (Col) (3-D) (4th wk), \$9,500.

Paramount (NET) (1,700; 50-90)—"Public Enemy" (WB) and "Little Caesar" (WB) (reissues). Nine-day stint looks big \$17,000. "Boy From Oklahoma" (WB) opens Thursday (18).

Pilgrim (ATC) (1,800; 60-95)—"Sadie" (M-G) and "Drums of Tahiti" (Col) (2d wk). Good \$7,000 after \$10,500 for first.

State (Loew's) (3,500; 90-\$1.50)—"Knights Round Table" (M-G). Big \$33,000. Last week, "Wicked Woman" (UA) and "Give Girl Break" (M-G), \$8,500.

Key City Grosses

Estimated Total Gross
This Week \$2,588,208
(Based on 23 cities, and 216 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$2,571,500
(Based on 23 cities and 206 theatres.)

'Cinerama' Paces Frisco, Great 34G

San Francisco, Feb. 16.
Record rains plus a major Automobile Show with Jimmy Durante topping the entertainment is lowering first-run biz here currently. St. Francis shapes standout, with "Wild One" and "Man From Cairo" heading for great \$15,000. "Easy To Love" looks okay at Warfield. "Majesty O'Keefe" looks fair in second round at Paramount. "Cinerama" continues great in seventh week at Orpheum.

Estimates for This Week
Golden Gate (RKO) (2,850; 65-90)—"Killers From Space" (Indie) and "Captain Scarlet" (Indie). Mild \$7,500. Last week, "Border River" (U) and "Tumbleweed" (U), \$10,500.

Fox (FWC) (4,651; \$1-\$1.50)—"Khyber Rifles" (20th) (2d wk). Mild \$15,000. Last week, \$25,000.

Warfield (Loew's) (2,656; \$1-\$1.50)—"Easy To Love" (M-G). Okay \$15,000. Last week, "Knights Round Table" (M-G) (7th wk), \$12,500.

Paramount (Par) (2,646; 95-\$1.25)—"Majesty O'Keefe" (WB) and "Sweethearts on Parade" (Rep) (2d wk). Fair \$10,000. Last week, \$15,000.

St. Francis (Par) (1,400; 95-\$1.25)—"Wild One" (Col) and "Man From Cairo" (Indie). Great \$15,000. Last week, "Eddie Cantor Story" (WB) (3d wk), \$8,500.

Orpheum (Cinerama Theatres, Calif.) (1,458; \$1.80-\$2.80)—"Cinerama" (Indie) (7th wk). Great \$34,000. Last week, \$33,000.

Esquire (No. Coast) (957; 50-90)—"Dragonfly Squadron" (AA) and "World For Ransom" (AA). Fair \$4,500. Last week, "Highway Dragnet" (Indie) and "Yellow Balloon" (Indie), same.

United Artists (No. Coast) (1,207; 65-95)—"Paratrooper" (Col) and "Drums of Tahiti" (Col) (3d wk). Fine \$5,000. Last week, \$7,200.

Stagedoor (A-R) (370; \$1.80-\$2.40)—"Julius Caesar" (M-G) (8th wk). Nice \$7,500. Last week, \$8,000.

Bridge (Schwarz-Read) (399; \$1-\$1.20)—"Living Desert" (Disney) (5th wk). Holding nicely with \$6,800 after \$8,400 in fourth week. Stays on.

Clay (Rosenberg) (400; 65-85)—"Tiffed Thunderbolt" (U) (4th wk). Good \$3,000. Last week, \$3,600.

State (Par) (2,300; 65-85)—"I Was a Burlesque Queen" (Indie) and "Bandit Island" (Indie). Good \$4,500. Last week, "Three Young Texans" (20th) and "Man Crazy" (20th), \$4,200.

Vogue (S. F. Theatres) (377; 85-\$1)—"Leonardo Da Vinci" (Indie) (5th wk). Off to \$1,900. Last week, fair \$2,800.

'Jivaro' Fairish \$7,500, Seattle, 'Tiki' Sock 7G

Seattle, Feb. 16.
Biz is staggering here at most spots with even some of the bigger pix not measuring up to hopes. Outstanding exception to this is heading for a socko session at the Blue Mouse, a major casualty is "The Command," which is far below hopes at Music Hall despite a good start. The fact that "Knights of Round Table" just wound up four weeks at this house may account for it.

Estimates for This Week
Blue Mouse (Hamrick) (800; 90-\$1.25)—"Tanga Tiki" (Indie). Smash \$7,000 or close. Likely will hold. Last week, "Little Fugitive" (Indie) (3d wk), \$3,000.

Coliseum (Evergreen) (1,829; 65-90)—"Alaska Seas" (Par) and "Jivaro" (Par). Fair \$7,500. Last week, "Jezebel" (Lip) and "Man from Cairo" (Lip), \$6,200 in 6 days.

Fifth Avenue (Evergreen) (2,500; 65-90)—"Forever Female" (Par) (3-D). (Continued on page 16)

HOLLIDAY HEFTY 13G, PITT; 'CINERAMA' 23G

Pittsburgh, Feb. 16.
Biz is uneven this week, most spots being off. Best of lot is "It Should Happen To You" at Harris where Judy Holliday star is doing well enough to stick. Only other big news is the strong trade "Cinerama" is getting at the Warner in 10th stanza. "Wicked Woman" is slow at Penn. Holdover of "The Command" at Stanley is okay.

Estimates for This Week
Fulton (Shea) (1,700; 65-\$1)—"Crazylegs" (Rep) and "Flight Nurse" (Rep). Twinner doesn't figure to top \$5,000, just okay. "Glenn Miller Story" (U) opens Friday (19) for four weeks. Last week, "Walking Baby Home" (U) (3d wk), excellent at \$6,000.

Harris (Harris) (2,100; 65-\$1)—"Should Happen to You" (Col). Judy Holliday star, drew fine notices and biz is shaping well. Heading for smart \$13,000, and holds. Last week, "Taza, Son of Cochise" (U), \$6,000.

Penn (Loew's) (3,300; 65-85)—"Wicked Woman" (UA). Will be lucky to get even \$9,500, which is very slow here. Last week, "Here Come Girls" (Par) \$10,500.

Squirrel Hill (SW) (900; 50-85)—"Hamlet" (U). Return of classic at popscale was figured to do much better. Barely okay at \$3,000. Last week, "Desperate Moment" (U), \$2,000.

Stanley (SW) (3,800; 85-\$1.25)—"The Command" (WB) (2d wk). Looks good \$11,000. Last week, \$18,000.

Warner (SW) (1,200; \$1.30-\$2.80)—"Cinerama" (Indie) (10th wk). Looks as if this one has already started to roll at a steady pace now. Hovering between \$23,000 and \$24,000, with advance building right along. Stays on indefinitely.

'Money' Rich \$25,000 In D.C.; 'Command' Mighty 15G, 'Knights' 23G, 3d

Washington, Feb. 16.
Biz remains strong in the mid-city despite the large number of holdovers. Hottest newcomer looks like "Money from Home" while "Julius Caesar" continues sensationally in second. The real smash, however, is "Command," terrific at the Met. "Knights of Round Table" still is fine in third session.

Estimates for This Week
Capitol (Loew's) (4,344; 90-\$1.50)—"Knights Round Table" (M-G) (3d wk). Fine \$23,000 after \$32,000 last week. Stays on.

Columbia (Loew's) (1,174; 55-85)—"Three Young Texans" (20th). Pleasant \$7,000. Last week, "Bigamist" (FR) (2d wk), \$6,500.

Dupont (Loper) (372; 90-\$1.25)—"Julius Caesar" (M-G) (2d wk). Terrific \$11,000, biggest second week since the Loper house here ever enjoyed. Last week, \$13,000.

Keith's (RKO) (1,939; 55-85)—"Best Years of Lives" (RKO) (2d wk). Very nice \$10,000 for this oldie. Last week, \$15,000.

Metropolitan (SW) (1,200; 65-\$1) (Continued on page 16)

8 New Bills Washed Out by Heavy Rains in L.A.; 'Command' Loud 25G, 'Money' Nice 17G (2-D), 'Roy' \$13,000

Los Angeles, Feb. 16.
Eight new bills are helping overall biz prospects here this week but extremely heavy rains over the weekend kept most entries from garnering top takes. "The Command" was one of those dampened but still likely to get a pleasing \$9,000 in two theatres. "Money From Home," playing in 2-D pic, looks nice \$17,000 in two sites plus nearly \$35,000 in one nabe and four ozoners.

Broadway Grosses
Estimated Total Gross
This Week \$562,100
(Based on 22 theatres)
Last Year \$759,500
(Based on 23 cities and 207 theatres.)

'Roy' Light 20G, Philly; 'Hell' 28G

Philadelphia, Feb. 16.
Holdovers are cluttering up the local scene, bulk of current strength coming from them since newcomers are disappointing. Only two new entries, "Rob Roy" one of them, is slow at the Mastbaum while the other "Conquest of Everest" is rated so-so at the Midtown. Big ad campaign is helping "Cinerama" to a great session in its 19th week at the Boyd. "Majesty O'Keefe" is big in second Goldman round while "Hell and High Water" still looms terrific in initial hold-over week at the Fox. "Should Happen To You" is nice in second frame at the Stanley.

Estimates for This Week
Arcadia (S&S) (625; 99-\$1.50)—"Julius Caesar" (M-G) (2d wk). Smash \$20,000 or near. Last week, \$25,000.

Boyd (SW) (1,459; \$1.30-\$2.80)—"Cinerama" (Indie) (19th wk). Great \$23,500. Last week, \$24,700.

Fox (20th) (2,250; 74-\$1.50)—"Hell, High Water" (20th) (2d wk). Huge \$28,000. Last week, \$40,000.

Goldman (Goldman) (1,400; 50-99)—"Majesty O'Keefe" (WB) (2d wk). Big \$14,000. Last week, \$24,000.

Mastbaum (SW) (4,360; 99-\$1.30)—"Rob Roy" (RKO). Slow \$20,000 or close. Last week, "Command" (WB) (2d wk), \$13,500.

Midtown (Goldman) (1,000; 74-\$1.30)—"Conquest of Everest" (UA). So-so \$8,500. Last week, "Bigamist" (FR) (4th wk), \$8,500.

Randolph (Goldman) (2,500; 74-\$1.30)—"Sadie Thompson" (Col) (5th wk). Fair \$11,000. Last week, \$14,500.

Stanley (SW) (2,900; 74-\$1.25)—"Should Happen to You" (Col) (2d wk). Nice \$17,000. Last week, \$27,000.

Stanton (SW) (1,473; 50-99)—"Living Desert" (Disney) (3d wk). Brisk \$11,000. Last week, \$12,700.

Studio (Goldberg) (500; 85-\$1.25)—"Captain's Paradise" (UA) (8th wk). Off to \$3,500. Last week, good \$4,800.

Trans-Lux (T-L) (500; 99-\$1.20)—"Moon Is Blue" (UA) (16th wk). Fast \$5,200. Last week, \$5,400.

'Reef' Standout in Cincy, Sharp 18G; 'Bigamist' \$6,000, 'Wild' Okay 10G

Cincinnati, Feb. 16.
Town topper is a wide margin this frame, "12-Mile Reef" looms tall at the flagship Albee. It is supporting general volume for another seasonal session. "Wild One" shapes okay at Palace. "Bigamist" a new bill at Capitol, started moderately but looms o.k. "King of Khyber Rifles" is a brisk holdover at Keith's while the Grand has "Eddie Cantor Story" fair on moveover.

Estimates for This Week
Albee (RKO) (3,100; 75-\$1)—"12-Mile Reef" (20th). Tall \$18,000. Last week, "Knights Round Table" (3-D) (M-G) (4th wk), at 75-\$1.25 scale, \$8,000.

Capitol (RKO) (2,000; 55-85)—"Bigamist" (FR) and "White Fire" (Indie). Mild \$6,000. Last week, "Quo Vadis" (M-G), \$7,000.

Grand (RKO) (1,400; 55-85)—"Eddie Cantor Story" (WB) (m.o.). So-so \$5,000. Last week, "Drums Tahiti" (Col) and "Charge of Lancers" (Col), \$5,500 in 6 days.

Keith's (Shor) (1,500; 75-\$1.25)—"Khyber Rifles" (20th) (2d wk). Pleasing \$9,000 after \$15,000 preem.

Palace (RKO) (2,600; 55-85)—"Wild One" (Col). Oke \$10,000. Last week, "Eddie Cantor Story" (WB), \$12,500.

'Bay' Bangup \$18,000, Mont'l; 'Love' 16G, 2d

Montreal, Feb. 16.
"Botany Bay" is standout newcomer here this session, being very hot at the Capitol. "12-Mile Reef" looks okay in second round.

Estimates for This Week
Palace (C.T.) (2,625; 75-\$1.25)—"12-Mile Reef" (20th) (2d wk). Okay \$16,000 following \$20,000 opener.

Capitol (C.T.) (2,412; 50-80)—"Botany Bay" (Par). Hotsy \$18,000. Last week, "Calamity Jane" (WB), \$14,000.

Princess (C.T.) (2,131; 50-80)—"Escape Ft. Bravo" (M-G). Poor \$7,000. Last week, "Lion in Street" (WB), \$9,000.

Loew's (C.T.) (2,855; 50-85)—"Easy to Love" (M-G) (2d wk). Solid \$16,000 after \$22,000 opener.

Imperial (C.T.) (1,830; 54-60)—"Diamond Queen" (WB). Dull \$6,000. Last week, "War Paint" (U) and "Monsoon" (UA), \$8,000.

Orpheum (C.T.) (1,048; 40-65)—"Steel Lady" (UA) and "Stranger on Prowl" (UA). Nice \$7,000. Last week, "Mask of Dion" (Indie) and "Devil Bat's Daughter" (Indie), \$6,800.

Fairly good \$12,000 is shaping for "Red Garters," showcasing. This includes preem coin, "Rob Roy" is rated fair \$13,000 in two locations. "Bigamist," playing four houses, is going for medium \$19,000, and should add \$15,000 more from four outlying nabes.

"Wicked Woman" is slim \$7,500 in three spots. "Taza, Son of Cochise" is rated light \$18,000 in two spots. "Cantor Story," out at pop scales, is slow \$4,000 in one first-run plus \$24,000 in one nabe and five ozoners.

"Cinerama" still is the big noise among the extended-runs, taking smash \$32,600 in 41st round in the Warner Hollywood. Second session of "Khyber Rifles" is okay \$15,000 in second session at the Chinese.

Estimates for This Week
Fox Wilshire (FWC) (2,246; \$1-\$1.80)—"Red Garters" (Par). Good \$12,000. Last week, "Millionaire" (20th) (14th wk-5 days), \$3,200.

Warner Downtown, Beverly (SW) (1,757; 1,612; 70-\$1.10)—"Rob Roy" (RKO). Fair \$13,000. Last week, "D'town, Vogue," "Forever Female" (Par) (2d wk), \$8,400; Beverly, "Cantor Story" (WB) (6th wk), \$2,800.

Los Angeles, Hollywood Paramounts (ABPT-F&M) (3,300; 1,430; 95-\$1.50)—"The Command" (WB). Pleasing \$25,000. Last week, "Majesty O'Keefe" (WB) and "Captain Scarface" (Indie) (L. A. Par. only) (2d wk-8 days), \$15,000.

United Artists Hawaii (UATC-G) (2,000; 980; 70-\$1.00)—"Money From Home" (Par) (2-D). Nice \$17,000. Last week, Hawaii with unit, UA second-run.

Los Angeles, Ritz, Vogue, Loyola (FWC) (2,097; 1,363; 885; 1,243; 70-\$1.10)—"The Bigamist" (FR) and "White Fire" (Lip). Medium \$19,000. Last week, L. A. Ritz, "Lure of Sila" (IFE) and "Norman Conquest" (Lip), \$9,400.

Globe, Iris, Uptown (FWC) (782; 814; 1,715; 70-\$1.10)—"Wicked Woman" (UA) and "Gay Adventure" (UA). Slim \$7,500. Last week, with Loyola, "Personal Affair" (UA) and "Bombay Waterfront" (Indie), \$9,100.

Midway, Pantages (RKO) (2,752; 2,812; 60-\$1.10)—"Taza, Son of Cochise" (U) and "Ride, Clear Diablo" (U). Light \$16,000. Last week, "Bad for Each Other" (Col) and "Drums Tahiti" (Col), \$12,500.

Rialto (Metropolitan) (389; 70-90)—"Cantor Story" (WB). Slow \$4,000. Last week, second-run.

Loew's State (UATC) (2,404; 70-\$1.10)—"Sadie" (M-G) and "Give Girl Break" (M-G) (2d wk). Dull \$4,000. Last week, \$8,200.

Chinese (FWC) (1,905; \$1-\$1.80)—"Khyber Rifles" (20th) (2d wk). Okay \$15,000. Last week, \$21,000.

Orpheum, Wilmette (Metropolitan-SW) (2,213; 2,344; 73-\$1.10)—"Paratrooper" (Col) and "Charge of Lancers" (Col) (3d wk). Modest \$5,500. Last week, with 5 days at Hawaii, \$12,700.

Egyptian (UATC) (1,538; \$1-\$1.80)—"Knights Round Table" (M-G) (8th wk). Okay \$9,000. Last week, \$10,000.

Fine Arts (FWC) (631; 90-\$1.50)—"Living Desert" (Disney) (9th wk). Lively \$4,500. Last week, \$4,800.

El Rey (FWC) (861; 70-\$1.10)—"Little Fugitive" (Burstyn) (8th wk). Small \$1,200 in 5 days. Last week, \$1,800.

Four Star (UATC) (900; \$1.50-\$2.40)—"Julius Caesar" (M-G) (14th wk). Mild \$3,000. Last week, \$3,100.

Warner Hollywood (SW) (1,364; \$1.20-\$2.80)—"Cinerama" (Indie) (42d wk). Started 42d frame after smash \$32,600 last week.

'French Line' Into Chi

Chicago, Feb. 16.
"French Line" has been awarded to Woods theatre and will debut in Chicago next month. P. Legion has been blasted in advance by Legion of Decency which gave it "C" rating.

Woods also played much-promoted "Moon Is Blue" last year to socko returns.

**ON THE HEELS OF 'HONDO' COMES ANOTHER SUPERB STORY
OF THE AMERICAN FRONTIER**

--THIS TIME IN

CINEMASCOPE



**--and it's
'Hondo'-size
business
across the land
for Warners'
new big one**

THE COMMAND

WARNERCOLOR and STEREOPHONIC SOUND

"THE COMMAND" STARRING **GUY MADISON** · **JOAN WELDON** · **JAMES WHITMORE** · WITH **CARL BENTON REID** · **HARVEY LEMBECK** · **RUSSELL HUGHES** · **DAVID WEISBART** · **DAVID BUTLER**

SCREEN PLAY BY · MUSIC COMPOSED BY DIMITRI TICHOMIR



Austria May Get U.S.-Operated TV Net; Would Reach Germany, France

By JOSEF ISRAELS II
Vienna, Feb. 9.

There is talk among the military personnel stationed in Europe (although without official substantiation so far) of the possible construction of U.S.-operated television stations to serve localities supporting heavy troop and dependent family concentrations. Incidentally, this would start feeding a video picture of U.S. life to the slowly increasing number of native set owners in Germany and France. There are areas in Germany, France and Austria where a normal TV transmitter range would cover from 10,000 to 100,000 troops plus some thousands of family members.

It is reasoned that with state-side TV now the rule rather than the exception, why shouldn't the Armed Forces Network prepare to serve overseas Yanks with kines or tape-recorded tele as they long have done through AM shows mostly taped or disked in the U.S. Military and diplomat families, living generally at a better standard than their income allows at home could afford receivers distributed through PX facilities, and eventually taken home at the end of overseas tours.

On the propaganda side, it is recognized that the Army AM programs have gathered a large audience among natives of countries where Americans are stationed. Even those understanding little English often find Yank music more to their taste than the local brand. Disk jocks and request shows in Germany and Austria are receiving (and answering) an increasing number of responses from native listeners. Even certain U.S. comics (Red Skelton and Jack Benny especially), heard through delayed transmissions, have a solid following outside the Army camps. It is reasoned that TV could have an even greater effect, especially if the U.S. Information Agency co-operated by making viewing available in the "America House" info centers, or maybe in key picture houses. On the budget side, the AFPS operation would absorb the transmitting cost from already sizeable Army welfare funds replenished from profits of the PX, Stars and Stripes newspaper and sporting events. Thus, the info agency would have only comparatively minor receiver costs to bear. It's figured U.S. sponsors and networks would continue to make programs available (sans commercials) free.

Political Pressure on State Dept.
Here in Austria, political pressure on the U.S. State Department to relinquish its operation of the Red-White-Red network (three stations) is increasing. The British have just announced a return to Austrians of all stations in their occupation zone, and recently the Russians lightened their censorship and requisitioned time demands on RAVAG, the basic Austrian network. In returning stations in Carinthia and Styria to local operation the British specified they must continue to relay BBC programs as long as programs of other occupation powers are heard on other transmitters.

Fred Taylor, RWR director for the USA, points out our situation is somewhat different from that of British or Russians since most of RWR facilities were built from scratch by the U.S. while others simply grabbed existing stations at the end of the war. That means an American investment of several million dollars which Austrian authorities have shown no signs of willingness to pay.

Col, Metro Win Bonus Film Awards in Japan

Tokyo, Feb. 9.
"Bonus quotas" have been awarded to Metro, Columbia and Italfilm, entitling them to import one extra film above their quota for 1953-54. Japanese Finance Ministry made the awards after screening 12 candidate films released last year. The winning films were "Lili" (M-G), "Here To Eternity" (Col) and "Olden Days" (Italfilm).

Films selected by the companies for release under the extra quota are: "Mogambo" (M-G), "5,000 Fingers of Dr. T" (Col) and the Italfilm, "Umberto D." Paramount won a bonus previously with "Come Back Little Sheba."

Moore Exits Canada TV For Stratford Festival

Toronto, Feb. 16.
Mavor Moore, top television producer for the Canadian Broadcasting Corp. for the past three years, has resigned, effective March 1, to return to theatrical directing and acting. A close associate of Tyrone Guthrie in last season's launching of the Shakespearean Festival at Stratford, Ontario, starring Alec Guinness, Moore will play leading roles in this summer's forthcoming festival, starring James Mason. He will also write and produce the annual edition of "Spring Thaw," a musical revue, presented the last three seasons here at the Museum Theatre by his mother, Dora Mavor Moore, founder-directress of the New Play Society.

Lisbon Theatre Biz Very Spotty

Lisbon, Feb. 9.
Carnival time, which should be the best period of the year for theatres in this Roman Catholic country, is not as it should be this year. The changeable weather, a small epidemic of flu and quality of the shows are the reasons given for the mildish boxoffice.

The Maria Victoria continues with its revue, "Short Skirts," now in its fifth month. Actor-manager Eugenio Salvador, his comedians Max and Correia, Umberto Madeira, Camillo Oliveira and Teresa Gomez plus tenor Tome Barros, fado singer Fernanda Baptista, and the acro-dancers Catherine and Orly fill the house nightly.

Another house doing good biz is the Monumental with "Braziliana," with the Gancers, singers and players from Brazil. Joao Villaret reports fairly good biz with his oneman show at the Teatro Avenida. Since overhead is low the show is able to continue on moderate grosses.

Teatro Nacional has Bernstein's "Israel" for SRO biz at matinees; everybody agrees the play is outdated but because the femme lead is by the doyenne of the Portuguese theatre, Palmira Basto, with Ray Carvalho and Luiz Felipe, the play comes over. Same theatre is doing poor biz at night with "The Prodigal Son," by Isabel Nobrega. Teatro Apolo has a new revue starring Hermia Silva, comedian Alvaro Pereira, and songstress Julia Barroso. Biz is very spotty, and it won't last long after Carnival time.

BRITISH LAB UNION LAUNCHES 'SLOW-DOWN'

London, Feb. 9.
On orders from their union bosses, several hundred processing workers started a "go-slow" in London film laboratories following rejection of their claim for a wage hike by the Film Laboratory Assn. Under the union edict, the workers have slapped on an overtime ban, and are adopting the recognized labor technique here of working to rule.

Immediate result of the overtime stoppage has been to compel the five British newsreels to go to press at least 12 hours ahead of normal schedule. The situation may become worse if the dispute is prolonged.

There will also be delay in the processing of daily rushes at all studios. These will be held up by at least 24 hours but will only hit producers who are about to strike a set.

20th-Fox Gets London Spot for C'Scope Pix

London, Feb. 9.
Twentieth-Fox has leased the Carlton Theatre, Haymarket, from Paramount. Deal was signed here last week and the takeover becomes effective Feb. 26.

Theatre will be used as a show window for the company's Cinema Scope output.

Galt Syndicate After Aberdeen Vaude House

Glasgow, Feb. 9.
William R. Galt Syndicate, Glasgow theatre owners, have offered \$150,000 for purchase of the Tivoli, leading Aberdeen vaudeville. Deal is likely to go through, acceptance of offer having been recommended to shareholders.

Galt syndicate and its associates already control the Palace, Dundee, Palladium, Edinburgh; Gaity, Leith, and Paisley Theatre near here. Company is headed by William Galt.

Brit. Producers Balk at Hiking Pix Studios' Pay

London, Feb. 16.
All workers in British film studios have been sent a copy of the British film producers' reply to their claim for a wage increase. The original application, made on behalf of the three studio unions, claims that wages have not been kept up with the rising cost of living, and seeks a substantial increase in basic rates.

The producers contend that existing wages are pegged to those established during the boom period of 1947, and that they are substantially above the average for industrial workers. They emphasize that it is impossible to pass on increased costs to consumers and they charge the unions with overestimating the financial and psychological stability of the industry. A further wage increase, they assert, could threaten the industry's future prospects.

Explaining that all production costs are continually increasing, the British Film Producers Assn. reply declares that a film which cost \$336,000 in 1951 would now absorb a budget of \$364,000.

Pointing-out that increased foreign competition necessitates an increase in color production, the BFFA answer also stresses the developments of new screen techniques, claiming this may force them to make two negatives, one for widescreen and the other for 2-D. If higher costs are imposed on British studios at this point, it would lead to making of fewer films, less work and lower wages.

Paal Sets Coproduction With Hamburg Studio; Sydney Chaplin to Star

Munich, Feb. 9.
Indie producer Alexander Paal, who recently completed "Three Cases of Murder" for Sir Alexander Korda's London Films, has set a coproduction with Real-Film of Hamburg as his next venture. Titled "Columbus Discovers Krachwinkel," the project is scheduled to go before the color cameras May 3 as a location in the Bavarian village of Michelstadt.

Sydney Chaplin will star in the comedy which Axel von Ambesser will script from Paal's original story. Picture, whose interiors are to be lensed in Real-Film's Hamburg studios, will be made in both American and German versions. Owners and operators of Real-Film are Walter Koppel and J. G. Trebitsch.

In Munich to cast "Kraehwinkel," Paal plans to return to his Hamburg headquarters this week. Next on his production slate is the previously announced Technicolor musical, "Gypsy King," which will star Eva Bartok. This also will be filmed in Real-Film's studios. Still a third Paal project this year is "Flight 108." Based upon a Canadian airliner crash, it's to be made in Canada next September.

Trenet Big Mex City Bow

Mexico City, Feb. 9.
Charles Trenet bowed on an eight-week booking at El Patio, pioneer swank local niter here. He planned in from Montreal with his pianist. Opening two shows did turnaway trade.

Jorge Miranda, El Patio boss, insisted that Trenet get an okay to play radio and tv, and work in a pic.

French Pix Production at Low Ebb As Cos. Check Books for Film Aid

Jan. Film Biz \$2,000,000 Ahead of '52 in Japan

Tokyo, Feb. 9.
The new year began with a bang for Japanese film distributors, with the month of January bringing a whopping \$75,000,000 in film grosses from foreign and domestic films. Figure is nearly \$2,000,000 more than in January, last year.

Top house in the land was Tokyo's Yurakuza where "The Robe" (20th) did \$100,000. So big is the first C'Scope film to be screened here that 20th-Fox has extended its run for two more weeks postponing preem of "How to Marry a Millionaire." Latter was set to open at Yurakuza Feb. 20 and could have cashed in well on the current visit here of Marilyn Monroe, one of femme stars of the film.

U. S. Pix Dominate Danish Cinemas

Copenhagen, Feb. 9.
Hollywood again dominates Danish cinemas after several months when local product was played at more film houses here than ever before. "Here to Eternity" (Col) broke the house record at the Palladium (1,347-seater) in its first two weeks and is expected to run three months. "Lili" (M-G) played Copenhagen's biggest cinema, the Palads, for eight fine weeks and is being followed by another Metro pic, "Story of Three Loves."

"Limelight," distributed here by F.C.P., became the season's top money-maker by playing the World Cinema since last October at capacity houses and raised prices. The theatre has to take "Limelight" off within a few weeks to fulfill other film commitments.

"The Moon Is Blue" (UA) got a good reception at the Dagmar. "Young Bess" (M-G) is going into its third week at Kino-Palast. Remarkably few French and Italian pix are showing just now, but Great Britain has three films at first-runs.

All five Danish film producing companies are working at top speed, turning out a greater number of local pix than ever before. Danish pix dominated the nation's cinemas from August until January.

Mex Tourist Slump Brings Banker Beefs

Mexico City, Feb. 9.
Dip in tourist trade, officially admitted to be but 10% from record-high of 1952, is worrying local bankers. Private talks they have been holding brand as "non-productive" the issuance of permits to tourists. The bankers opine that the price of these is too high (\$3 per), and boomerangs since it induces many potential visitors, mostly Americans, to go elsewhere on vacations.

The government's take from these permits is insignificant compared to what it can garner from a big, healthy tourist trade, the bankers say. They claim that abolishing the permits or charging a nominal fee of a few cents would hypo tourist trade and go far towards restoring generally good times. They recommend allowing all visitors in for-free for periods of not more than 15 days, a liberal average for most tourists.

Sam Levene Leaving London Cast of 'Dolls'

London, Feb. 9.
The second major change in the cast of the London production of "Guys and Dolls" takes place next week when Sam Levene exits the role of Nathan Detroit. He will be replaced by Sidney James.

The previous top casting switch was in the latter part of last year when Edmund Hockridge succeeded Jerry Wayne as Sky Master-son.

Paris, Feb. 16.
Film production here is at a low mark for this time of year, which saw over 12 films in production last year. Only six are in work this year. Production is expected to pick up again in March when all the studios will be humming again. The reason for the decline has nothing to do with the state of the industry, which is fairly balanced, but was artificially caused by the wait for the completion of the Film Aid Law.

This law, which goes into effect this month, has a stipulation that no funds can go to a producer until all back debts are cleared up. This applies to all producers except the very top large-budgeted companies which have too great an overhead to be able to comply with this edict immediately. Bulk of small producers consequently have gone into a month of checking of books and straightening accounts.

The aid funds, which are doled out as loans on the receipts of the last film and its prestige value to French pictures abroad, probably will have a leavening influence on French pix this year. The so-called quickie is slowly dying out and the Film Aid law may set a higher quality standard, with a bigger dosage of the pop spectacles.

Coproduction, with its more affluent funds and the use of color, big stars and directors, will be in ascendancy this year. Such top directors as Rene Clair, Jacques Becker, Jean Renoir, H. G. Clouzot, Rene Clement, Andre Cayatte, Marcel Carne, Claude-Autant-Lara and G. W. Pabst all have projects to be made this year with Cinema-Scope, and tinders predominant among the films.

Mexico's Lower Admish At Cinemas Cuts Into Exhib. Govt. Revenues

Mexico City, Feb. 9.
Ceilinged admission prices of 34c-46c, enacted for the local cinemas in December, 1952, definitely do mean less coin for exhibitors and the city's treasury. The treasury department figures on local cinema gross for 1953 prove that frequent beefs of exhibitors that the new, lower prices produce much less revenue were not just idle talk.

The 1953 gross was \$13,991,583, while in 1952 it was \$14,041,955. The department "admits" that the \$50,372 less last year resulted directly from the ceilinged admission prices. The old top price was 58c. The report reveals that the department got \$69,770 less in tax money from cinemas last year than in 1952. The local cinema nick is 16.20% on the gross. November was the top month last year.

Exhibitors are not optimistic about abolition of the lower admission minimum, at least during 1954. They have abandoned the efforts they made last year to attain that abolition because they were convinced about the uselessness of trying again with the current city government.

'CAMILLE' NAMED TOP ARG. PICTURE FOR '53

Buenos Aires, Feb. 9.
Argentina's Academy of Motion Picture Art and Sciences has voted annual awards for the best pictures of 1953. Argentina Sono Film's "Camille" was voted best film of 1953. "Caballito Criollo" ("Criollo Pony") (Emelco) took second place and "Del Otro Lado del Puente" (AAA), third.

In addition to the best-picture award, "Camille" won the best director Condor for Ernesto Arancibia, best actress for Zully Moreno, best photography for Antonio Merayo, and third prize in the tops story adaptation class for W. Elsen and Ernesto Arancibia.

'Madam X' for Mexican Film

Mexico City, Feb. 9.
"Madame X" pie rights to which he bought for Mexico from Metro, is to be made into a film here soon by Gregorio Wallerstein, a front-line producer. He has inked Libertad Lamarque, Argentinian actress and singer, to star.

**MAMMOTH
TERRITORIAL
SATURATION
BOOKING...
LAUNCHED**

FEB. 14

600

dates already set for
"EASILY ONE OF
THE BEST OF THE
SCIENCE-FICTION
FILMS PRODUCED
TO DATE!"

—BOXOFFICE

Watch!

N. CAROLINA
S. CAROLINA
GEORGIA
FLORIDA
TENNESSEE
ALABAMA
LOUISIANA
OKLAHOMA
TEXAS
MISSISSIPPI

QUALITY PICTURES
UA
NATIONAL
QUANTITIES

THE SKY'S

THE LIMIT

with...

RIDERS TO THE STARS

COLOR

Starring
**WILLIAM HERBERT RICHARD
LUNDIGAN · MARSHALL · CARLSON**

MARTHA HYER · DAWN ADDAMS

Produced by Ivan TORS • Directed by Richard CARLSON • Screenplay by Curt Siodmak

50th ANNIVERSARY
UA
1904-1954

Mayer-Selznick Roast

Continued from page 1

joining in a chorus of "We wuz robbed!" Selznick, threatening legal retaliation, branded as "disgraceful and inexcusable" what he claimed was an implication that "GWTW" was an M-G production.

Re the entire program, Mayer said he "never saw such an outrageous scandal." Reached in Hollywood by telephone, Mayer gave vent anew to bitter feelings against both Schenck and Scharly. He added, though, that he has had satisfaction out of the way "people out here and the press are so indignant with the manner in which the show was handled. I haven't had five minutes' peace—people are constantly calling me to say what they think. They're all outraged."

Mayer's Burnup

Mayer had some stinging dialog to offer in discussing Scharly (who replaced him a couple of years ago as top man on the M-G lot). Scharly, said Mayer, "poses as if he made M-G-M over the past 30 years. The best thing he does is to get out and act."

Would he consider a court battle? "What kind of a suit could I file? Can I say I'm the great Louis B. Mayer? This is impossible."

Lack of mention of Mayer and Thalberg on the telecast was regarded as "shocking" by Selznick. The producer, via press statement which he issued in N. Y. yesterday (Tues.), said further that filmmaker Arthur Freed and others reportedly resented the exclusion of their names.

Freed, on the Coast, was moderate in his reaction, feeling the absence of credits was an oversight. "I'm very flattered that David (Selznick) thought of me in that light but I don't think anything was purposely done," said Freed. "When you've got so many things to do in a one-hour show something is bound to be omitted, but certainly not purposely."

Selznick's Blast

Statement in which Selznick blasted M-G and Scharly follows:

"It is quite true that I am incensed by the startling and, in my opinion, disgraceful and inexcusable, attempt on the part of Dore Scharly to present 'Gone With the Wind,' on last Sunday's 'Toast of the Town' television program, as an M-G-M production; and, what is worse, to claim by implication that it was a picture produced by the present production 'team' of that studio. Scharly once worked for me, and knows the truth. The plain fact is that 'Gone With the Wind' was most definitely not an M-G-M production in any sense of the word. It was not even made at the M-G-M studio; nor was it ever claimed to be an M-G-M picture by the former production management, proud of its own successes. 'Gone With the Wind' was produced in its every detail and in its entirety by me at and for the Selznick International Studio.

"On behalf of my associates of the Selznick International Studio, the staff and team that actually made 'Gone With the Wind,' and for myself, I deeply resent the attempt to mislead the trade and the public; and I have instructed my attorneys to take legal steps looking toward a correction and damages.

"Nor am I surprised by what I hear of the resentment caused by the fact that Scharly failed to credit Arthur Freed or indeed any of the makers of their new pictures, other than himself; and by the further fact that, incredibly, he failed to make the slightest mention of those truly great picture makers whose efforts brought to M-G-M the eminence which it formerly enjoyed. The omission of any references to the creators of the M-G-M studio, and of its famous successes of the past, could not, I believe, have failed to create the impression that the present studio 'team'—under the guidance of Scharly—was responsible for the outstanding films produced years ago by M-G-M. Of course nothing could be further from the truth. To me the failure even to mention the names of Louis B. Mayer or the late Irving Thalberg, in a program represented as telling the story of thirty years of production by M-G-M, is shocking.

"I know whereof I speak. I was twice part of the M-G-M organization. Long years before I started the independent studio that made,

among other films, 'Gone With the Wind.'

"The first time I was at M-G-M was as a very young man, when that great studio was in the process of being built from nothing by the great team of Mayer, Thalberg, Rapt, and Mannix. I was story editor, and subsequently producer of westerns. Many years later, after heading the Paramount and RKO studios, I returned as Vice-President in charge of my own unit; and it was a privilege to try to maintain the high standards that were then in existence at M-G-M. My productions included 'David Copperfield,' 'Dancing Lady,' 'Dinner at Eight,' 'Viva Villa,' 'Manhattan Melodrama,' 'A Tale of Two Cities,' and the Garbo version of 'Anna Karenina.'

"Thalberg, Rapt, Bernie Hyman, Paul Bern, and other men responsible for what was once M-G-M's pre-eminence, are, sadly, dead. Louis B. Mayer can speak for himself concerning what I know must be his justifiable feelings.

"As to 'Gone With the Wind,' which is an entirely different complaint, this is such an outrage that I intend to take every step to guard against its repetition. Loew's Incorporated's connection with 'Gone With the Wind' was simply that it secured distribution for a period of years, and a substantial share of the profits, in return for lending Clark Gable as a secondary portion of the financing."

Hughes Suits

Continued from page 7

peal from a decision by Superior Court Judge Frank McNamee in Las Vegas, refusing to permit the November to intervene. Such an appeal, lawyers say, precludes automatic dismissal of the original action brought in behalf of stockholders El and Marion Castleman. This action caused the case to assume nationwide scope through charges of "collusion" in the shifting of the suit to Las Vegas after filing in N. Y. and California.

Predictions were made in Las Vegas newspapers that the Castleman stockholder suit would be dropped as a result of Hughes' offer to buy all the stock, and a statement by the plaintiffs' N. Y. attorney Louis Kipnis virtually confirmed the report.

Reich in Beverly Hills, confirmed his intention to press the minority stockholder suit "as long as one share of stock remains in the hands of persons other than Hughes." He said he figured that faster action might be obtainable in Federal Court in California.

Earlier, Kipnis urged denial of Reich's announced intention to seek a deposition from Hughes, Kipnis suggested that "appropriate disciplinary action" be taken against Reich for "abuse of process and affront to the court." He characterized Reich's charges of collusion as "voluminous and irrelevant trivia."

Replying to the Kipnis deposition, Reich said his objections have already been determined by the court in California, and added: "If collusion is trivia, I plead guilty of boring the court."

Dore Scharly

Continued from page 5

created new forms of publicity, exploitation, and promotion. Effect of the "Hollywood premiere" is of national technique sales importance. Industry spends some \$3,000,000 a year in local newspapers alone, portion of which is paid by theatres but major share, about two-thirds, comes directly from studios.

Optimism for future was expressed by Metro chief who said "we who produce pictures have faith in our product. That faith is backed up by our distribution and exhibition offices who put down cash on barrelhead in effort to sell our pictures. Despite closing of some theatres, spread of new drive-ins has actually increased number of theatres in operation since 1924. As against 18,000 theatres in operation in 1924 there are today some 21,000 functioning."

BUY 18 N. J. HOUSES IN BRANDT HUNCH POPULATION DRIFT IS THATAWAY

Canada Yowls

Continued from page 1

sweetness and light that exists between the North American neighbors.

Blake Owensmith, who represents Canada in the project, eyed "Dieppe Raid" and turned pale.

"It can't be done," he declared. "This picture shows Americans participating in the Dieppe raid, and there were none."

He didn't elaborate, but history records that the Dieppe raid, participated in largely by Canadian, New Zealand and Australian troops, was a bloody one-day assault in which thousands lost their lives. It has been a touchy subject in Canada for several years. It probably would be even touchier if Hollywood attempted to show that Yanks played any part in the operation.

The Breen Office, with visions of another "Burma Raid" incident looming, suggested that Lyon and Bartlett make some changes. The two producers pointed out that a foreword clearly identified the plot as fiction and paid tribute to the Canadian assault forces who took part in the actual foray. They were over-ruled.

After considerable discussion, the producers decided to go along with the spirit of cooperation. No shooting changes were needed, which was probably just as well, since one of the highlights of the film is the specially-lit photography by David Kovar, w.k. Hollywood portrait photog, who makes his bow as a lenser on the feature. However, the dialog had to be changed in several places and the score had to be altered, latter change including the writing of a new ballad to go with the revised situations.

New title of the film is "Three Miles to Dawn"—and the re-made opus cost approximately 25% more than the original "Dieppe Raid." Peace, it's wonderful.

Europe Different

Continued from page 5

but cued optical track which provides directional sound via three backstage speakers.

Paramount, too, is coming out with a system that permits splitting a single optical track for stereophonic effects. Warner Bros. has said all along that it intends to make its CinemaScope releases available both with and without stereophonic sound.

The position of 20th makes a certain amount of sense in the light of a recent statement by Murray Silverstone, 20th-International prexy. He indicated that 20th would be satisfied with equipping 5,000 keys abroad; that these keys would provide a gross in excess of that currently produced by some 18,000 houses.

Engineers at 20th are opposed to using optical tracks with CinemaScope pix. They maintain that it cuts off between 10% and 12% of the picture area. However, quite a few theatres reportedly are using a 2:1 ratio with their CinemaScopes anyway.

Screen Versions

Continued from page 1

a commitment to deliver three pix to Warner Bros. The first one is "A Star Is Born," with Judy Garland. The two more slated are "Snowcovered Wagons" and "Man O'War." Neither has been cast. Transcona is financed by WB.

Alpenson said he found the industry's Production Code "very helpful" and opined that the indies do, to an extent, have a voice in it. He thought they should be heard, also, on the appeals board, but emphatically stated his belief that exhibs shouldn't be called in on Code deliberations. "Half the time they don't really know what their audience wants," Alpenson said. He returned to the Coast last week (12).

'Moon's' Ballot High

Hollywood, Feb. 16.

"Moon Is Blue," with three nominations (Maggie McNamara best actress; film editing and best song, "Moon Blue") marks the first time in the history of Academy Awards that an American film which has been refused a Production Code seal has been nominated in competition for the year's top trophies.

Trio of nominations thus injects the industry's current censorship and Code change controversy squarely into the annual Oscar Derby. Records indicate that the only other time a seal-less film was nominated was in 1951 when the French-made "La Ronde" was nominated for art direction and screenplay awards. It won neither.

Reade's Reverse

Continued from page 5

stereophonic sound. However, 20th engineers will inspect it prior to the starting date of the film.

It's understood that, with a good deal of the wiring done, the switch to directional sound from the mixer will cost Reade only about \$3,000 per theatre.

Observers did some speculating this week on the significance of the Reade withdrawal. It's felt that, for one, he didn't get the backing he expected from the rest of the TOA members. At its Washington board meet, the TOA board passed a resolution confirming an exhib's right to run his theatre as he pleases, but didn't specify its opposition to multi-track sound.

For another, insiders are wondering what this will mean to Allied. There are some who believe that the Reade bowout is likely to increase the stature of Allied as a fighting exhibitor organization, out to defend the interests of the smaller situations. It's pointed out, however, that there is dissension also in Allied's ranks, with True-man Rembush openly in favor of stereo sound. Abram F. Myers blasted the 20th and Metro sound policies in his annual report.

It was Reade who brought the whole stereophonic sound question to a head by arranging a secret test of his mixer device at the Community Theatre, Morristown. This precipitated a new clause in 20th's CinemaScope contracts, specifying that its pix can only be shown with directional sound. Reade and 20th prexy Spyros P. Skouras then agreed to a series of comparative sound tests. Latter were called off when 20th declared the demonstration runs would serve the single purpose of proving the superiority of stereo sound.

Accusations Fly

Minneapolis, Feb. 16.

At meeting here Monday (15) North Central Allied directors adopted resolutions opposing and "strenuously" condemning 20th-Fox and "any other film company abetting it" for its CinemaScope policy and condemning all film companies for their high percentage terms for outstanding product "on sellers' market."

One resolution charges 20th-Fox's insistence on stereophonic sound and "on use of screens in which it has financial interest" is "arbitrary, capricious, and has no basis in sound engineering practice" and "appears to be calculated effort to eliminate thousands of theatres from scene and deprive millions of Americans of right to see best in motion pictures."

Stoltz Pair Charge Piracy

Los Angeles, Feb. 16.

Plagiarism is charged in a \$500,000 suit filed by Arnold and Adley Stoltz against Metro, Loew's 20th-Fox and Fox West Coast in Superior Court. Action involves two films, "Three Loves" and "Jealous Lover."

Husband-and-wife writer team contend they submitted two scripts which were rejected but used later as bases for the two pictures.

In what is believed to be the first circuit expansion move taking into account an anticipated trend in population shifts, the New York Brandt circuit has taken over the New Jersey houses of the St. Cloud Amusement Corp. Total of 18 theatres is involved.

Move, which expands the Brandt booking circuit to some 130 houses, adds a comparatively new type of operation to the chain since almost all of the St. Cloud situations are in small N. J. towns. Operation of the theatres will be supervised from the N. Y. homeoffice by Richard Brandt who also heads up the Trans-Lux operation. Frank Fowler continues as general manager.

According to Brandt, the takeover of the St. Cloud houses, all of which are on longterm leases, was worked out in the expectation of a considerable population influx into the New Jersey area. In one spot alone, the population increased 90% in the 10 year period from 1940 to 1950. There is a constant improvement in communications, and with it it's figured will come more commuters. Many of the spots are figured to develop into increasingly popular summer resorts and theatres there now already do 50% of their business during the summer months. One drivin is included among the 18 houses.

Most of the St. Cloud houses are in northwest Jersey. Circuits headquarters are in Washington. N. J. chain has situations in Belvidere, Lambertville, Newton, Clinton and Blairstown among other places.

While there's no certainty that Brandt will keep all of the theatres, a \$100,000 modernization program has already been set for the next six months. At least three of the bigger spots are being equipped for CinemaScope. Admission prices in all spots will be boosted between 11% and 12%, according to Brandt. Some also may change their policy.

Schenck on C'Scope

Continued from page 5

commented, "that after our pictures play the equipped theatres we would let them to the theatres which are unequipped."

Schenck's stated position ament C'Scope thus placed M-G presently in the same camp with 20th in denying the anamorphic pix to the-atremen who refuse to go all out in converting for them. Of the other outfits, only Warners, with "The Command," has a pic ready in the widened-screen process. A few weeks back, WB distribution chief Ben Kalmenson announced that "Command" would be made available in two versions—with or without stereosound—but company reps since have disclosed no information on the number of non-stereo prints, if any, which have been contracted for by theatremen.

M-G's C'Scopes include the current "Knights of the Round Table" and the upcoming "Rose Marie" and "Brigadoon." With the exception of Paramount, the trade's lone holdout, all other companies have C'Scopes on their skeds but none is set for release as yet.

What course these other studios will pursue hasn't been determined. There are some theatremen who regard it as a cinch that the C'Scope and stereosound drum-beaters, not excluding 20th president Spyros P. Skouras, are undertaking to discourage any deviations from the 20th (and now, M-G) policy of peddling this latter-day product only to exhibs willing to invest in new projection equipment.

Schenck, speaking generally on other subject, is pleased with the industry's turn of events. "Conditions have improved and they'll continue to improve," he opined.

He quarrels with alleged shortages of product. He put it this way: "We at M-G have cut down on production this year but it was because we had a big inventory and want to reduce this. We still have the same number of releases going to theatres. Other companies have reduced their product, but making up for this is the greater number of independent productions."

Picture Grosses

MINNEAPOLIS

(Continued from page 9)

000. Last week, "Go Man Go" (UA), \$5,000.
 —"Radio City" (Par) (4,000; 85-1) —"Khyber Rifles" (20th) (2d wk). Far from setting town on fire but okay \$10,000. Last week, \$15,000.
 RKO-Orpheum (RKO) (2,890; 65-85) —"3 Sailors and Girl" (WB). Meeting with much favor, but bringing no rush of patrons. Moderate \$8,000. Last week, "12-Mile Reef" (20th) (3d wk), \$9,000 at 85c-1 scale.
 RKO-Pan (RKO) (1,600; 40-76) —"C" (WB) (U) and "Tumbleweed" (U). Fair \$5,000. Last week, "Nebraska" (Col) and "Drums of Tahiti" (Col), \$4,500.
 —"State" (Par) (2,000; 85-1) —"Money From Home" (3-D) (Par). A single day's advance showing New Year's eve as 2-D at Radio City chalked up big coin but this regular date is pushing to giant \$16,000. Last week, "Cease Fire" (3-D) (Par), \$8,000.
 World (Mann) (400; 55-1.70) —"Cruel Sea" (U) (2d wk). Okay \$3,000. Last week, \$4,000.

'Command' Smash 17G, Buff; 'Rob Roy' NSG 8G

Buffalo, Feb. 16.
 "The Command" is standout new-comer in session with very new pic around, being terrific at the Century. "Rob Roy" is fast disappointing at the Century. "Money From Home" shapes sturdy in second week at the Paramount. "Knights Round Table" shapes big in third round at the Buffalo.
Estimates for This Week
 Buffalo (Loew) (3,000; 90-1.25) —"Knights of Round Table" (M-G) (3d wk). Big \$14,000. Last week, \$18,000.
 Paramount (Par) (3,000; 55-80) —"Money From Home" (Par) and "Golden Idol" (AA) (2d wk). Potent \$13,000. Last week, \$19,000.
 Century (Par) (2,000; 55-80) —"The Command" (WB). Wow at \$17,000, for CScope preem here. Last week, "Eddie Cantor Story" (WB) (2d wk), \$8,500.
 Lafayette (Basil) (3,000; 50-80) —"Paratrooper" (Col) and "Killer Ace" (Inde). Heading for lofty \$15,000. Last week, "Hell's Half Acre" (Rep) and "Geraldine" (Rep), \$10,000.
 Century (Buhawk) (3,000; 55-80) —"Rob Roy" (RKO) and "Below Sahara" (Indie). Soft \$8,000. Last week, "Queen of Sheba" (Indie) and "Terror Street" (Lip), same.

'Female' Lively 7,000, L'ville; 'Bay' Fair 9G

Louisville, Feb. 16.
 The Kentucky is the one bright spot in local first-run picture this week. "Forever Female" had long lines over the weekend, and a bright session is likely. "Botany Bay" at Rialto is possible but "All Brothers Valiant" at State is mid-Second round of "Command" at the Mary Anderson is off from opening week but still big.
Estimates for This Week
 Kentucky (Switow) (1,200; 54-75) —"Forever Female" (Par) and "Private Eyes" (AA). Lively \$7,000. Last week, "Jesse James vs. Daltons" (Col) and "Drums Tahiti" (Col), both 3-D, \$5,500.
 Mary Anderson (People's) (1,200; 75-99) —"Command" (WB) (2d wk). Pace has slackened on h.o. but still big at \$7,000, after last week's \$10,000.
 Rialto (Fourth Avenue) (3,000; 54-75) —"Botany Bay" (Par) and "Fighting Lawman" (AA). Fairish \$9,000. Last week, "Caddy" (Par), \$18,000, and m.o. to Brown.
 State (Loew's) (3,000; 54-75) —"All Brothers Valiant" (M-G) and "Conquest Cochise" (Col). Mild \$7,000. Last week, "Escape Ft. Bravo" (M-G) and "Phantom From Space" (UA), same.

WASHINGTON

(Continued from page 11)

—"The Command" (WB). Great \$15,000. Last week, "Paratrooper" (Col), \$9,000.
 Palace (Loew's) (2,370; 85-1.00) —"Money from Home" (Par). Smash \$25,000 for this Martin-Lewis starrer. Last week, "Khyber Rifles" (20th), (3d wk), \$15,000.
 Playhouse (Lopert) (435; 55-1) —"Living Desert" (Disney) (7th wk). Nice \$4,500. Last week, \$5,100.
 Warner (SW) (1,300; 1.20-\$2.40) —"Cinemas" (Indie) (15th wk). Looks big \$19,000. Last week, \$18,000.
 Translux (T-L) (600; 90-1.25) —"Here to Eternity" (Col). This record-breaking long run appears set for \$4,500 in 25th week. Last week, \$5,000.

'Creature' Huge \$25,000, Det; 'Money' Mighty 26G, 'O'Keefe' Torrid 14G, 2d

Detroit, Feb. 16.
 "Money From Home" is grabbing great coin at the Michigan with this Martin and Lewis pic. "Creature from Black Lagoon" is doing tremendous biz at the Broadway-Capitol. Ditto for "Cinemas" in its 48th week at the Music Hall. Others are mostly average or slow: "Three Young Texans" shapes only fair at the Fox. "Give Girl Break" is weak at the United Artists.
Estimates for This Week
 Fox (Fox-Detroit) (5,000; \$1) —"Three Young Texans" (20th) and "Miss Robin Crusoe" (20th). Slow \$18,000. Last week, "Man in Attic" (20th) and "Man Crazy" (20th) (2d wk), \$20,000.
 Michigan (United Detroit) (4,000; 80-1) —"Money From Home" (Par) and "Redheads Seattle" (Par). Great \$26,000. Last week, "Command" (WB) (2d wk), \$12,000.
 Palms (UD) (2,931; 80-1) —"Majesty O'Keefe" (WB) and "Flight Nurse" (Rep) (2d wk). Hot \$14,000. Last week, \$18,000.
 Madison (UD) (1,900; 80-1) —"Wicked Woman" (UA) and "Fort Algiers" (U) (2d wk). Oke \$9,000. Last week, \$16,000.
 Broadway-Capitol (UD) (3,500; \$1.15) —"Creature from Black Lagoon" (U) (3-D) and "Texas Badman" (AA). Tremendous \$25,000. Last week, "Cease Fire" (Par) and "Shark River" (UA), \$14,000.
 United Artists (UA) (1,938; 80-1) —"Give Girl Break" (M-G) and "Domovian's Brain" (M-G). Disappointing \$7,000. Last week, "Escape Ft. Bravo" (M-G) and "Great Diamond Robbery" (M-G), \$12,000.
 Adams (Balaban) (1,700; 95-1.25) —"Knights Round Table" (M-G) (8th wk). Okay \$6,000. Last week, \$6,600.
 Music Hall (Cinemas Productions) (1,194; \$1.40-\$2.80) —"Cinemas" (Indie) (48th wk). Solid \$21,000. Last week, \$21,600.

'HELL' HIGH \$25,000, CLEVE; 'FEMALE' 9+G

Cleveland, Feb. 16.
 "Hell and High Water" shapes as standout here this round, with strong takings at the Hipp. It is holding. "The Command", the other CScope in town currently, still is fancy in five days of second week at the Allen. Elsewhere results are less resolute although "Easy to Love" is nice on movie-over to the Ohio. "Forever Female" looms only fair at the State.
Estimates for This Week
 Allen (S-W) (3,000; 55-85) —"The Command" (WB) (2d wk). Fancy \$10,000 in 5 days. Last week, smash \$21,000.
 Hipp (Telemagement) (3,700; 55-85) —"Hell and High Water" (20th). Strong \$25,000. Holding. Last week, "Miss Robinson Crusoe" (20th) and "Three Young Texans" (20th), \$12,000.
 Ohio (Loew's) (1,200; 55-85) —"Easy to Love" (M-G) (m.o.). Nice \$5,000 for third downtown lap. Last week, same.
 Palace (RKO) (3,300; 55-85) —"Bad for Each Other" (Col). Thin \$8,500. Last week, "Walking Baby Back Home" (U), \$10,000.
 State (Loew's) (3,450; 55-85) —"Forever Female" (Par). Fair \$9,500. Last week, "Wicked Woman" (UA), \$3,000.
 Stillman (Loew's) (2,700; 55-85) —"Cease Fire" (Par). Light \$5,000. Last week, "Knights Round Table" (M-G) (m.o.) (7th wk), \$6,000.

SEATTLE

(Continued from page 11)

and "El Alamein" (Col). Moderate \$6,500. Last week, "Khyber Rifles" (20th) (3d wk), \$6,800.
 Liberty Hamrick (1,650; 65-90) —"Hell's Half Acre" (Rep) and "Sun Shines Bright" (Rep). Fair \$5,000. Last week, "Wicked Woman" (Rep) and "Stranger on Prowl" (UA), \$5,300.
 Music Box Hamrick (850; \$1.25-\$1.50) —"Caesar" (M-G). (3d wk). Good \$3,800. Last week, \$4,700.
 Music Hall Hamrick (2,300; \$1.15-\$1.50) —"Caesar" (M-G). (3d wk). NSH \$7,000. Last week, "Knights Round Table" (M-G) (4th wk), \$6,500 in 8 days.
 Orpheum Hamrick (2,700; 65-90) —"Majesty O'Keefe" (WB) and "Red River Shore" (Rep) (2d wk). Off to \$4,000. Last week, good \$7,000.
 Lamoun (Evergreen) (3,039; 84-1.09) —"Money from Home" (Par) (3-D) (2d wk). Okay \$8,000 after \$10,600 opener.

'Command' Lofty 10G, Port.; 'Money' Hot 11G

Portland, Ore., Feb. 16.
 Big news here currently is socko money being rolled up by "The Command", first WB CScope, at the Liberty. "Money From Home" also shapes lively at the Paramount. "Julius Caesar" is holding big in second round at the Guild.
Estimates for This Week
 Broadway (Parker) (1,890; 65-90) —"Bad For Each Other" (Col) and "Paris Model" (Col). Modest \$5,500. Last week, "Forbidden" (U) and "Tumbleweed" (U), \$7,300.
 Guild (Indie) (400; \$1.25-\$2.40) —"Julius Caesar" (M-G) (2d wk). Giant \$8,000. Last week, \$6,300.
 Liberty Hamrick (1,875; 75-1) —"The Command" (WB). Socko \$10,000 or near. Last week, "Majesty O'Keefe" (WB) and "Hannah Lee" (Indie), \$9,600.
 Oriental (Evergreen) (2,000; \$1.50) —"Khyber Rifles" (20th) (4th wk). So-so \$3,400. Last week, "Keys of Kingdom" (20th) and "Male War Bride" (20th) (reissues) (5 days), \$2,100.
 Orpheum (Evergreen) (1,600; 65-90) —"Man in Attic" (20th) and "Man Crazy" (20th). Okay \$5,500. Last week, "Khyber Rifles" (20th) (3d wk), \$7,700.
 Paramount (Port-Par) (3,400; 65-90) —"Money From Home" (Par) and "Monte Carlo Baby" (Indie). Lively \$11,000 or close. Last week, "Jivaro" (Par) and Louis Armstrong unit onstage, \$16,500.
 United Artists (Parker) (890; 65-90) —"Paratrooper" (Col) (2d wk). Mild \$3,500. Last week, \$6,400.

DENVER

(Continued from page 9)

500 in 5 days. Last week, "Saadia" (M-G), \$5,500.
 Denham (Cockrill) (1,750; 50-85) —"Money From Home" (Par) (2d wk). Fairish \$7,000. Stays over again. Last week, \$12,500.
 Devere (Fox) (3,525; 50-85) —"Hell and High Water" (20th). Big \$23,000. Holding. Last week, "War Arrow" (U) and "Jennifer" (Indie), \$15,000.
 Esquire (Fox) (742; 50-85) —"Don Camillo" (IFE) and "Secret Conclave" (IFE) (2d wk). Fine \$3,500. Holds. Last week, \$7,000.
 Orpheum (RKO) (2,600; 50-85) —"Killers from Space" (RKO) and "Vigilante Terror" (AA). Fair \$8,000 or near. Last week, "Best Years of Lives" (RKO) (reissue), \$11,000.
 Paramount (Wolfberg) (2,200; 50-85) —"Command" (WB). Fancy \$15,000. Stays on. Last week, "Cantor Story" (WB), \$13,500.
 Tabor (Fox) (1,967; 50-85) —"Creature from Black Lagoon" (U) (3d) and "Fangs Arctic" (U). Heading for fine \$5,000. Last week, "Taza, Son of Cochise" (U) (3-D) and "Yellow Balloon" (AA), \$5,000.
 Vogue (Pike) (442; 60-90) —"Promoter" (U). Nice \$2,500. Stays on. Last week, "Brandy for Parson" (Indie), \$1,800.
 Webber (Bailey) (712; 50-85) —"Creature from Black Lagoon" (U) and "Fangs of Arctic" (U). Good \$2,500. Last week, "Taza, Son of Cochise" (U) and "Yellow Balloon" (AA), \$2,000.

Harry Brandt

(Continued from page 3)

bert, a former director of Trans-Lux and one of the defendants. Shubert's executors were substituted as defendants.

In the main, the trial was devoted to an attack on the practices of Harry Brandt in the buying and booking of pictures for Trans-Lux theatres and the activities of the Brandt office in relation to certain theatre acquisitions by T-L.

On a motion to dismiss the complaint—brought by Jerome Ross, George B. Mason and Walter Siemers—Abraham L. Pomerantz, attorney for Brandt, called upon Gardner Ingraham, attorney for the plaintiffs, to "concede there is no proof in this record that Mr. Brandt, in the course of buying and booking films for Trans-Lux, withheld or kept ten cents of money that he got from Trans-Lux for transmittal to a distributor." Ingraham, according to the transcript, said: "I will say that we have put in no evidence which we claim shows that a particular film which had been paid for (by Trans-Lux to Brandt) . . . was not paid for in full" by Brandt to the distributor.
 Ingraham said an accountant had, pursuant to court order, inspected the records of the Brandt booking office for the period covering Aug. 1, 1948, to Aug. 1, 1950.
 In support of his motion to dismiss the case, Pomerantz argued: "I do not believe that ever in the

'Salt of Earth'

(Continued from page 3)

case. This is considered significant since those close to Ernst say he was willing to act provided he was given a completely free hand on the defense. This "Salt" producers apparently were not willing to do.

The IA has never flatly come out against the picture. However, the union has officially notified its projectionist members to get in touch with N. Y. headquarters before handling or projecting the film. Privately, it's said, the IA position has been expressed much more positively.

Reaction to last week's VARIETY disclosure of the IA dictum regarding "Salt" was divided with many in the industry expressing dislike of a Red-line propaganda picture while at the same time voicing equal distaste for any union action predicated on film content. Frequent comment was that, even if the IA were justified in stopping circulation of "Salt," the implications of such action went beyond this single instance and in fact constituted a worrisome precedent.

Oddly enough, though "Salt" still lacks introductory titles and a rough work print is being used for very-private-indeed, N. Y. screenings, the film already has begun to stir international repercussions, with Commie elements abroad charging "suppression" of the film by Hollywood and the State Dept.

Observers fear that fuel may be added to this controversy if and when international film festival authorities abroad begin asking for the picture, which some believe they are very likely to do. There is some doubt that the government will allow "Salt" to be exported and concern that in such a case, foes of the U. S. abroad will be handed valuable ammunition.

Not Ready

Biberman turned down a request of VARIETY to see his pic with the explanation that "we aren't ready yet." Film doesn't have a distributor so far, but it's the producers' final aim to get theatre dates even if it should become necessary to rent houses.

Film, which was lensed on location at Silver City, N. M., and completed on the Coast, tells of a strike by Mexican workers at a U. S. mine. Company hires strike-breakers. Eventually, the women take over the picketing to circumvent an injunction. Police try to evict the workers, but is stopped in the face of mass opposition.

Several persons who have seen the picture have commented that it is an out-and-out propaganda effort. "Everything is black or white," one of those in the audience said. "The bosses, or their representative, are terrible; the police brutal, and all the workers noble and brave." According to someone else, "Salt" contains some extremely effective lensing but news to a none-to-subtle propaganda line. "If they'd edit out some of those barbed comments and red-line speeches it wouldn't be a bad picture. In fact, editing would improve it," he declared. Film has a couple of brutal beating sequences, including one where a miner is beaten up by thugs brought in by the company to break the strike.

Allied May Sue

(Continued from page 7)

"with its design" since Metro has refused to indicate a sales policy for CScope pix although Allied officials have asked for a clarification several times.

Meanwhile, Alliedites were elated by the firm stand taken by exhibitors in England in opposing 20th's insistence on stereo sound. Referring to 20th sales topper Al Lichtman's statement terming Allied's reception of 20th rep Alex Harrison as "reprehensible," an Allied leader said: "What will Lichtman say about the way the English treated Skouras? I dare him to say anything about it. He said our treatment of Harrison was reprehensible. Look what the English exhibitors did to Skouras."

There were indications that Allied in U. S. and CEA in Britain may get together for the purpose of exchanging views on strategy in the anti-stereophonic sound fight.

Oscar Derby

(Continued from page 4)

ty"; William Holden, "Stalag"; Burt Lancaster, "Eternity."
Best Actress: Leslie Caron, "Lili"; Ava Gardner, "Mogambo"; Audrey Hepburn, "Holiday"; Deborah Kerr, "Eternity"; Maggi McNamara, "Moon Is Blue"; (Preminger, United Artists).
Best Supporting Actor: Eddie Albert, "Holiday"; Brandon De Wilde, "Shane"; Jack Palance, "Shane"; Frank Sinatra, "Eternity"; Robert Strauss, "Stalag".
Best Supporting Actress: Grace Kelly, "Mogambo"; Geraldine Page, "Hondo"; (Wayne-Fellows, Warners); Marjorie Rambeau, "Torch Song"; Donna Reed, "Eternity"; Thelma Ritter, "Pickup on South Street".
Best Director: Fred Zinnemann, "Eternity"; Columbia; Charles Walters, "Lili"; Metro; William Wyler, "Roman Holiday"; Paramount; George Stevens, "Shane"; Paramount; Billy Wilder, "Stalag 17"; Paramount.
Best Motion Picture Story: "Above and Beyond," Beirne Lay Jr., Metro; "Captain's Paradise," Alec Coppel, London Films (Lopert-UA); "Hondo," Louis L'Amour, Wayne-Fellows-Warners; "Little Fugitive," Ray Ashley, Morris Engel and Ruth Orkin, for late Joseph Burstyn; "Roman Holiday," Iain Mclenn Hunter.
Best Screenplay: "Cruel Sea," Eric Ambler, Rank-Ealing studios (British); "Eternity," Daniel Taradash; "Lili," Helen Deutsch; "Holiday," Hunter and John Dighton; "Shane," A. B. Guthrie Jr.
Best Story and Screenplay: "Band Wagon," Betty Comden, Adolph Green, Metro; "Desert Rats," Richard Murphy, 20th; "Naked Spur," Sam Rolph, Harold Jack Bloom, Metro; "Take High Ground," Millard Kaufman, Metro; "Titanic," Charles Brackett, Walter Reisch, Richard Breen, 20th.
Best Song: "Moon Is Blue," title tune, Herschel Burke Gilbert, Sylvia Fine; "My Flaming Heart," from "Small Town Girl," Nicholas Brodsky, Leo Robin, Metro; "Sadie Thompson Song" (Blue Pacific Blues) from "Thompson"; "Secret Love" from "Calamity Jane," Sammy Fain, Paul Francis Webster, Warners; "That's Amore," from "Caddy," Harry Warren, Jack Brooks, Paramount.

Newsreels

(Continued from page 7)

been in something of a slump since 1950.
 Newsreels on the whole have been having a rough time of it over the past five years with many exhibitors cancelling out for economy reasons. Also, while costs have risen, the theatres have been generally unwilling to come across with higher rentals despite efforts on the parts of the reels to prove that the public wants them in the theatres.
 It's hoped that, with CinemaScope possibly heralding a trend towards single feature billing, the reels may be given a new lease on life via the wide screen.

"SOMETIMES LIFE CAN BE WONDERFUL AND THEY WERE TO MY NEW MOVIE. AND WHAT'S EVEN MORE WONDERFUL IS THAT WE'RE DOING GREAT. MY NEW MOVIE THAT IS. SOMEBODY TOLD ME WE'RE SOCKO IN N.Y. AND BOFFO IN PHILLY. WHATEVER THAT MEANS." *



**Translation:* Judy means that business for Columbia's "It Should Happen to You" has been sensational at Loew's State, New York and at the Stanley, Philadelphia.

COLUMBIA PICTURES presents

JUDY HOLLIDAY in
IT SHOULD HAPPEN TO YOU!

co-starring **PETER LAWFORD** with **MICHAEL O'SHEA**

and introducing **JACK LEMMON**

Story and Screen Play by **GARSON KANIN**

Produced by **FRED KOHLMAR** • Directed by **GEORGE CUKOR**

Push TV As Screen-Star-Maker

Continued from page 3

the ABC network and will be given the second lead in, perhaps, a dramatic airer at the first opportunity. On-camera competence and public reaction will be closely measured. One or two more tv exposures, possibly in a full-lead assignment, will be considered.

Is He/She Ready?

Overall results will determine whether the thespian is "ready" for pix. Assuming that said player has caught on via tv, a key role in a Hollywood feature follows. Major point is that by this time the performer will have been seen by a vast audience and will have some marquee value at theatres.

If, though, initial tv reaction is downbeat, the player is simply dropped.

As AB-PT prez, Goldenson sees a multi-faceted set of advantages in this unique idea of using tv as the testing ground for Hollywood newcomers. It makes available to tv personnel whose talent is at least worthy of experiment. As star material develops it doubtless will be shared by Hollywood and the telecasters, and ABC would be first among the latter on the inside track.

For Hollywood, the plan removes important risks. A star is born only out of key roles and this, of course, means that in some instances the profit or loss on a feature production is at stake. It's great when public reception is Marilyn Monroe. But what about the producer who has \$500,000 in negative costs riding on an introducee who gets an audience chill?

Valuable Tleups

Balaban, who is head of the Balaban & Katz chain in Chicago (a UPT subsid) and brother of Paramount president Barney Balaban, notes that fewer newcomers are given stardom opportunities because of the numerical cutback in production. Theatremen through the years have clamored for more big names in pix. Balaban opines that the tv tieup can't help but encourage the development of new luminaries.

A strong point accented by Goldenson is that the tv exposures for a given player would be the equivalent of appearances in three pix in terms of public "penetration." This means, in other words, that exhibits would not be called upon to ballyhoo total strangers.

In any event, the plan represents the first major effort of the type in which the pix and tv industries would work together to mutual advantage. Other harmonious operation has been via appearances of Hollywood personalities on tv, often for film promotion purposes, and a tv "remake" of a theatrically played-out pic. The latter has been only one shot so far—"Lux Video Theatre's" adaptation of Paramount's "A Place in the Sun"—but this "first" doubtless will be followed with similar tieins.

Speaking generally, Goldenson insists that the three allied media—pix, tv and radio—"can stand side by side, each a good business." He adds: "Each has its own vitality." He characterized tv as the "home group" entertainment, that is, watched by the entire family at one time.

Radio, he states, "is personalized." After a couple of hours of television, each person, even the maid, go to a separate room and individually-owned sets. There's now a set for everyone, including, if you have one, the maid.

"But there are certain times when the wife wants to take the family out of the home environment. This means theatre business."

On another subject, the widely-held theory that "only the big pix make money" was disputed by Goldenson. "Offbeat angles, action types, themes you can sell—these are good business, too," he commented. To prove his point he cited the Edward Small and Leonard Goldstein non-major entries which have been successful.

The exec evinced considerable optimism in relating that "tremendous" morale lift he found on the Coast. He said "The production decline which started in 1947—in terms of picture quality—has levelled off and now is on the way back up." All major lots and the Indies are showing new vigor, according to the exec. He was particularly impressed with the "new

blood" in Hollywood, including players and directors.

Balaban also commented on the point that lesser-scale pix, and not alone the epics, can cut a neat caper at the b.o. "Even 'Little Caesar' and 'Public Enemy' are doing fine," he said, noting that the reissue combo proved stronger than most new "A" product in Chi.

Goldenson suggested that perhaps tv is partly responsible for this situation. He figures "Dragnet," "The Web" and other such video programs might have whetted the public's appetite for such themes "but in the form of a seven-course dinner at the theatre rather than a snack at home (via tv)."

While elated anent the quality of pix, Goldenson feels the numerical output is inadequate and exhibitors "should keep alert to the possibility of encouraging more production." He, Balaban and O'Donnell plan a swing of the studios every four or five months "to keep an eye on production." Balaban interjects that exhibs and producers should huddle more often to swap notes. "We (exhibs) have information which they (producers) need and should have," he remarked.

Goldenson is a booster of CinemaScope—he figures 250 to 300 UP houses now have it—and regards stereophonic sound as an "added plus." He related he discussed with 20th production boss Darryl F. Zanuck the possibility of using four sound tracks with certain scenes and an electronic cut-off to two or only one track with other scenes. Zanuck agreed that stereosound has such possibilities which have yet to be worked out, the AB-PT topkick relayed.

Another Goldenson observation: "Each new stereophonic film will improve; you can't start off with perfection."

Estate Vs. Schine

Continued from page 7

stockholder could not bring a "derivative" action under the Sherman antitrust law and (2) Reliance Theatres, Inc., the corporation operating the Palace, had accepted settlement of an antitrust suit which it brought against the defendants in 1935. The case had been officially closed, in the U. S. District Court for Western New York, in October, 1936.

Hardy explained that the estate had not prosecuted the action while the Government antitrust suit against the Schines was in progress. He asserted that the plaintiff, while alive, his estate, and Reliance Theatres, Inc., would have made large earnings, but for the "conspiracy" of defendants to "suppress competition" and bring "the small corporation to its economic knees."

The Washington attorney charged, in effect, that J. Myer Schine and Nikitas Dipson, of Batavia, who had held a one-third interest in Reliance, made an agreement, during a recess at a 1936 auction sale of Dickinson's one-third interest and certain other assets.

Under it, John Osborn represented Dipson at the auction, a bid of \$36,700 was accepted, and Schine later acquired the stock, Hardy declared. Schine, he continued, was the only one who could profit from the purchase—because he was "the only one who could get the pictures."

The Schines and Paramount (then not divorced from theatre operation) had the top product while they operated the Palace in a "pool" before 1933, Hardy alleged. After they "defaulted on the lease, in the depression" and Reliance entered the picture as operator, Schines' Rialto and Hi-Art—neither, according to Hardy, comparable to the Palace in modernity and appointment—grabbed the cream of releases. Reliance could obtain virtually nothing good. Dickinson built the Palace "about 1925."

The release in the Reliance antitrust suit against the defendants was "by Schine for Schine," Hardy charged.

Raichle vigorously challenged this and certain other statements by Hardy, whom he pictured as new to the current case. Dipson, he emphasized, was and is a "bitter" competitor of Schine. Dipson

was "a sophisticated and solvent bidder"; he owned many theatres, and could hardly be charged with poor business judgment in buying the Dickinson estate's stock.

There was no allegation in the complaint, Raichle pointed out, of "collusion" by Dipson, or of taint in the auction sale—approved by the Surrogate's Court. The complaint should be dismissed and summary judgment granted, the attorney reiterated.

Judge Foley gave plaintiff permission to file an answering brief, and defendants a memorandum. He will then take the case under consideration. An appeal from Judge Foley's decision, however it goes, is certain.

Italian Dialog

Continued from page 3

ing Italian societies, telling them of the availability of its product and urging them to contact exhibs to book these films regularly or at least for special occasions. It's estimated that there are some 2,000,000 Americans of Italian extraction in the U.S., but only a fraction—about 70,000—are really drawn by the appeal of native Italo pix. "They all want to become Americanized as soon as they come here," Levine complained.

However, he figures that his isn't a diminishing audience since Italian immigration will continue if anything on a larger scale. "The one thing no one today can sell is an Italian film without subtitles," Levine asserted. "The old folk who'd go to see such a picture are dying out, and the younger ones want the subtitles." Titles also are a draw since the Italo trade is primarily a family trade and everyone's satisfied that way.

The Italians are the second largest foreign language group in the U. S. There is a very large market for Spanish pix, most of which come from Mexico and are shown without subtitles. There are also much smaller markets for Polish and German imports.

Levine's department, while in existence on paper for a year, has been functioning really only since last September. At that time, he said, "there just wasn't such a thing as an Italian-language market in America. We're trying to revive it and bring some order into it."

"Quality" group entries are picked on the basis of what the Italo audiences in Italy would like or have liked. That's in contrast to IFE's other releases which are dubbed or handled with titles. In that category are pix that may have done mediocre biz in Italy but are judged to have sock appeal in the U.S.

Every once in a while, one of the "quality" films will get favorable crit reaction in the Italo-language house. Then it's yanked and shifted to the arties for a potentially wider circulation. Last film to show such surprise strength was "The White Line," Levine said.

Par to Exhibs

Continued from page 3

condense and expand the screen aspect ratio from 1:1 to 3:1. The prism setup will be made available to theatres at \$750 per pair.

Par has placed a nix on stereophonic sound for the avowed reason that its inclusion in any system automatically would cut the number of its theatre accounts. In line with this it's noted that many exhibs are opposed to the new stereophonic because of its expense.

Par policy on sound hasn't been fully set but sentiment at this time favors a single-track process which is optically cued to send the audio in two directions.

In production, the double-frame negative is processed on to standard-size release prints. The print can be either anamorphic or regular. Either way, the widened picture is achieved without any loss of definition, it's said.

As explained by a technician source, sensitivity and definition oppose each other in the "taking" film. High sensitivity is desired to save lighting costs. By increasing the size of picture in the taking film (using two frames instead of one) the definition goes up in proportion.

Par's first pic in the process is "White Christmas." Bing Crosby-Danny Kaye costarrer. Par asserted that who have seen screenings on the Coast claim that the pic has high definition even when viewed a few feet from the screen.

Inside Stuff—Pictures

Group of six three-reelers to be released by Paramount during March and April represents a pet project on the part of A. W. Schwalberg, Par's distribution topkick. It was at his insistence that the company acquired the so-called "featurettes" from the Danziger Brothers, who had made them independently in England.

Theatremen operating on a double-feature policy have a turnover problem on their hands when one of the two pix on the program is a long-running epic. This "struck home with Schwalberg at the time Par first placed "Greatest Show on Earth" in wide release. Ever since, the exec has been on the prowl for a substitute for that second feature when the "A" film on the bill is kingsize in length. He figures he has it in the three-reel briefs, more of which will be forthcoming if the first six click. The pix are under the one series title of "Calling Scotland Yard." Paul Douglas appears in them as narrator.

Parakeets, instead of actors, played leading roles in a suspense drama that was revealed by a L. A. Federal Grand Jury indictment of George R. Emerson, Metro's wildlife department manager, charged with smuggling 600 of the birds into this country. Suspense is caused by the discovery that 200 of the parakeets have died of psittacosis, a deadly parrot fever. The other 400 have been destroyed but all the agents who took part in the seizure of the birds are being rounded up by federal and civic authorities for inoculation. Psittacosis is 35% fatal to humans. They are also trying to get in touch with agent Walter E. O'Brien, now on his way to Singapore, to warn him of the danger. Thus far he has not answered cables advising him to be inoculated immediately.

Lionel Barrymore, appearing on the "Toast of the Town" tv show Sunday (14), had a salient comment to contribute: "After 30 years of living and working with the Metro family, I'm still going strong. So don't any of you gentlemen offer me a gold watch."

Skouras Faces British Exhibs

Continued from page 5

experienced the joys and reverses that beset the business. In recent years the industry had been ravaged by the encroachment of tv, forcing 6,000 American theatres to go dark. With attendances down by 48%, the motion picture industry became completely demoralized. It was at that time they'd started developing the Eidophor system of big screen tv, but while the development was in progress, Cinerama made its appearance in New York and created the "great-est possible future." That inspired his company to think in terms of a system which would involve only one projection booth instead of three, and only one screen instead of three. From that time they'd sunk \$15,000,000 into the process and had taken a chance with the entire structure of their company. They'd gambled all their investments and assets and made the process available to others for almost nothing in order to serve the industry in the best possible way.

Skouras claimed it would be dishonest on his part to claim that a CinemaScope picture would be as good without stereophonic sound, although it would be easy for him to abandon his conviction and make the medium available for everyone. He insisted that they received no cut from manufacturers of stereophonic sound sets and when they'd been offered a 10% royalty, they asked the manufacturers to cut their prices and extend credit terms instead.

After Skouras had completed his introductory remarks, Earl Sponable, head of the studio's research and development department, gave some technical background and a history of technical developments in the studios over a period of years. To show a CinemaScope film without magnetic sound (he thought) would be comparable to having the Sadlers Wells ballet accompanied only by a piano or a musical background by a phonograph.

Indies' Quiz

The leading questions came mainly from small independents but the opening queries were addressed to the platform by Sir Alexander B. King, who heads a major chain of Scottish theatres. He started with a three-pronged query to Skouras: (1) Did he have any financial interest in stereophonic sound? (2) Why were anamorphic lenses 50% cheaper on the Continent? and (3) why the insistence on miracle mirror screens? The answers boiled down to this: No, there was no rakeoff on sound equipment but prices would surely come down as demand increased; the price of lenses, over which they had no control, was also expected to come down later; the miracle mirror screen would be a must in major first-run theatres, but smaller subsequent runs would be permitted to use either the Stableford or Harkness British made screens.

Jack X. Prendergast bluntly asserted that, at a time when exhibitors were going to the Chancellor for admission tax relief to keep their theatres open, they could not possibly afford this equipment. He

accused Skouras of having sold exhibitors down the river to the electrical industries who were protected by the 20th-Fox policy. He suggested Skouras was adopting a monopolistic attitude and hoped exhibitors would not be driven to higher authorities but would be able to resolve the matter within the industry. Resisting the monopoly charges, Skouras said he'd placed himself on the block to be crucified and all this because he believed in the welfare of the small exhibitor.

And so it went on with question after question. Could there be a British experiment of two competitive theatres playing the same film, one with and the other without stereo sound? No. Would Skouras back his faith by allowing exhibs to use a single soundhead because of his conviction they'd come back for the stereo equipment? No. Finally, as the lunch hour approached, the CEA prez brought the session to a close by summing up the results. And these? Nil, apart from a lot of plain speaking.

Harlan Pix

Continued from page 2

ally a good proof that the distributs expected or feared controversy. "Colombo," as well as the other Harlan pic suddenly released here, incidentally came in through the backdoor, both pix avoiding preems at big houses, but day-dating in several (mostly neighborhood) cinemas. Distributs also did not invite the press to review them.

Students Demand Pic Be Jerked

First incident occurred in a cinema in the British sector, where "Colombo" was shown. Demonstrators, mostly students, had mingled with the audience and loudly demanded the film be taken off. There were six interruptions and several demonstrators were arrested by the police. Here several patrons showed a clear anti-Semitic attitude. A number of local groups are reportedly going to join the anti-Harlanites and plan organized demonstrations.

Most local papers are obviously on the side of the demonstrators. Others advised authorities to prohibit the film to insure public order. Friedrich Luft, ace film critic, said: "The showing of the Harlan pix badly hurts Berlin's reputation. It reopens old sores and insults those whose relatives were killed in Nazi gas chambers."

Also the showing of "Five Minutes Past 12," German documentary on the Hitler regime, created further incidents. Demonstrators threw stench bombs at the screen, and demanded to take off this "Fascist" film. Papers held that "Commies kicked up the ruckus. This, however, sounds rather strange since this film shows an obvious anti-Nazi attitude (Gerhard Grinde, film's author, is himself an acknowledged victim of the Nazi regime). Actually, only one group could dislike this film, namely the Nazi adherents themselves.

RIOT IN MICHIGAN!

ALLIED ARTISTS' NATIONWIDE CAMPAIGN OF GIANT SATURATIONS ADDS MICHIGAN (FEB. 19) TO TEXAS AND NEW ENGLAND!

DETROIT BROADWAY-CAPITOL
SAGINAW FRANKLIN
KALAMAZOO CAPITOL
BATTLE CREEK MICHIGAN
MONROE FAMILY
TRAVERSE CITY STATE
ADRIAN CROSWELL
NILES READY
GRAND HAVEN GRAND
MT. PLEASANT BROADWAY
HILLSDALE DAWN
GREENVILLE SILVER
PLYMOUTH T & A
MASON FOX
PAW PAW STRAND
MORENCE REX
FLUSHING DAWN
VASSAR VASSAR
LINDEN LINDEN
LAKEVIEW LAKE
COLON AVOLON
OVID OVID
LAINSBURG ELITE
TINCONNING WHYTE

GRAND RAPIDS MIDTOWN
LANSING GLADMER
JACKSON CAPITOL
PORT HURON DESMOND
BENTON HARBOR LIBERTY
HOLLAND CENTER
ALPENA MALTZ
CADILLAC LYRIC
LUDINGTON LYRIC
ALMA STRAND
IONA IONA
CHARLOTTE EATON
ALLEGAN REGENT
EATON RAPIDS RAPIDS
PORTLAND SUN
HART HART
HUDSON HUDSON
S. HAVEN MICHIGAN
ELSIE ELSIE
MARCELLUS MARCELLUS
DAVIDSON MIDWAY
LAKE ORION STATE
WHITMORE LAKE LEE

FLINT CAPITOL
PONTIAC STRAND
MUSKEGON STATE
ANN ARBOR STATE
MT. CLEMENS JEWELL
OWOSSO CAPITOL
YPSILANTI MARTHA WASHINGTON
MIDLAND MIDLAND
MANISTEE VOGUE
THREE RIVERS RIVIERA
BIG RAPIDS BIG RAPIDS
DOWAGIAC CENTURY
ST. JOHNS CLINTON
BRONSON BRONSON
WILLOW RUN CENTER
ITHACA IDEAL
MANCERLONA LONA
INLAY CITY DELUXE
RENTON ROWENA
BERRIAN SPRINGS BERRY
UTICA DELUX
DEXTER DEXTER
SO. LYON LYON

Backed by a TERRY TURNER TV and RADIO CAMPAIGN!

Walter Wanger's

RIOT IN CELL BLOCK 11

NEVILLE BRAND · Emilio Meyer · Frank Faylen · Leo Gordon · Robert Osterloh AND A CAST OF THOUSANDS!
AN ALLIED ARTISTS PICTURE · Directed by DON SIEGEL · Written by RICHARD COLLINS · Music by HERSCHEL GILBERT



"RIOT" HITS BROADWAY TOMORROW at the MAYFAIR!

8 Co. Presidents (Exception: RKO) Proclaim Faith In Self-Policing Code

The presidents of eight film companies, in a personally-signed statement released by the Motion Picture Assn. of America, in effect have served official notice that agitation for a major rewrite of the Production Code is futile.

Signatories to the press handout pledged anew their faith in the Code, insisted that its fundamental principles are not subject to change at any time and declared that it embodies no restraint on artistic endeavor within the bounds of good taste.

Chief execs also were united in unequivocal opposition to governmental censorship at any level.

For eight company heads to join in a statement of almost any kind is rare. But seen as more significant is the fact that RKO is not a party to it. Neither is United Artists but UA is not a member of MPAA-RKO is—so the absence of this indie distrib is not regarded as meaningful.

RKO has been at odds with MPAA and the Code over "The French Line" but nothing before has so forcefully brought into focus the breach between the Howard Hughes outfit and the producer-distributor organization.

The statement, in its entirety, follows:

"We believe that the motion picture, as a medium of information and entertainment, is entitled to the freedom of expression guaranteed by the Constitution of the United States.

"We abhor and oppose governmental censorship. Such censorship is alien to our basic American traditions of freedom.

"As producers and distributors of motion pictures for a mass public, we have a continuing responsibility to the people we serve.

"It is the responsibility to see that what appears in our pictures is decent and moral—fit for the families of all the world.

"It is the responsibility to see that within these principles, artistic and dramatic and dramatic integrity is maintained, that the screen may deal honestly and faithfully with life, and that the freedom under law which we claim shall not by its abuse descend into license.

"The Motion Picture Production Code and the Advertising Code are effective means for discharging these responsibilities. This voluntary system of self-regulation was adopted in our industry nearly a quarter of a century ago.

"The fundamental principles of the Production Code are not subject to change with the passage of time.

"Rules and regulations accompanying the Code and dealing with customs and conventions have been changed from time to time in the light of experience.

"The Code is a living instrument for our guidance.

"We believe in its principles. We have adhered to them. We shall continue to live up to them.

"Nothing in the Code has ever prevented the making of superlative, artistic and dramatic entertainment within the normal standards of decency and morality.

"No sweeping changes or revisions are necessary to maintain this objective.

"Decent entertainment continues to be the best entertainment.

Signatures were: Steve Broidy, Allied Artists; Harry Cohn, Columbia; Nicholas M. Schenck, Loew's; Barney Balaban, Paramount; Herbert J. Yates, Republic; Spyros P. Skouras, 20th-Fox; Milton R. Rackmil, Universal, and Albert Warner, Warners.

Among the most vocal intra-industry champions of Code "modernization" has been indie filmmaker Samuel Goldwyn. His answer to the new prexies' pledge is now awaited.

'Line' Set for L.A.

Local film fans will get their first look at RKO's controversial "French Line" on Feb. 24 when it opens at the Hawaii and Orpheum theatres.

Coincidentally, the Hawaii made a lot of coin when it exhibited "The Outlaw," another Jane Russell starrer that snooted at the Production Code.

Martina Corp. Plead To Reopen Versus Schine

Buffalo, Feb. 16.

An amended complaint filed in U. S. Federal Court here by Martina Theatres Corp. of Albion seeks permission to reopen a \$841,500 case against Schine Chain Theatres and 17 motion picture film producing and distributing companies.

The complaint seeks to vacate an order dismissing a former complaint in the action on the grounds that a settlement agreement which was part of the stipulation on the original dismissal was procured by fraud and hence is illegal.

TOA Joins Allied Drive for Low Fire Insurance

With flammable nitrocellulose film almost completely replaced by fireproof acetate film, Theatre Owners of America has joined Allied States Assn. in appointing a committee "to investigate this subject to the end that lower fire insurance rates would be possible."

A similar committee was named by Allied last October following its annual convention in Boston.

According to a survey made by TOA in Oct., 1952, it was revealed that about 20% of the films were still on nitrate-stock. It was estimated at that time it would take from 18 months to three years to exhaust completely this stock. It was noted that a complete switch to safety film would result in definite reduction in insurance rates.

The point has now been reached, it's believed, that a specific pitch be made to fire insurance companies for rate cuts. Henry Anderson, chairman of TOA's building and safety codes committee, told the exhib org at its November convention "we are confronted with the argument that nitrocellulose film is nevertheless still in use, and they (insurance companies) cannot therefore lower their standards until its use has been discontinued." He noted that the argument cannot be entirely discounted, since the insurance companies are unable to police every theatre to determine what kind of film is being used.

Anderson's suggestion that "definite and possibly drastic action to stop the use of nitrocellulose film" on new productions, newsreels, importations and rereleases, apparently has been followed since exhibitors are prepared to present their case to the fire insurance companies.

Curved, Panoramic, Cyclo Screen for Dallas Drivein

Dallas, Feb. 16.

Buckner Blvd. Drivein Theatre has installed a screen 40 feet high by 80 feet wide made of fiber-glass, the first time this material has been used for film screens. Construction time: four months.

President C. C. Ezell thinks new screen will be sensational for driveins. Versatility is unlimited, he believes, for new processes, including CinemaScope. Screen is curved, panoramic, cycloramic and pitched forward at the top. First use due Feb. 4, with showing of "Escape From Fort Bravo."

20th Shifts Koster

Hollywood, Feb. 16.

Henry Koster was assigned to direct "Desiree," starring Jean Simmons at 20th-Fox, indicating that the studio has shelved "Pink Tights" until later in the year.

Koster was ready to start shooting "Tights" when Marilyn Monroe ankled the lot. His new assignment calls for an early start.

FEB. OPENINGS OF OUTDOOR THEATRES

Chicago, Feb. 16.

Chicago area ozoners, trying to extend the length of the outdoor season, are planning to start at least a month in advance of last year. Meanwhile, one outdoor theatre, the Starlite Drivein, hasn't closed yet.

Essaness circuit is lighting up its Harlem Drivein on Feb. 19, six weeks earlier than last year, and the indie operated Twin Drivein likewise kicks off the same day.

Owing to the union's demands last season that four operators be employed at Essaness Four-Screen Drive-In, the circuit is remodelling the ozoner along more standard lines and will rename it the Halsted Outdoor Theatre.

Private Showing for Exhibs Checked By Memphis Cops As 'French Line' Aftermath

Memphis, Feb. 16.

Censor Lloyd T. Binford has not only banned RKO's "The French Line" here but he stepped in when RKO proposed to give a private showing of the film for invited guests (mostly exhibitors of the area). At Binford's insistence two plainclothesmen of the police force, Capt. O. D. Lewis and Lt. J. E. Chenault were at the front door of the Malco Theatre to check all who entered, and their credentials.

Binford was alarmed lest RKO would, as a social gesture, exhibit a film officially not for showing. A big verbal exchange by phone took place between the censor and Reginald Reagin, Memphis branch manager of RKO. Afterwards when he met Reagin, the censor said he found him "a real gentleman" and regretted the sharp words used earlier.

Binford has visualized an "invited" audience of 500 but RKO apparently had invited only around 25.

Censor Fees: \$400,000

Albany, Feb. 16.

Governor Thos. E. Dewey, in budget message to state legislature estimated that license fees on films exhibited in New York State (via charges of Education Department for reviewing and sealing) would amount to \$400,000 in 1954-55, same as current fiscal year.

Dewey revealed state's receipts first 10 months 1953-54 were \$339,000. In 1952-53, this revenue amounted to \$414,000.

Chicago Police Censorship

Chicago, Feb. 16.

Of 105 pictures reviewed last month, the Chicago Police Censor Board waded through all but one—that a French product, which, as usual, censors wouldn't identify.

As in other recent months, import films were on the upgrade with 21 overseas products in the January lot. Board made 13 cuts in some 527,000 feet of film.

Censorship by 'Implication'

Memphis, Feb. 16.

Of his latest banning, that of "The Wicked Woman" (UA), Memphis' censor, Lloyd T. Binford, comments: "This woman (the heroine) is just a crook. She sets a bad example. The film suggests more than it actually shows. She is not overtly seen with any man, but the implications are obvious."

Robert Kogore immediately booked "The Wicked Woman" to play his Sunset drivein in West Memphis, following RKO's "The French Line."

Kansas Censor Sees Self 'Liberal'

Code Fine and Could Be Eased If All Productions Had To Carry Seal

Kansas City, Feb. 16.

Censorship of motion picture is here to stay on a state level, and probably on municipal levels, according to Mrs. Frances Vaughn, Bonner Springs, Kans., publisher and chairman of the three-man (all-woman) Kansas Censor Board. Mrs. Vaughn covered the stand of the Kansas board thoroughly in an interview with Jim Burke, director of special events, on KMBC-TV last Tuesday (9).

As long as Hollywood productions are only partly covered by the code and the Breen office, there still is need for the censor outside the industry. She characterized releases outside the code as including "everything under the sun trying to gather boxoffice dollars."

Within recent months Mrs. Vaughn recalled only one feature of a major film company was seriously challenged, deleted or banned by the Kansas board. There have been a far greater number of noncode feature and independent productions that have failed to earn the Kansas approval.

The code of the Breen office could very well be liberalized in keeping with today's customs and standards if all films were required to carry this seal. Otherwise the matter of liberalization is going to find tough sledding.

The Kansas board considers itself liberal, with only five questionable features being extracted from a list of 381 features and 500 short subjects reviewed in 1953.

The matter of constitutional freedom being sought by film producers is not as applicable to motion picture productions as it is to the press, radio and television. Herself, publisher of the Bonner Springs newspaper, Mrs. Vaughn said that press, radio and television have the basic responsibility of distributing news and matters of public interest while motion pictures' function is to entertain.

The current flurry over censorship will serve to strengthen the position of censor boards, at least on the state level, regardless of the recent U. S. Supreme Court rulings. The situation has attracted widespread attention to the work of censors, aroused groups of many viewpoints, and serves to illustrate the lack of uniformity in the industry's own sifting, she declared.

ARTHUR MAYER REPLIES TO BISHOP FLANNELLY

Auxiliary Bishop Joseph F. Flannelly, administrator of St. Patrick's Cathedral, was reminded last week that "there are a variety of government agencies designed to protect the American people from the exhibition of films offensive to accepted standards of decency and morality."

In a letter to the Bishop, Arthur Mayer, as prexy of the Independent Distributors' Assn. of America, protested the churchman's recent warning that the U.S. Supreme Court decisions on censorship had opened the way for "the descent of a filthy avalanche upon this nation." The Bishop foresaw an opportunity for "unconscious, immoral and un-American purveyors of filth" to flood the nation with a "flood of poisonous pictures" harmful to both adults and young people.

Contradicting this view, Mayer said that "if, by 'loathsome,' you are referring to pictures dealing with reasonable candor with some of the problems of modern life, we must protest that it is possible to regard such films as praiseworthy without thereby becoming 'immoral, un-American purveyors of filth.'" On the other hand, he stated, there was no danger of the door being opened to pornographic or obscene films.

Mayer pointed out the various government agencies that function to screen out offensive imports and that reminded the Bishop that "it is still your privilege under our great American tradition of free speech to denounce such pictures and urge your parishioners as well as those of other faiths not to attend them. I have greater confidence in the high moral standards of the American people."

Neutrals Nix

Continued from page 1

cases they apply the same rigid rule to imports from Moscow.

Hollywood during the past two to three years has stayed away from the Commie angle and, for that matter, has avoided political controversy, domestic or otherwise. There has also been a marked decline in pin tackling any controversial matter.

Explanation, it's said, is that audiences have given a clear indication of their preference for straight entertainment over problem films. Somewhat contrary to logic, several anti-Communist entries haven't done well in the U.S., the biog of Cardinal Mindszenty being a case in point.

Wendell Bjorkman has been set as Coast sales rep for Buena Vista Film Distribution Co., recently formed subd of Walt Disney Productions.

And That's Democracy!

Philip J. O'Brien, Motion Picture Assn. of America consultant attorney, puts it this way: "The difference between Government censorship and self-regulation is the difference of 'can't' and 'won't.'"

In official censorship the Government tells the motion picture industry, 'you won't'; in self-regulation, the members of the industry agree among themselves, 'we won't.'"

Code Remarkable Document

On the subject of censorship, Mrs. Dean Gray Edwards, motion picture chairman of the General Federation of Women's Clubs, has recently said: "We think that the experiences of the Production Code administrators with the complaints of the public back in the 1920's is far more to be depended upon than the judgment of the producers in the field who could not possibly know all the pitfalls of public objections. When the purpose is quick money-making, it can lead to all sorts of abuses. It may be an infringement of our liberties that we have a police force, but I think no one will question its necessity... it is one of the most remarkable documents in the history of our country."

'Pandering' Is Unprofitable

Quoting Mike Simons, Metro's director of exhibitor relations: "I think I can safely say on behalf of our exhibitor customers that, with few exceptions, they want no part of pandering to the lowest tastes in their communities, for the simple reason that, historically, they know there is no profit in wrong doing. Most of us don't want to be associated with that kind of business. Therefore, we have a pattern that defines wrong doing. We call it a Code."

'Subsidiaries Have Been Told

United Paramount Theatres is firm in its taboo against booking any films which have been rejected as moral misfits by the Production Code. The Code is "sound in principle" and will be adhered to by the kingsize chain, stated its president, Leonard Goldenson. UPT's subsidiary chains in the field operate autonomously but, added Goldenson, "we (at the homeoffice) have conveyed to them how we feel."

C'Scope Even With Timetable

Continued from page 5

adopting the 20th system. There are reports that Metro, which is following the 20th pattern on stereophonic sound, may switch to CinemaScope completely following the current production hiatus on the Culver City lot.

As for 20th, which has an obvious advantage in cashing in on the novelty appeal of CinemaScope, the company is estimated to have a minimum investment of \$50,000,000 in pix and equipment. Figure only partially includes its heavy commitments to lens, screen, and sound manufacturers. It's figured that, if present grosses on CinemaScope entries continue, 20th stands to recoup this investment within five years.

Big Grosses

The five CinemaScope releases from 20th so far have lived up to expectations in varying degrees, each setting highly satisfactory b.o. standards. "The Robe," in 923 engagements to Feb. 8, has garnered a distribution gross of \$13,000,000. It's followed by a \$3,500,000 distribution gross for "How to Succeed in Business Without Really Trying" in 332 dates. The only other CinemaScope entry that has had any distribution so far is Metro's "Knights of the Round Table" which has been a heavy grosser. 20th puts the distribution gross from all its CinemaScopes so far at about \$20,000,000.

Lens situation is deemed satisfactory despite the comparatively short time Bausch & Lomb has had to turn out the prisms. 20th at the moment has 250 sets of camera lenses available, which is sufficient to meet requirements. There are some 4,000 projection lenses around and 20th has what's described as "an unlimited supply" of them. There are no indications, however that the price may come down on them.

Rate at which the theatres are equipping for CinemaScope is "better than anticipated," according to a 20th spokesman. He

recalled that, in April, 1953, Al Lichtman, 20th director of distribution, predicted 1,500 houses equipped by the end of 1953 and some 12,000 by 1955. Considering some of the difficulties—and some of the opposition—encountered by 20th in putting across CinemaScope, the company feels it's well ahead of the game. It now figures there will be anywhere between 7,500 and 10,000 theatres able to show CinemaScope by the end of the year.

Foreign Side

Abroad, where sledding has been tough, some 600 houses now have CinemaScope and some 5,000 are expected to have it by the end of 1954 even though it's doubted by observers that 20th will manage to get that many equipped.

20th feels that it has largely overcome opposition from ops of indoor houses against stereophonic sound. Biggest roadblock at the moment is the shortage of prints. This is expected to resolve itself by mid-March. Mortality rate of prints is still very high and they run 12c a foot (including sound) which makes them extremely expensive. There appears little prospect to reduce this cost.

Company is also spending a lot more on plugging its CinemaScope films. Estimate puts the increase in the ad-pub budget of the company at about 50%. Part of the coin has been spent to sell CinemaScope as a trademark of quality to the public.

One-Man Rule

Continued from page 4

piloted the operation since he dissociated from 20th-Fox a couple of years ago.

Yates' Vest Pocket Republic Pictures—Herbert J. Yates, prez, has Rep neatly wrapped up with his own personally-held stock, associates' investments and indirect participation through other companies. Yates' percentage of Rep ownership is hard to figure but his control is absolute.

Universal—No individual has enough stock to control stock control; 60% of U is owned by Decca Records.

Warner Bros.—Harry, Jack and Albert Warner now have immediate control of close to 30% with direct, family and trustee shares. So don't feud with the family of Warners.

As for other outfits, there's little chance of an outsider wresting control despite the absence of individuals with sizeable stock blocks. Business is good and this almost automatically means most investors would rally around incumbent managements in the unlikely event that a proxy fight would be undertaken.

\$200,000,000 Gear

Continued from page 1

equipment which averaged \$1,000 per theatre without sound and \$7,000 for the sound which came on a separate film. There are approximately 4,500 houses in the country which installed 3-D, but only 1,900 bothered with directional sound. Total therefore breaks down into about \$3,500,000 for new screens, interlocks, magazines, filters, etc., and another \$7,000,000 for sound equipment, part of which can be used in a switchover to the four-track single-film system employed in CinemaScope.

According to 20th-Fox, CinemaScope orders are coming in at the rate of 100 a week, and 1,600 theatres are currently equipped. It's estimated that of the 1,600 (mostly the keys), some 900 are larger houses which must shell out an average \$15,000 for the screening-sound combo. Around 400 are paying \$10,000 a piece and the rest \$8,000. This doesn't take into account a lot of hidden expenses and some outright ones such as new lamps, side-speakers, pedestals, etc.

Conservative estimate of the CinemaScope exhibition bill so far runs to more than \$20,000,000 and probably as high as \$25,000,000 on the basis of 1,600 houses.

Breakdown

Providing the distributors actually force the drive-ins to go through with installing two-speaker sound, exhibition's eventual contribution to the widescreen era will total around \$200,000,000. It breaks down something like this:

Figuring that there will be 10,000 houses with CinemaScope, their bill will come to around \$121,000,000 on the basis of current prices. If no more than 2,000 of the nation's 4,600 owners go through with the sound-improvement program, they'll pour about \$60,000,000 into the equipment dealers' pockets. It's estimated that the average drive-in CinemaScope installation for a 750-car operation will run to about \$20,000 minimum and very likely to an average \$30,000.

Not taken into consideration at all, but a definite expense on the horizon, is theatre television. Some 100 theatres now have largescreen tv equipment at an average cost of \$18,000 (incl. installation). If only 1,000 houses decide to throw in their lot with theatre video, their bill would run close to \$20,000,000. With color tv in the offing, this estimate is likely to be on the conservative side.

Brazil Festival

Continued from page 4

are: Metro's "Julius Caesar," Paramount's "Roman Holiday," 20th-Fox's "How to Succeed in Business Without Really Trying," U's "The Glenn Miller Story," and Warners' "Hondo." Films to be shown in Buenos Aires are: Paramount's "Shane," 20th-Fox's "The Robe," RKO's "Sudden Fear," Metro's "Story of Three Loves" and Warners' "House of Wax" or "So Big," depending on the availability of 3-D equipment.

Other countries slated to show their product at the two festivals are: Argentina, Austria, Canada, Chile, Czechoslovakia, Denmark, France, Germany, England, India, Italy, Japan, Mexico, Netherlands, Peru, Portugal, Spain, Sweden, Switzerland, Uruguay and Venezuela.

Brazil's festival runs from Feb. 12 through March 2, and Argentina's from March 8 through March 18.

Global Johnston

Washington, Feb. 16.

Eric Johnston is being named official U. S. Government representative to the Argentine film festival and will attend that event immediately after the Brazilian Film Festival. Plans call for him to leave Washington Thursday morning (18), with Mrs. Johnston and Leo Hornstetter of the MPAA staff. At Houston they will join the contingent from Hollywood.

Upon his return to Washington, Johnston will remain about 10 days and then proceed to the middle east as President Eisenhower's Ambassador, to further explore settlement of the Arab-Israel difficulties.

Johnston Calls For New Talks; But Allied Remains Hostile To Arbitration Excluding Rentals

Arguing that distributors are "willing to arbitrate only what they want to arbitrate," an Allied official stated this week that the exhib organization will decline the invitation for a new arbitration conference that will start from scratch. Invite was issued on behalf of the distributors last week by Motion Pictures Assn. of America prexy Eric Johnston and was addressed to the leaders of Allied, Theatre Owners of America, Independent Theatre Owners Assn., Metropolitan Motion Picture Theatres Assn., and Southern California Theatres Assn.

Johnston's invitation makes it clear "to avoid misunderstanding" that the arbitration of film rentals will not be within the scope of discussions. This omission, said the Allied source, is sufficient grounds for the indie exhibitor organization to boycott the proposed meeting. Subject of the arbitration of film rentals has been long advocated by Allied and its turndown of the 1952 arbitration

draft was based in part on the absence of stipulations pertaining to this subject.

Allied's objection to taking part in a new arbitration meeting is also based on current beefs against distributors, particularly in relation to 20th-Fox's policy on CinemaScope. "Will Spyros Skouras be willing to arbitrate stereophonic sound?" asked one Alliedite. "The silence of our board on the subject of arbitration is an indication of how we feel about it," he said. "We'll probably discuss Johnston's invitation at our board meeting later this month, but it's very unlikely that we'll do anything about it." Ben Marcus, new Allied prexy, said the subject was not at present on the board's agenda.

Johnston, in his letter to exhib leaders, said "the purpose of the meeting is to make a fresh endeavor to agree upon a system of arbitration of disputes involving exhibitors and distributors of motion pictures in the United States. The distributors propose that, since neither the exhibitors nor the distributors were bound by the drafts submitted in 1952, the present conference start from scratch."

'Monopoly' Cry

Continued from page 4

IFE has been subsidized is also, in the opinion of IMPDAA, a violation of law. It explained that "substantial" funds were paid or loaned by MPEA to an organization of Italian film producers and that part of those funds were in turn, directly or indirectly, transferred to IFE.

"Thus, funds derived from a United States export association were utilized to lessen competition within the United States," London stated.

The indie group went to some length to absolve MPEA from blame, declaring that it wished to make it clear that "IMPDAA does not contend that MPEA intended or even suspected that its funds would be utilized by IFE to subsidize the distribution of films in the U.S." MPEA has always held that, while it agreed to the original Italian subsidy, it was at that time not aware that the Italians would go into distribution but only that the coin was to be used to promote pix in this country.

In this the indie distributors differ from the position taken by Ellis Arnall, Society of Independent Motion Picture Producers prexy, who is dead set against any and all kinds of subsidy payments, regardless of their eventual use. Arnall has claimed he has assurances from MPEA prexy Eric Johnston that MPEA would enter in no further agreements involving subsidies. However, Johnston has let it be known since then that he had not intended to make such a promise. Arnall has discussed SIMPP's concern over future subsidies with the FTC.

The importers maintain that, after their protests to the MPEA, they had been advised that "an attempt would be made to prevent such use of additional funds thereafter paid or loaned to Italian film producers. However, the moneys previously paid by MPEA, and still available to IFE, place it in a position to destroy any competition from independent, unsubsidized distributors."

The original MPEA pact with Italy, signed in 1951, provided for the Americans to hand over 12% of their Italo revenue as a subsidy. In renegotiating the deal last year, Johnston got the figure reduced to 10% with the understanding that none of the money was to be channeled into IFE distribution. The original 12½% reportedly amounted to around \$2,000,000. It is admittedly difficult for MPEA to keep track of how the 10% slice is spent.

Like the Arnall blast, the indies' current appeal to the FTC is seen stiffening the Italian attitude in forthcoming negotiations of a new deal. Griffith Johnson, MPEA v.p. and chief troubleshooter, is now in Europe and expects to hold preliminary discussions in Rome on a new agreement. There have been various indications that the Italians intend to drive a hard bargain unless the subsidy is continued in some fashion.

MPAA asked that the exhib orgs each send two officers or members and their general counsels to meet with distrib general sales managers and film company attorneys. He proposed that the meeting take place in New York "as soon as it can be conveniently arranged and in any event within 60 days from the date of this letter." Johnston noted that a copy of the letter was being sent to the Attorney General of the U. S. and to the chairman of the Senate Sub-Committee of the Select Committee on Small Business "whose committee expressed great interest in arbitration."

Going Ahead Anyhow

Although many quarters in the past have said that an arbitration plan without Allied participation would be unworkable, it appears now that distributors and non-Allied theatremen may attempt to see up an arbitration system sans Allied. However, it will be noted that the plan can be employed by any and all exhibs whether members of organized groups or not.

The distrib committee consists of the following sales toppers: Charles J. Feldman, Universal; Abe Montague, Columbia; Alfred Schwalberg, Paramount; and Al Lichtman, 20th-Fox. Film company lawyers designated to the arbitration committee include Austin Keough, Paramount; Robert Perkins, Warner Bros.; and Adolph Schimmel, Universal.

WANTED



ROBERT BERNARD GREEN

If you recognize or know the whereabouts of this man please write Box V-21654.

VARIETY

154 West 46th St., New York, N. Y.

New York Theatres

RADIO CITY MUSIC HALL

Rockefeller Center

LUCILLE BALL - DESI ARNAZ in

"THE LONG, LONG TRAILER"

Photographed in Anasco Color

Print by Technicolor - An M-G-M Picture

and SPECTACULAR STAGE PRESENTATION

BURT LANCASTER in HIS MAJESTY O'KEEFE

TECHNICOLOR

PARAMOUNT

Robt. E. Lee Plays It Safe in Initial Soundoff on Radio-TV Problems

Hartford, Feb. 16.

Fearful lest he put his foot in it by saying anything of a controversial nature, the newest commissioner of the FCC, Robert E. Lee, played it safe in an address before the second annual convention of the New England Chapter of the American Women in Radio and Television here Saturday (13). For the commissioner, whose appointment aroused a storm of controversy, it was his maiden public talk. He chose as his topic the safe subject of "The Future of Radio and Television."

Speaking in generalities, Lee said that the future of radio and television has never been better. Anticipating the growth of both radio and tv, Lee said the "color tv will not toll the bell for black and white tv."

Commissioner Lee emphasized that he was concerned with any possibility of censorship in radio and tv. A strong believer in the free enterprise system, he pointed out that free speech is an integral part of free enterprise. Said he: "I shall defend with all the power of my office, the right to speak."

The Commissioner said that in regards to freedom of speech, there is another side of the picture, that freedom of speech mustn't be used against the public interest. "We could not of course, tolerate indecent, profane or subversive comment and there are safeguards in the law for the protection of the public interest."

Continuing, Lee pointed out that he had complete confidence in the ability of the industry to regulate itself. "Self regulation in the form of ethical standards are far superior to government standards," Lee continued.

One of the obligations of the FCC, Commissioner Lee pointed out, is to see that monopoly doesn't exist. The proposal to increase the maximum number of stations by one owner from five to seven of which "two could be UHF" is due for a commission decision within 30 days. He expressed the hope that, in the event the maximum was uplifted, it would help UHF.

Although network radio sales are off, he said, local radio is very strong. The commissioner also spoke on education tv and hoped that a way would be found for financing those stations.

Set Severeid Show Vice 'Omnibus' Spot

With the TV-Radio Workshop's appropriation from the Ford Foundation officially exhausted after six months, the Robert Severeid-directed outfit will wind up its "Omnibus" after the March 28 show on CBS-TV. The web will move right in on the following Sabbath with a brace of stanzas, expanding "Adventure" to an hour in the 4:30 slot and backing it with Eric Severeid's "The American Week," a news and commentary show from 5:30 to 6, for which the Washington CBS'er has long been overdue. Still to be resolved is the 6 to 6:30 slot, which the web may prime for strength against NBC's "Meet the Press."

There's no premature cancellation involved in the exit of "Omnibus" after two seasons since the show has been gaited to a given budget from the Ford Foundation. On the other hand, there's been no inkling as to whether the 911-minute will return in the fall. Also coming under the same coin is the Workshop's "Excursion" on NBC, with the budgetary factor also geared to a 26-week ride and expiring early in the spring.

"Omnibus" has numbered as many as four sponsors but has a trio now in Kelvinator, Greyhound Corp. and Scott Paper Co., which will probably be shopping around for other shows. The departure will free emcee Alistair Cooke for other spots on which he has been sought. His opposite number on "Excursion," Burgess Meredith, will likewise be turned loose to ply his regular acting trade.

FAT PAY, NO WORK

Gobel's 'Do-Nothing' Salary as He Waits For TV Show

Minneapolis, Feb. 16.

Despite the fact that he's absent from tv now, except for an occasional guest appearance "on 30 days' advance notice," comedian George Gobel, at the Hotel Radisson Flame Room here, said he has been on the NBC payroll since last summer, drawing a handsome weekly salary that augments his supper club stipends.

It's all because NBC signed him after his appearances on the Hoagy Carmichael show last summer, but has no program for him at this time.

Gobel says the network will continue paying him "for doing nothing" although he won't get his own show until next fall. Under the agreement he's permitted to accept all the supper club engagements he wishes.

FCC Report Shows Meteoric Rise Of TV Since Freeze

Washington, Feb. 16.

Lifting of the television freeze less than two years ago means that 747 video stations are now in the offing on the basis of authorizations issued by the FCC and applications awaiting action. This is the substance of a report by the agency last week on tv applications and grants up to Feb. 1.

Report reflects the meteoric rise in tv broadcasting since the agency resumed processing of applications in July of 1952. During the 19 months which followed, number of stations one air has grown from 108 to 352 (there are now 375) and the number authorized from 108 to 590 (not counting the 45 permits surrendered).

With the increase in authorizations there has been a corresponding geographic spread in tv service. Instead of 65 communities with stations on the air two years ago there are now 223. When all stations so far authorized have been built there will be 324 and the figure will be 369 when authorizations from pending applications are carried out.

That ultra high tv has developed a market of its own, free from VHF competition, is evidenced in the report. Of the 223 communities with tv stations, 71 have UHF only. In 32 communities there are both VHF and UHF stations. The remaining 120 markets have VHF only.

However, when all stations authorized and to be authorized are built the picture will be quite different. There will then be 105 intermixed markets (UHF and VHF), 114 communities with UHF only and 150 cities with VHF only.

The effect of mergers to avoid contests for channels is reflected in the large number of applications (Continued on page 40)

Blake Sets Reshuffle In WNBC-WNBT Publicity

In the exit of Phil Dean as publicity boss of NBC's N. Y. stations (WNBT-WNBC), a new personnel deal shapes under Bob Blake, who's doubling over from the owned & operated division. Bill Anderson has been drafted from WOR-TV to manage the new publicity setup, handling both trade and consumer press. He starts March 1.

Pat Richer (she's a she) has been culled from the program dept. to work as a writer for the outlets, with John O'Keefe retained in that sector, and possibly also Barbara Mulligan as publicity secretary. However, Blake is bringing in Marilyn Rosenberg from the o&o to be the secretarial aide. The tv and radio duties will be split for a better working system.

Eric Hatch Buys WBIS

Hartford, Feb. 16.

TV and radio writer Eric Hatch, of New York, is the head of a new corporation that will purchase WBIS of nearby Bristol from the Bristol Broadcasting Corp.

An ex-film scrivener, Hatch heads the Hatch Broadcasting Corp., with headquarters in Torrington, Conn. WBIS is an indie daytime.

CBS-TV Sets March 15 Bow for Web's Answer To NBC 'Today' Show

CBS-TV's answer to Dave Garroway's "Today" makes its debut March 15, with Walter Cronkite, former web White House correspondent, handling emcee chores and Paul Levitan executive producer. Unlike the NBC competitor, the accent on the new show, previously titled "Eye Opener," will be on news and information, rather than entertainment. Cue to the format of show is fact that it is a project of web's news and special events division, while "Today" originates with NBC's program department.

After eight or nine trial kines, show is apparently in final shape now and ready for a "dry run" week of March 8, with a complete schedule of simulated runs in preparation for hitting the channels. A sales reel of show is going to the sales division this week for screening on the agency circuit. Show will be offered in 15-minute segments for national sponsorship, with five-minute cutaways for local sponsorship every half hour. It will be packaged as a two-hour show, 8 to 10 a.m. for eastern stations, and 7 to 9 for midwest. There is some speculation that web may try a "hot" kine for use on the west coast, but this is still in talk stage.

Competing with Garroway's chimp, Mugs, "Eye Opener" will have the Baird pups strictly for entertainment, with possibly several stock characters to be built as show progresses.

CBS correspondent Charles Collingwood will handle news, while Cronkite will handle interviews and probably kick the news around with Collingwood, in addition to his emcee chores. Present plan calls for a newsworthy guest each morning, plus the usual complement of film clips, news flashes, etc. Set will actually be a working press room, complete with wire tickers, etc.

GLEASON IN NO. 3 SPOT—SANS GLEASON

Jackie Gleason's show rated 44.5 to take the third spot in the Feb. 1-7 Trendex. This fell into the Saturday (6) stanza on CBS-TV in which Ed Sullivan stepped in for the comic, who took a fall the week previous, with Gleason making only a flash appearance in his hospital wheelchair at the finale of the Feb. 6 program.

It's figured that a lot of curiosity attached to a Gleason-without-Gleason outing to give the show its lofty score behind "Lucy" and "Talent Scouts" and ahead of "Dragnet" and Groucho Marx).

Natch

Pittsburgh, Feb. 16.

Peter Thornton, a native of England who is publicity director of WENS, was figured by the Naturalization Department here as a natural to get its blubs, telling aliens they had to register again before Jan. 31, on the local television station. Thornton took care of the campaign, arranging for regular spots for the announcements all through the month. Obviously he forgot to listen, however. Deadline passed and among those who neglected to register was Peter Thornton.

He eventually got straightened out and applied for his American citizenship last week. Thornton married an American girl in London with "Ice Cycles" and came to this country with her three years ago as a publicity man for Harris Amusement Co., headed by John H. Harris, producer of "Cycles." Thornton left Harris last year to take the WENS post.

'Bank Night' On TV

There's increasing disturbing evidence of how the "free dishes" hangover from the film house era is moving into television, with resultant cheapening of the medium. It all started when the ABC network high command, in a bid to woo viewers to Channel 7 on its New York WABC-TV flagship, inaugurated its "name-the-face" contest, with superimposed pictures cutting into all programs. It was only natural to presume that, just as the "Lucky Bux" still sparked a circulation war among the N.Y. tabloids, other stations would join in the degrading spectacle, with WNBT now providing its own late night variation on a "bank night" theme.

It'll be interesting to note, when the final tallies are in, whether ABC hasn't actually alienated its viewers, rather than increased them.

Last week, as a Lincoln's Birthday public service feature, ABC went to the trouble to book Carl Sandburg for a half-hour reading of a recently-resurrected manuscript of his on Lincoln. It was a notable program, treated with taste and dignity. But smack in the middle of it came the superimposed contest picture, virtually blanking out Sandburg's face. It was a new low in shoddiness, destroying the beauty and flow of Sandburg's recital.

Recently U.S. Steel registered a howl when the infringing contest photo reared its head into the sponsor's dramatic showcase. ABC's retort, in effect, was that, since the clients were clamoring for bigger audiences, ABC was determined to deliver them.

But getting them this way is a poor excuse for promotion, showing a complete lack of respect for the finer things tv has achieved and for the sensitivities of its audience.

Mutual Going Straight To Top Mfg. Brass In New Sales Approach

Ziv's Skelton Spree

Frederic W. Ziv's "Red Skelton Show" has hit the 250-market mark in sales, with two large regional deals in the works that may bring it to the 450-station mark within the two months it's been available.

Ziv reports sales are particularly strong in Canada, with the five-week series set in most of the Canuck major markets.

Educators Yank DuMont 'Panorama'; Claim Brushoff

"Panorama," half-hour educational feature on DuMont's WABD, N.Y., was yanked off the air last week by perturbed Joseph B. Cavallaro, chairman of the Board of Higher Education in New York, who charged that on several occasions the network either cut into the time of the program or cut it out completely to make room for commercial productions. And all of this was done without any previous notice to the Board and the personalities who put in so much time preparing for each show.

DuMont offered time for a 26-week series to the Board of Higher Education last June, but no more than 12 of the slots were used before Cavallaro announced the show's finish. Chief problem faced by the web was overtime basketball and football frays which dented the 5 p.m., Saturday, slot that "Panorama" held. Since they were network commercial programs they commanded precedence over the strictly local sustainer.

When Cavallaro finally called the affair to a halt last Thursday, he wrote letters of explanation to (Continued on page 30)

'Ask Jackie Robinson' To Get NBC O&O Ride

Jackie Robinson is being set for a sports quiz on the NBC o&o stations with an eye toward expansion as a syndicated series. It'll be titled "Ask Jackie Robinson" and format calls for a panel of experts. Kagan Corp. is auditioning the stanza Friday (19) with the Brooklyn Dodger's guests including Cas Adams, of the N. Y. Journal-American; Carl Braun, basketball star of the N. Y. Knicks, and a teenager conversant with sports. Kevin Kennedy will moderate. Waxed excerpts of major sports events will be included. Kagan's Murray Benson is producing.

Mutual is planning to make a new kind of bid for the enterprising dealer-manufacturer co-op advertising coin which until now has gone mostly into the coffers of the printed media. The net has recently brought in one of the top cooperative ad consultants in the country, Mosher Story Hutchins, to help it make the necessary changes in sales approach.

Idea, if consummated, is to switch the emphasis from the local advertiser, who is approached by the local affiliate station salesman, to the top brass at the manufacturing firm.

As things stand now, the station makes a play to the neighborhood lamp dealer, for example, who before he can buy radio time must first get clearance from the lamp manufacturer who is sharing advertising costs 50-50. However, if Mutual can iron out the weak ends in the plan with Hutchins, the bid will be made directly to the heads of the manufacturing firms for complete general okays to dealers to use web affiliate air time.

This will facilitate a number of important facets in the time sales biz. If the web affiliates have official sanction from the manufacturer it will help rule out the necessity for a big selling job by the indies. Moreover, contracts can be expedited more rapidly if there is no need to refer again and again to the top brass for a go-ahead signal. And last, and probably most important for radio generally will be the public relations angle in that top web salesmen can constantly reaffirm the value of audio to the guys who count.

The proposed scheme to garner the dealer-co-op dollar was first outlined briefly by Bert Hauser, co-op radio programming chief at MBS, before the Mutual affiliates (Continued on page 30)

Weaver Sees Live Shows to Hawaii

Honolulu, Feb. 16.

NBC prexy Pat Weaver gave the Honolulu Chamber of Commerce a peek into the electronics world of tomorrow at a special luncheon honoring the network head.

Of prime significance to Islanders was his prediction that live tv shows will span the 2,400 miles between Hawaii and the Mainland in "only a matter of years."

Weaver indicated that tremendous progress has been made with magnetic tape techniques and said people will be able to tape programs received by their home sets, even while they are away.

Weaver, in Hawaii at the invitation of Lorin Thurston, president of The Advertiser Publishing Co. (KGU), will visit directors of KMVI on Maui island and KIPA, Hawaii island, before returning to N.Y. Thursday (18).

TV'S 'NO TIME FOR WEAKIES'

Lux Only the Beginning?

Now that NBC has bagged the radio and tv versions of the Lux dramas, effective in August, in the first major "Pat & Bob" offensive, it's considered strictly within the realm of possibility that the network will next train its guns and strategy on effecting the switchover of other names and properties from its major CBS competition. It's reported in reliable quarters that Ed Sullivan ("Toast of the Town" impresario) is Target No. 1 on the NBC agenda.

Acquisition of "Lux Radio Theatre" and "Lux Video Theatre" doesn't necessarily constitute a raid on the part of NBC. Lux (Lever Bros.) wanted a full hour time for an expansion of its video showcase and CBS was in no position to deliver. NBC offered the 10 to 11 Thursday night segments and Lux grabbed it. With it went the long-established radio edition which, even today, after nearly a score of years, is still near the top of the rating heap and gives the depleted NBC radio roster one of its most potent "54-55" properties.

It's not exactly a secret that NBC wouldn't be averse to grabbing off some of the more valuable Columbia program components—if only in retaliation for the "Year of Paley's Comet" which depleted NBC's star-studded roster. Some time back even such valuable CBS properties as "I Love Lucy" and Ed Murrow (even though the latter is on the Columbia directorate) figured in unofficial discussion anent NBC's aspirations for the future. The Lux coup, some anticipate, may spark new efforts on the part of the network to expel some CBS-to-NBC shifts. Thus far on the Lux shift it adds up to \$4,000,000 annually in gross tv time billings and an additional \$1,300,000 for the radio edition.

FLOCK OF SHOWS DUE FOR AXINGS

By GEORGE ROSEN

On the basis of strategy already being blueprinted, the ushering in of the '54-'55 season in September will bring in its wake perhaps the most drastic overhauling of nighttime commercial segments, particularly on NBC and CBS, since tv became the big noise in show-biz.

The two major networks are determined to plug every weak hole in the Sunday-thru-Saturday schedules, even at the risk of making many a sponsor unhappy. For while the client may be contented with his entry, the networks, jockeying for preeminent position as the rivalry grows hotter, are convinced that the non-pulling attractions must go.

That the unprecedented program reschedulings will invite some network vs. agency tempests is accepted as inevitable. Already NBC-TV, having negotiated for acquisition of "Lux Video Theatre" for a full hour dramatic showcase to further strengthen its Thursday night lineup, is threatened with litigation and squawks to the Federal Communications Commission over the dispossessing of the U.S. Tobacco-sponsored "Martin Kane" series, with the Kuder agency, handling the account, doing the "burn of the season" over the ouster upon expiration of "Kane's" time contract in August. Kuder exec this week reiterated "we'll fight this to the hilt."

With acquisition of the expanded Lux dramas from its present 30-minute CBS-TV format, Thursday night on NBC-TV will approximate a dream lineup comprising Groucho Marx, "Dragnet," two of the top-rated shows in tv, with Borden, having lost "T-Men" in the 8:30 period, on the lookout for a major replacement entry. (In the meanwhile it has acquired the "Justice" drama series as a filler.)

Lotsa Thursday Trouble

In contrast to NBC, CBS has at least 120 minutes of Thursday trouble facing remedial steps by the fall. Status of the brace of vidfilm entries from 8 to 9 ("Mr. McNulty" and "Four Star Playhouse") is in doubt. The Lux 9 to 9:30 time has to be filled. Philip Morris (10 to 10:30) has already yanked the "Playhouse" series and will try its luck with the newly-acquired "Public Defender" vidfilm series starting next month.

Once having set its Thursday house in order, NBC is going to work on Monday, the web's weakest night (and by far CBS' strongest). The entire 8 to 9:30 Monday strip, including "Name That Tune," "Voice of Firestone" and the Dennis Day show for RCA will appear to be in jeopardy in terms of next fall, each one taking a trouncing from the formidable Burns & Allen, "Godfrey Talent Scouts" and "Lucy" lineup on Columbia. Out of loyalty to Firestone, NBC has allowed millions of dollars to go down the drain (far more, it's conceded, than the amount of coin the network has realized from the tire company), and on the upcoming agenda is "let's do something about Firestone."

NBC is strong on Tuesday, with the exception of 10 o'clock. Old Gold has the time, with Fred Allen's "Judge For Yourself" going off in May. There's little likelihood (Continued on page 40)

Quizzing the Secretaries Vice ABC-TV 'Comeback'

ABC-TV has picked up a Lester Lewis panel-quiz package, "Who's the Boss?" as a replacement for the departed "Comeback Story" in the Friday at 9:30 slot. Walter Kiernan emcees the new show, which has a panel quizzing the secretaries of famous people in an effort to identify them. Show prems this week (19).

Program was on ABC-Radio last spring as a one-shot in the web's "Playhouse" radio counterpart to the tv "Album."

Kid Stuff Hits The Tv Bigtime As NBC Blueprints Ambitious Saturday Block; Moppet Version of 'Today'

Long Lever Battle

NBC's copping of the Lux biz climaxes one of the most bitter and recurring battles in broadcasting annals. It's a story that goes back many years, when "Lux Radio Theatre" ranked with the most treasured AM properties.

Both the CBS and NBC echelon engaged in periodic commuting to Cambridge, Mass. (then the home of Lever Bros.) as CBS fought (always successfully) to retain the Lux biz and NBC tried to convince the Lever hierarchy to make a change in networks. Seldom has the inter-network rivalry occasioned such ill feeling as did the battle for the Lever biz over the years.

NBC-TV having put its "Home" and weekday morning roster in order, with all in readiness for a March 1 preem, has now embarked on its newest major exploration—"Operation Saturday." It's a multiple-pronged effort, designed chiefly for kid appeal, encompassing a variety of programming spanning the four hours from 8 a.m. to noon. In terms of moppet-slanted programming, it's one of the most ambitious projects undertaken by a web, with the extension of both the early morning "Today" show and the 11 to noon "Home" program into the Saturday operation as the opening (8 to 9) and closing attractions of the already-blueprinted roster.

As a sixth-day entrant, the "Today" show will be geared, of course, for kid appeal. Another emcee, still to be determined, will substitute on Saturdays for Dave Garroway. Basically it will follow the same pattern as the Monday-through-Friday showcase, but containing exclusive elements appealing to the younger generation.

From 9 to 10 NBC is prepping an ambitious "Down on the Farm" show, to be remoted from an actual working farm near Chicago. Chl NBC-TV program chief Ben Park will cut a kine of the program this week with Eddy Arnold as the top prospect for hosting the duties. Don Herbert, conductor of the network's Chl-originating "Mr. Wizard," and John Ott, botanical time-lapse photographer, are logged in for the rural spread. Marlin Perkins, of "Zoo Parade," is also being considered.

The 10 to 10:30 segment is still under consideration, and it's probable that the network will fill it with a show providing college credits. This one as such, will be adult-slanted.

In the 10:30 to 11 period, NBC will do a news show for kids with Frank Blair hosting the segment. Idea for the novel program was originated by Mary Marik, wife of an engineer on the network's Washington, D. C., station.

Extension of the upcoming "Home" show to the Saturday time will also include features directed at the juvenile audience, as well as at the show's regular viewers.

Ford News Binge; Also Buys Trout

The CBS Radio windfall on Ford Motor billings will be even more extensive than was initially pacted for, with the motor company's sponsorship of Ed Murrow also being expanded to include Bob Trout.

Ford bought Murrow's 7:45 to 8 p.m. cross-the-board news commentary for all markets in the country except those in the east bankrolled by Amoco. However, Ford also wanted coverage in the Amoco cities and bought Trout on a three times a week basis. Latter will do a five-minute 8:25 to 8:30 Wednesday-Thursday-Friday commentary for Ford. CBS will co-op the Trout program in the remainder of the country.

'Medallion' in Doubt

Status of the Saturday night CBS-TV "Medallion Theatre," sponsored by Chrysler, is up in the air. The network will know by week's end whether the auto company will pick up the option and keep the show or time. Thus far it hasn't committed itself, although CBS admits it is "alerted" to a possible bowout.

This is second season round for "Medallion."

Who's Zenith Fighting, Anyway?

Prefers Competing With B & K for Chi Channel, But CBS Owns It

Washington, Feb. 16.

Something quite unique in the way of FCC hearings may soon take place if Zenith Radio Corp. decides to battle CBS for the right to channel 2 in Chicago, now occupied by WBBM-TV, for which the network paid \$6,000,000 when the merger of ABC and United Paramount Theatres forced divestiture of UPT's former Chl outlet WBBK (now the call letters for the ABC o&o station).

Zenith, it's understood, would prefer to compete with Balaban & Katz, former licensee of WBBK, for the channel but B&K sold the station to CBS and has no proprietary interest in it. Nevertheless, in upholding Zenith's right to compete for the channel by virtue of a pre-freeze application, the U. S. Court of Appeals held that the hearing "should have been" between B&K and Zenith. But, the Court said it could not "ignore" the fact that CBS now occupies the channel.

In a battle with CBS, Zenith would undoubtedly emphasize its pioneering work with Phonevision on channel 2 on which it had an experimental authorization during the tv freeze. Company would have to stack this contribution to broadcasting plus its manufacturing roots in the Chicago community, against the formidable record of CBS in the radio and tv media (Continued on page 34)

CBS Upbeat Cue: 'More Robert Q'

Robert Q. Lewis is gradually assuming the status of a one-man network, not unlike Arthur Godfrey. With six quarter-hour segments already sold for his expanded 90-minute Saturday morning radio show, CBS is now reasoning that if he's that good in the morning there's no reason why a full hour of Robert Q. at night can't turn the same trick. This, too, is quite apart from his afternoon cross-the-board tv show on the same web, not to mention his capsule afternoon cross-the-board radio stint for General Foods. All of which gives him weekly exposure second only to Godfrey, for whom he formerly pinnhed.

CBS Radio program department is currently blueprinting the nighttime hour show, which it plans to sell in segments. Once that's finalized, the network plans to do the same thing with Peter Lind Hayes, whose new half-hour Saturday afternoon AM show premed last week.

Color TV Schedule

NBC-TV

Circle Theatre—Feb. 23, 9:30 p.m.

Excursion—Feb. 28, 4 p.m.

Ding Dong School—March 8-9, 10 a.m.

Opera ("Taming of the Shrew")—March 13, 4 p.m.

Name That Tune—March 13, 8 p.m.

On Your Account—March 19, 4:30 p.m.

Eddie Fisher—March 31, 7:30 p.m.

CBS-TV

New Revue—Feb. 19, 5:30 p.m.

Paul Tripp's Party—March 2, 5:30 p.m.

Irish Sez Garden Gate Down, But We Don't Hate TV

Edward S. (Ned) Irish, exec v.p. of Madison Square Garden Corp., which owns Gotham's largest indoor sports arena, told members of the Radio and Television Executive Society at last week's luncheon meeting in N.Y. that the total income of the Garden is down, even after combination of gate and broadcasting take, "but we don't hate radio and tv, we love it." Irish conceded that video coverage has strong publicity value.

Irish admitted that biggest loss at the gate comes simply from the general competition of video and not necessarily from televising the athletic encounter itself.

"People go to see tv shows, or sit at home watching them," he observed. He implied this heavy portion of the market is what is sorely needed by sports promoters.

Still he wasn't too happy about video coverage of Garden offerings. The Ranger hockey games on Sunday nights are presented without being carried on tv. The Ranger club has for the first time in years come up with a popular, winning outfit, and Irish pointed to a 40% increase in attendance on Sunday nights as against only a 10% rise on any of the other nights (covered by tv) this last season. He used a four month measuring period to arrive at the figures.

"That would clearly indicate that there is a loss at the gate, through tv," Irish said.

However he said, "Unlike most of the tenants of our building, we (Continued on page 40)

Sarnoff Keeping Steady Company With Rival CBS

Brig. Gen. David Sarnoff will be interviewed by Edward R. Murrow on the CBS-TV "Person to Person" March 12. RCA-NBC board chairman will be "picture windowed" from his New York residence.

This will make Sarnoff's second appearance within a month on the rival web. Last Sunday (14) he joined CBS board chairman William S. Paley as well as Murrow and other Columbia performers in a tribute to Freeman Gosden and Charles Correll, the Amos 'n' Andy pair, on radio.

Y&R Ups Levathes

Peter G. Levathes has been named director of media at Young & Rubicam, ad agency, to replace Anthony V. B. Geoghegan. Levathes is also a vicepres at the agency, while Geoghegan, remains chairman of the plans board and a member of the exec committee.

The announcement of the exec switch came from S. S. Larmon, prexy at Y&R.

SWG Plans to Test Jurisdiction Of TWA in Network TV Field

Screen Writers Guild is considering filing with NLRB for an election in June, contesting Television Writers of America's jurisdiction in the network tv field, it's been learned. TWA originally whipped SWG in an NLRB vote, but SWG now feels its rival organization is considerably weakened by intramural battles involving political ideologies.

In addition, SWG has never made it a secret that it felt the original loss was due to failure by the Authors League of America to campaign properly in N. Y. Coast vote for SWG was good, but n.s.g. in Gotham.

TWA is sharply split within, with a number of its members, including some of its founders, having left because of its fight on an anti-Communist resolution, plus the retention of exec. secretary Joan La Cour after she defied the House Un-American Activities committee.

TWA's political imbrolios have stiffened stand of the webs in negotiations for a contract, and one union source said he saw no sign of a settlement being reached.

The TWA source said that the union had learned before negotiations began last fall that the webs told their negotiators to avoid prolonged negotiations, to sign a contract and get it over with. But when TWA got involved in its own turmoil, the webs reversed their stand, the source said. He added web spokesmen had mentioned Miss La Cour in the talks, but TWA sharply refused to discuss her, saying that case had nothing to do with negotiations.

Observed the TWAite: "Originally the networks thought they were dealing with a strong, clean writers' group. But we gave them a club, and they're using it to good advantage. Frankly, I see no chance of an agreement; the way it looks now."

CBS Cops 11 Of 21 Emmy Awards

Hollywood, Feb. 16.

Emmy, symbol of the best in television as judged by 500 members of Academy of Television Arts & Sciences, had that look in her eye that one sees at every CBS-TV sign-off. Her gaze was more fast-paced than wandering and of the 21 baubles passed out last Thursday night in the Palladium, her winning smile was for CBS and its locally-owned station, KNXT, 11 times. NBC was second with five and ABC collected three times.

Two ties occurred, a rarity in the Acad's six years of presentation, and three entries were double winners. Dr. Frank Baxter, USC English literature prof, and his Saturday morning program on KNXT, Shakespeare on Television, were twice honored, as ABC's U.S. Steel Hour and "I Love Lucy," both as the best situation comedy, and Vivian Vance as supporting actress.

This year's awards, for the first time, were partitioned off into two sections—national and local, so (Continued on page 28)

CHESTERFIELD BUYS SPIKE FOR 7 WEEKS

Chesterfield's seven-week pact for the NBC-TV Saturday night Spike Jones show represents the initial lump of smoke money for the web since the ciggie outfit departed Arthur Godfrey's stanzas. It's also the first separate network buy for Liggett & Myers following the CBS axing. Seven-weeker rides out the first cycle for Jones but whether the next go-round option will be taken up will depend partly on the screwball maestro's ratings. Latter have risen of late. Also, Jones buy gives ciggie company a first option on Mickey Rooney series being reserved for the Sat. at 8 slot.

Chi's Leo Burnett agency had the Green Giant Canning Co. set to underwrite the skein but wanted a fall teoff.

Cig. company will plug both Chesterfield and its L&M filter tip.

Dick Clemmer to Produce NBC-TV's '1 Man's Family'

Dick Clemmer has been tapped to produce the Coast-originating "One Man's Family" for NBC-TV and planed out from N.Y. this week to take over the chores for the Carlton E. Morse soaper, which preems March 1. Clemmer handled the production reins on the show when it was a once-weekly t'v'er three years ago. Morse is listed as supervisor on the program.

On the cast end, Theodore Von Eltz has been set as Father Barbour, with Mary Adams as mother.

Storer's 'Hurry Up' On Empire Buy OK

Washington, Feb. 16.

Because of the "critical" situation facing KPTV in Portland, Ore., the "bell-cow" of UHF service, Storer Broadcasting Co. appealed to the FCC last week to hurry up with approval of its \$8,500,000 purchase of the Empire Coil Co.

With one VHF in operation and two V's to come, KPTV is facing a difficult period in Portland, said Storer, and any substantial decline in its fortunes "may well constitute serious discouragement in the future growth and development of the UHF service."

Company said it is prepared to sell one of its five VHF stations (Detroit, Atlanta, Toledo, San Antonio, Birmingham) in order to take over Empire's WXEL in Cleveland and stay within the five-station ceiling on tv ownership. It also asked that transfer of KPTV be permitted, conditional on FCC action on a proposal to raise the five-station limit to seven, providing two are UHF.

Storer purchase includes Empire's transformer manufacturing plant in New Rochelle, N. Y.

BOSTON CANCELS OUT TV ON CELTICS GAMES

Boston, Feb. 16.

Placing the blame for the dwindling attendance at the Sunday home games of the Boston Celtics squarely on tv, Walter Brown, owner of the pro-basketball team, cancelled the deal with WNAC-TV last week. Decision was reached at a meeting between Brown and Linus Travers, WNAC-TV exec veepee when Brown produced figures showing that while the Celtics' attendance on non-tv's week-night games is about 40% above last year's the Sunday games are off so much that the overall pickup is only about 20%.

Although legally protected, the contract was for the balance of the season, Travers agreed to cancel the telecasts stating "we don't want to put any Boston sports promotion out of business, therefore we are happy to go along with Brown in his effort to find the reason or reasons for disappointing business."

Mutual Repacts Helfer To Forestall Graboff

To forestall outside bids for the services of Al Helfer, Mutual's sports chief Paul Jonas inked the sportscaster to another long-term contract Monday (15). Helfer, who is top play-by-play at the radio web, still has a year to go under his present five-year inkling.

Other webs have been using Helfer more frequently lately than ever before. Most recently he did the Rose Bowl fray for NBC. In addition, he has done regular chores for MBS on its "Game of the Day" (baseball) and "Game of the Week" (football). Helfer will again do these under the new agreement, with the daily baseball games skedded to begin on March 28 during the training season.

Roger Price Show Set

Roger Price, cartoonist "and 'Doodles' originator, who's been a steady guest on most of the daytime showcases around New York, gets a local show of his own starting March 1, via WABC-TV, the ABC Gotham flagship.

He'll move into the 7:10-7:15 p.m. strip following Monica Lewis' segment, under sponsorship of the Mutual Assn. of Savings Banks.

Petry Study Shows Insurance Firms Hot on Spot Tele

Use of spot television by insurance companies is steadily expanding, with the total of 16 companies using the medium last summer numbering twice as many as those in the field during the first quarter of 1952. That's one of the findings of the Petry Co.'s study on the insurance firms, part of a continuing series on the activities of various industries in video advertising.

Findings show not only the number of insurance companies using spot video doubled, but their actual number of spot announcements and participations up 500% over the 18-month period. Survey shows that of the total number of programs sponsored by the surety outfits, almost half are locally-produced programs.

Program preferences are changing too, with a marked trend toward use of daytime video. Main preference continues to be nighttime news programs, but while two years ago sponsorship of nighttime programs outnumbered daytime by seven to one, in September the margin had decreased to less than two to one. During the entire first quarter of 1952, no daytime announcements or participations were used by insurance advertisers; in the third quarter of '53, 27% of all announcements were made during the daytime.

'Toast' M-G Salute In Walloping 40.7 Against O'Connor (Colgate) 19.3

Ed Sullivan's "Toast of the Town" wallowed "Comedy Hour" on Sunday (14) with Trendex giving the CBS'er a 40.7 against 19.3 for NBC. In a 30th anniversary M-G dazzler Sullivan pitched a flock of film stars from the Metro stable (live, clips from current releases, and quickies from the studio's all-time pix greats), while the Colgate show slotted Donald O'Connor, with Beatrice Kay the No. 1 guest, in what turned out to be one of his best workouts.

There were some viewer beefs that newspaper ads on the Sullivan show listed the stars without indicating the clip route format on many of them (all of them took opening bows, followed by the pic sequences).

SEVERAL TV SHOWS MULLED BY HAYWARD

Leland Hayward, who is producing the Ethel Merman "Anything Goes" vidmusical for the "Colgate Comedy Hour" Feb. 28, will probably do several more shows for NBC-TV on the Coast. The producer shuttled in from Hollywood over the weekend to discuss several video ideas with NBC's Bobby Sarnoff and Manie Sacks. He aired west Monday (15). Hayward has "Mr. Roberts" and the Charles Lindbergh biog slated for immediate film production, as independent packages on the Coast, and since his will be a protracted sojourn west he favors also being active on vid production in Hollywood.

Jack Sobel to Chi

Jack Sobel, of the television department of General Artists Corp. New York office, has been transferred to GAC's Chi setup. He'll service Cincinnati, Dallas areas as well.

Part of Sobel's duties will involve sales of filmed teeveers as GAC is the sales rep of Screen Gems, Columbia pix tele subsidiary.

FCC Plan To Level Licensing Fee On B'casters Blasted By Johnson

Paper-Mate Pen Sets \$1,600,000 AM-TV Spots

T. J. Welch, v.p. of the Paper-Mate Pen Co., has announced that the firm plans to spend \$1,600,000 in television and radio spot announcements this year.

Plans are under way to bankroll a web program during the year, but this would be in addition to the one-minute and 29-second spot campaign. Welch said decision on spot drive was made following a survey by Foote, Cone & Belding, which indicated advantages of spot advertising in extensive coverage of the national market, in frequency, and in market flexibility.

U.S. School Heads Urged to 'Go TV'

Atlantic City, Feb. 16.

Educators were advised to encourage the fullest possible use of educational television as Blanche Crippen, assistant director, public information, Joint Committee on Educational Television, spoke to a discussion group of the American Assn. of School Administrators here in Convention hall yesterday (15).

Mrs. Crippen pointed out that only 20% of the total population is in school which means that the audience to be served by informal education is 80% of the total population.

She said that educational television station can serve the preschool child by means of programs which provide suggestions for constructive activities and helpful hints to parents.

It can present courses in child development, improvement of health, habits, disease prevention, child psychology, etc.

"It can provide general educational and cultural programs for the adult population," she said. "It can serve important groups of limited numbers such as doctors, lawyers, engineers and teachers, necessarily neglected by the commercial station. Indirectly it can aid in raising the standards of teachers."

"It can provide good programs which are not planned as formal lessons for students of all ages."

Educators were advised to plan an effective approach to the public, encouraging free discussion among all groups concerning the role of educational television in the community. They should strike a balance of interest with many groups of diverse purposes.

McCAW CHANGES MIND ON TRIMMING WINS

J. Elroy McCaw, who has controlling share in Gotham Broadcasting, the new owner of WINS, Gotham indie, has evidently changed his mind about cutting the size of the operation. Shortly before Gotham officially took over from Crosley on Jan. 27, it was reported that McCaw intended cutting down staff and size of plant operation, but now he's made at least a partial switch in plans.

He has announced the addition of two new sales account execs and has upped Henry G. Kirwan from the post of station biz manager to that of secretary-treasurer of the outlet. Jack D. Barnes and Graham L. White were last week named to the sales staff, Barnes was formerly with White, Berk & Barnes, and also with Gunn-Mears, both ad agencies. White was at one time with Ruthrauff & Ryan agency and most recently with Dan River Mills as a salesman.

Mandeville a V. P.

Robert Mandeville, Chicago manager of Everett-McKinney station reps, has been named a v.p. of the firm and moves into N.Y. to head up eastern sales.

Robert Meskill, formerly with O. L. Taylor and United Television Programs in the midwest, replaces him as Chi manager.

Sen. Edwin C. Johnson (D., Colo.), who keeps an eagle eye on the operations of the FCC, doesn't like the agency's plan for charging fees to broadcasters and common carriers for licensing and other services. Besides, the Senator feels the whole question strikes at the roots of American communications policy and is something for Congress to look into. He introduced a bill last week to accomplish that purpose and hopes the Interstate Commerce Committee, of which he is ranking Democratic member, will soon hold hearings.

Johnson wrote FCC Chairman Rosel Hyde that the proposed fee schedule, which imposes a \$325 charge on every major broadcast application, may "merely create a monstrosity" and defeat the purpose for which it is intended—to meet expenses of the Agency. Among other things, Johnson asked how much it's going to cost FCC to collect the fees.

But the Senator's greatest concern is whether the imposition of fees might threaten the peoples' ownership of the radio spectrum. "The Communications Act," he told Hyde, "specifically declares that the granting of a license does not give the licensee a proprietary interest in a frequency. Nothing should be done to encourage a licensee to believe, directly or indirectly, that he may be purchasing an equity, no matter how slight it may be, in a particular frequency."

The question of fees, he said, is so "fundamental" to the principles behind the Communications Act as to require consideration by the lawmakers. "The Congress may very well find," he said, "that the imposition of fees for licenses and related activities is reasonable and (Continued on page 34)

TV No Plaything To Toy Council

Over \$500,000 of a \$1,300,000 total budget for next year is to be invested by the nation's toy manufacturers, dealers and distributors (through the Toy Guidance Council) in tv alone, and an undisclosed additional sum, in radio advertising. As far as video is concerned, the Council will buy one suitable local program in each of the top 40 tv markets once a week for a 13-week cycle just preceding Xmas to come.

There will be 104 commercials filmed, covering products from 75 toy manufacturers, for presentation on the segments purchased. None of these will be used for spot commercials.

Agency Friend, Reese & McGlone and Council boss, Melvin Freud, don't expect to clear the necessary 40 stations this early, but they are putting out feelers for satisfactory shows. It is expected that most of the programs will be juve or housefrau stanzas in the (Continued on page 30)

NEGRO MUSIC, DRAMA FESTIVAL FOR WLIB

WLIB, Gotham radio indie, is going to step off its new transmitter in the middle of the East River with a week-long festival of Negro music and drama. On Sunday next (21), New York Mayor Robert F. Wagner, from his Gracie Mansion home, will throw the switch on the new power setup, which insures an increased listening potential for the outlet among the city's Negro populace.

All programs on the Morris and Harry Novik-owned station will be devoted to this minority group throughout the week. At 7 a.m., on the 21st, WLIB will bring a three- and a half-hour live Gospel program from Harlem's Savoy Ballroom. On the closing day of the festival, Saturday, Feb. 27, outlet will air another long program, this time featuring name performers including Duke Ellington, Lionel Hampton and Ella Fitzgerald.

Further guests during the week will be Josh White, William Marshall and Harry Belafonte, among others.

ABC-TV'S TRIPLE EXPOSURE

Of Time & TV

Time, Inc., has quietly dropped out of the television picture. A couple of years back the mag publishing dynasty was bullish over its future in the programming sweepstakes. Almost weekly there were interchanges of communiques between the mag and its agency, Young & Rubicam, envisioning a bigtime program splash in video. While it never came off, Time-Life did participate in live programming, taking over, among other things, the production reins for 13 weeks on the erstwhile "We the People" tv show.

In addition, Time had a big stake in vidfilms. Its "Crusade in the Pacific" got a network showcasing and subsequent runs. It readapted its old March of Time theatrical pix for video, with supplementary John Daly commentary, and even brought out an original tv "March of Time" series. It also made a deal with Marion Parsonnet for an "American Wit and Humor" film series, which never got off the ground.

But in those days the Time-Life boys were concerned over tv's ascendancy as a potential threat to mag circulation, and it didn't want to be caught short. Apparently, however, there's been a change in the thinking as to tv's inroads (only a couple weeks back Life made much of its topdog billings status), the tv networks, taking full page ads to drumbeat its leadership).

Today, however, Time TV, has gradually passed out of the picture, as far as programming is concerned. A cutter and a salesman are still around for what residual values are to be gotten, and Art Murphy, who formerly masterminded the March of Time tv operation, has shifted over to Life.

Time has an ownership stake in two tv stations, in Salt Lake City and Albuquerque, but these are run strictly as business operations with no relation, editorial or otherwise, to the mag empire.

Duffy Throws Ball to Stations

Claims Excessive Cowcatchers, Hitchhikers Harmful To Major Sponsors

Ben Duffy was put through the wringer on CBS-TV's "Man of the Week" last Sunday (14) but the panelists didn't quite pierce the BBD&O prexy's 15% armor. First they tried to hector him with a question on tv commercials. Duffy turned it into a complaint against stations, with their excessive cowcatchers and hitchhikers hurting sponsors of regular programs. He wouldn't sit still on the relationship between cigaret smoking and lung cancer, saying research on the subject is "sketchy" and that "there's no evidence to indicate a tieup that would stand scrutiny." On extravagant and misleading claims, he asserted that the established ad agencies have a good record, but again threw the ball to the stations. He thought the British proposal for quasi-sponsored tv would work "to a degree" and that American companies would hop the bandwagon to expose their products in England.

Duffy didn't think that talk of a recession would penetrate against the fact of high employment but that if there is a decline, advertising, as part of the distribution process, would be better prepared to meet it than during the depression of the '30s because of what it has learned from the past. He said that while tv has made great inroads on radio, "we will always

(Continued on page 30)

Tarzian Prepping UHF Network

Washington, Feb. 16. Sarkes Tarzian, Indiana's "Mr. Television," is planning a network of ultra high stations to serve as satellites for his WTTV in Bloomington. Tarzian petitioned the FCC last week to assign UHF channels in Huntington, Anderson and Logansport to bring tv service to north-central Indiana. He told the Commission the project would stimulate UHF development.

Tarzian, who manufactures electronic equipment, plans to build his own transmitters and install microwave relay facilities to carry WTTV programs to the three stations. He now has relays from Bloomington to Indianapolis and Lafayette where programs are fed by Purdue U.

It's understood that Tarzian has worked out a lowest cost operation which, if successful, may pave the way for use of UHF stations as VHF branches in other parts of the country.

'MASK' SET FOR 3 NIGHTS WEEKLY

First network application of the "multiple exposure" technique—reaching larger audiences and lowering cost-per-thousand by repeats of filmed shows to a live network airer on a national scale is being mapped by ABC-TV, which will feed the hour-long Sunday night meller, "The Mask," to its network three nights a week, the latter two on kinescope. Plan is to present the George Stevens-Halsted Welles production live in its present Sunday night slot, then present kinnies of previous shows in the Tuesday 8-9 slot opposite Milton Berle, and again feed another kinnie Wednesdays at 8.

Move will fill three weak spots in the ABC schedule, supply network service for one hour that previously was strictly local and at the same time give "The Mask," a \$25,000 weekly program investment, a wider exposure, bigger buildup and better sponsorship chances. Web is currently in the process of working out a program-and-time rate for the repeats for any sponsor who cares to move into the live segment, which is being sold on the basis of a quarter-hour up.

Currently, show is being offered at a program cost of \$25,000 per hour, \$13,000 for a half-hour and \$6,500 for a quarter-hour, with time rate for the quarter-hour being 25% of the hour rate instead of the customary 40%. Web estimates that repayment to talent and other production personnel for use of the kinnie would amount to some 20% of the original program cost. This, together with a greatly reduced time charge for the second and third showings (third less than the second) would give the bankroller an unparalleled buy, it's figured.

New setup is due to kick off March 2, with the live segment that week being aired Feb. 28. First kinnie on March 2 would go to many of the same stations as carried the Feb. 28 live segment. Third airer, the following night, would go to stations not carrying the live airer, but a few stations, mostly UHFers, would carry the program all three nights. By the time the repeats start, web will have kinnies of some seven of the programs. For the first three or four months, the Wednesday repeat would be the same as the Tuesday kinnie, until enough shows are in the can to vary the routine. Tuesday show, however, won't be the same as the previous Sunday.

Program is currently carried live on 31 stations, delayed broadcast on five more. Web is now clearing stations for the Tuesday segment, in a time slot where there was no previous network service, and for Wednesday, which is all sustaining. New York (WABC-TV) will carry the Tuesday kinnie. Web has also renegotiated its deal with Gary Merrill, with the star getting a meatier part in the series, which concerns the activities of two lawyer brothers (William Prince is the other).

Currently in its fifth week, show

(Continued on page 34)

... Into the Fire

There were some lifted eyebrows in the trade a couple of months ago when ABC-TV decided to pour some \$25,000 a week into "The Mask," pegging the meller stanza opposite Ed Sullivan's "Toast of the Town" and NBC's "Colgate Comedy Hour."

That's nothing compared to the new plans for repeating it via kinnie each Tuesday and Wednesday night. On Wednesday, it faces Arthur Godfrey on CBS and the situation comedy combo of "I Married Joan" and "My Little Margie" on NBC. Tuesdays, it's up against Milton Berle, with Bishop Fulton J. Sheen providing some extra competition in the first half hour on DuMont and Gene Autry and Red Skelton taking care of the excess on CBS.

N.Y. TV Stations Balk at \$200,000

Rental Rap For Empire State Mast

Benny: No Fiddlin'

CBS press boys had it all planned to line up the membership of the N. Y. Violinists Guild to serenade Jack Benny when he arrived at Grand Central Station in New York from the Coast on Monday (15).

Benny, who came east to toastmaster the Friars dinner to George Jessel next Sunday (21), got wind of the string-reception and nixed it.

The Empire State Bldg. wants a new five-year deal with the seven tv stations whose transmitters are atop the Gotham edifice. Syndicate headed by Roger L. Stevens, who bought the Empire only a little while back, is seeking \$200,000 per year from each, up from the current \$75,000. Contract would begin April 1 and the stations, formed into a group for the purpose, are in the midst of negotiations to knock down the price substantially.

Imbroglio comes at a time when a couple of stations are fairly new to the Empire mast: WATV, Newark, for example, put its equipment up there last November, and WOR-TV dates from early January. The other stations have been on the tower two or more years, these including WNBT (NBC), WCBS-TV (CBS), WABD (DuMont), WPIX (Daily News) and WABC-TV (ABC).

WATV and WOR can least afford the 200G tap, but the building is making no concession at the moment if the way of graduated rentals based on hours of operation. Outlets are understood willing to stand for a rise of about 15%, but one counter-offer by the syndicate is that the seven take over the tower, which includes office tenants. The stations don't want to become landlords, however, and at one point there was talk of their putting up their own structure as a group. Building also has been griping at negotiating with a group, preferring to deal with each one independently.

AM Sponsors Want No Tampering With 'B'fast Club' on TV

Chicago, Feb. 16.

Although Swift and Philco, long-time radio sponsors of ABC's "Breakfast Club," have decided to "wait and see" on the tv version, they and their agencies will be watching the simulcast which bows Monday (22) with more than usual interest. With multi-million dollar investments in the AM show, extending over 13 years in Swift's case and eight years for Philco, the two clients have warned the network they'll stand for no tampering with the radio format in favor of the tele exposure.

Since Toni and Quaker Oats, the other two bankrollers of the SRO radio portion, have also nixed the simulcast, the web salesmen are out in force beating the bushes for new prospects for the tv treatment which represents ABC's first big venture into the morning video derby. The web's problem has admittedly been made more difficult by the cross-the-board turnaround by the AM sponsors, at least for the time being, because of their automatic protection against competing products which considerably limits the field.

While the network, of course, to avoid jeopardizing in any way the radio property, the fact that the tv version has a billing potential in excess of \$10,000,000 per year naturally focuses attention on the new entry. The 52-week price for the tele show comes to \$2,526.88 for five quarter-hour segments weekly, based on \$12,500 gross production costs and \$38,094 net time charges for a 74-station hookup. Yearly tab for the minimum two 15-minute segments per week comes to \$1,060,800, representing \$5,000 gross for production and \$15,400 net for time.

That ABC is gambling on the success of the simulcast, despite the defection of the present radio bankrollers, is seen in the stipulation that tv-only advertisers will have to also take on the opposite radio portion should it become available. The radio program costs for the tv bankroller expanding in-

(Continued on page 34)

Amer. Home Products

Exiting John Daly News

American Home Products Anking the John Daly news strip on ABC-TV, effective March 5. Drug outfit got the show rolling a few months back with half-sponsorship of each newcast, but now is letting its pact lapse, reportedly because of clearance difficulties (show is in station time).

Cancellation leaves the show just half sponsored, since it had achieved SRO status a couple of weeks ago. Web, however, doesn't anticipate too much difficulty in selling the stanza, since it's experienced a steady rating rise and has expanded its network considerably since its start.

Ward Wheelock's 'Up & At 'Em'

Ward Wheelock, having lost the approximate \$8,000,000 Campbell's Soup account to BBD&O, after a nearly 40-year relationship, has no intention of folding up shop, even though loss of the lucrative billings has cued a wholesale streamlining of his Philly-berthed agency. Wheelock is now reduced to \$2,000,000 in biz with Whitman's Chocolates and Scheidt Brewery (Valley Forge Beer) as his major accounts. But Wheelock has served notice he's very much in business and in the market for new accounts.

Practically every major veepee exec has vamped the agency, including Russ Johnston, the radio tv director. In the reorganization, Walter Stockland has become exec vice-president.

Loss of the account came while Wheelock was in Europe on a voluntary mission for the Eisenhower Foundation. He hurried back when it became a certainty that Campbell was pulling out.

SCHILDKRAUT RETURN MULLED BY DU MONT

DuMont isn't giving up on the Joseph Schildkraut dramatic series. The show was dropped two weeks ago after a sustaining 13-week cycle with no takers but it's understood the network boys are now going out to exhibit the kines as a come-on.

Show was the dramatic pride of Jim Caddigan, web programming chief, but it apparently was a stepchild among the agencies. Now the net is stepping carefully with no immediate plans for another actual production of a live dramatic series of similar dimensions. Evidently DuMont execs feel that the Schildkraut airing was the best and they're going to play on its potential until it shows definite signs of flourishing or fading. The network just has so much coin to experiment with, otherwise stanza might have gone around for another cycle.

At last showing series was carried on six affiliates.

'Immoralist' Kickaround Gives TV Stature in Controversial Soundoff

By LEONARD TRAUBE

Billy Rose may sell a lot of those balcony seats at the Royale Theatre, N. Y., where his production of "The Immoralist" is still berthed after a 6 to 1 beating by the N. Y. drama critics. Producer figures television will pull in the lower-priced customers by virtue of a midnight quarter-hour discussion of the play all last week (8-12) on WNBT for which he bought the time.

Rose may have sensed downbeat reception since he had contracted for the periods the week before when he was giving the Ruth and Augustus play—based on the Andre Gide novel—a series of paid previews to clock about \$24,000. The critics turned up officially on Monday night (8) although the N.Y. Times' J. P. Shanley covered it the previous Monday and did a combination "report" and evaluation which seemed to be resented since Rose had understood there would be no sizeup until the Feb. 8 post-preview preem. As it turned out, the Times' regular caller, Brooks Atkinson, did a near-raw

inger and Dr. Rose Franzblau, psycho-columnist of the N.Y. Post. Rose said on the air that his second week's take would be \$20,000. Off the air, he thought the television would produce plenty of buyers particularly for the balcony seats, as noted. More important, "About 'The Immoralist'" (title of the telecast) gave tv a grownup stature and produced a lively, sometimes crisp discussion that could not help but focus attention on the boxoffice.

WNBT was bought twice before to plug legions—by "Kismet" during the newspaper strike and a few weeks later by "John Murray Anderson's Almanac" both being half-hour one-shotters. Neither of these compared with last week's cross-the-boarder in interest and evaluation. It was also a nifty production with Jim Elson serving on that end, assisted by Ann Keeley. If there's a payoff at the Royale, the town's critics may be "embarrassed." But Rose told VARIETY that click teleshows "reviewing" openings would hardly endanger the position of the aisle-sitters. For one thing, not every production lends itself to the treatment it got on the station. What makes "The Immoralist" appropriate for tv is its offbeat controversial aspect, he said.

YOU CAN DO IT
With Evangeline Baker, Freddy Jorgensen, Chuck Millikan
Producer-Director: Russ Baker
30 MINS.; Sat., 10 a.m.
KGO-TV, San Francisco

Practical tips for homemakers adapted for television from a newspaper column, KGO-TV and the S.F. Call Bulletin base this series on latter's "You Can Do It" column. It features "Evangeline Baker and Freddy Jorgensen as a typical husband and wife team confronted by everyday household problems. Jorgensen, cast as the know-it-all husband, makes his mistakes, accomplishes tasks in a round-about way, is a confused bungler about the house.

On preem (6), Miss Baker instructed hubby to make a spice rack. True to type, he miffed the assignment. She then staged a next door neighbor who solved the problem with a handful of Reynolds' Aluminum strips and a headful of bright ideas. Neighbor (played by Chuck Millikan) made the spice rack in jig time, also showed Jorgensen how to construct an aluminum cookie tin, a mail box and a drip tray for leaky auto.

Series is similar to pair's former "Mailbag of Tricks." Miss Baker, gracious and attractive, is one of town's best tele femmes. Jorgensen, KGO-TV anchor man, is well cast as fumbling hubby. But he would do well to simmer down acting bits and habit of stomping on another's conversation.

Set dressing is good, camera work adequate. Show may gain popularity with dust and may set.

Tone.

About the Immoralist
Billy Rose presents roundtable discussion of his production of "The Immoralist," by Ruth and Augustus Gide, based on the novel by Andre Gide. With Rick Chase, Richard Rodgers, Charles Boyer, Abe Burrows, Dr. Abraham Stone (Feb. 8), Milton Berle, Deems Taylor, Ruth and Augustus Goetz, Justin O'Brien (Feb. 9), Dave Garroway, Arlene Francis, John Crosby, Max Lerner (Feb. 10), George Jessel, Cornelia Otis Skinner, Otto Preminger, Dr. Rose Franzblau (Feb. 11), Jessie Royce Landis, Gypsy Rose Lee, Howard Whitman, Billy Rose (Feb. 12), Ben Grauer, moderator, Jim Elson, producer-director; Ann Keeley, assistant. WNBT, N.Y., midnight to 12:15, five days starting Feb. 8, '54.

on the play in the only positive clipping for Rose's scrapbook and followed it up on Sunday (14) with another handspring. Thus Rose was left with Atkinson's prestige and five tv exposures with which to try to make a run of it.

The telecast-forum may prove to be a potent instrument since it brought together a flock of Broadway, tv and newspaper names who kicked the subject around four or five at a time, with Ben Grauer moderating amid a studio setting plugged as a replica of the Oak Room of the Plaza Hotel. This was in the "adult" realm and an unusual package for the medium considering that "Immoralist" is pegged on a homosexual theme. Grauer's nightly intro merely said it was about a man "psychologically unfit for marriage" and it wasn't until the Wednesday session that the world homosexual got a play. Max Lerner, of the N.Y. Post, used it, and Dave Garroway quickly latched on by mentioning that "syphilis" also was a nasty word until progress dictated its universal use. Slightly at cross-purposes in that session were Arlene Francis and Herald Tribune videorec John Crosby, who argued on interpretation of the principal roles (Geraldine Page and Louis Jourdan).

'Friendship, Friendship'
There were other differences of opinion on this and other nights, a fact which put the skein a bit outside the area of partisanship though no volunteer guest was in there to slam the production. Rose denied, incidentally, that the 20-odd roundtable was "rounded up" out of friendship for him. "Friendship for the play" was the way he put it.

The only one who could be considered critical was Ilka Chase, who opened the series with Richard Rodgers, Charles Boyer and Abe Burrows, plus marriage counselor Dr. Abraham Stone. On the following night, the authors (the Goetzes) turned up, along with Milton Berle. Deems Taylor and a Gide protagonist, Justin O'Brien. Augustus Goetz read part of Atkinson's notice with obviously un-mixed delight and Rose dittoed on Friday in the finale when he was grouped with Gypsy Rose Lee, Jessie Royce Landis and lecturer Howard Whitman in what was, curiously, the least worthy of the five panels although Rose himself showed that he could be objective and unobtrusive vis-a-vis his own property. It's probable, however, that the producer's presence put the stanza in the outright partisan class. Thursday's quartet was one of the best with George Jessel, Cornelia Otis Skinner, Otto Prem-

WAAM THEATRE
(In 75 Words Or Less)
With Lu Calfee, Elaine Swann, Earl Simmons, Walter Lee Terry, Harry Lusher, Ted Jaffee
Producer-Director: Tad Danielewski
Writer: Edith Rothbauer
30 MINS.; Thurs., 9 p.m.
WAAM, Baltimore

The WAAM-TV fellowship is offered each year to a pro video worker who submits the best program of study combining the facilities of Johns Hopkins U. and the local station. This year it is held by Tad Danielewski, a studio supervisor now on leave of absence from NBC.

For a number of years, Danielewski has been working on a tv production and direction method that would streamline and solidify present uncertain techniques of production on dramatic shows. Before coming to NBC in 1951, he began working on his ideas at Iowa U. and while at Hopkins has furnished his work along definite lines.

Danielewski's method calls for the minute pre-planning of video drama. Each camera shot is mathematically recorded along with the dialog and set up before the first rehearsal. The cameraman receives his script and is able to make his cue sheet before the first meeting with the director. Actors are asked to know the script by memory before the first meeting with the director. In addition, they are asked to memorize movements which are given precisely in the script. Under these conditions, Danielewski feels that actors and technicians feel more assured and can deliver better performances. The director can devote added time to problems of interpretation.

"WAAM Theatre" was set up to provide an experimental outlet for Danielewski's efforts. Though working with actors with little video experience, Danielewski and the technical staff at WAAM were able to deliver their finished production with only one technical runthrough. WAAM technicians are enthusiastic over the pre-planning.

Top echelon at NBC has evidenced interest in Danielewski's scheme as a possible way to cut excess overtime and improve standards on the dramatic shows. The net has financed a kinnie of the experimental show at WAAM and will continue to look at anything Danielewski turns out here.

Unfortunately, the first script did not allow for much opportunity to examine the effects of Danielewski's method. It was penned by a member of the public relations staff at Johns Hopkins U. and was strongly reminiscent of wacky, man-hungry government girl in Washington enters her roommate's name in a contest that gives the winner the services of a man. Naturally, romantic entanglements result along with some heavy handed satire of big business and merchandise giveaways. Pro actors would have found the going rough with such bankrupt material.

WAAM has scheduled three more exposures for Danielewski and company. With the initial try under his belt, it is hoped that he will look for a more worthwhile peg to hang his potentially important scheme for better video drama.

Burm.

'Toasting' Metro's 30th Anni

The best of Metro and high-gear tv showmanship combined to make Ed Sullivan's Lincoln-Mercury outing Sunday (14) a striking entertainment. Show was a full-hour Culver City commercial—a long, long trailer for the film company. Tieup peg was M-G's current 30th anniversary. The pic plugs were belted out in profusion, to be sure, but they were an inherent part of the program package and the accent was on audience enjoyables.

Producing on the M-G side was George Wells. Studio boss Dore Schary gave him the assignment. Hermes Pan, from the same lot, did special choreography. "Toast of the Town" coproducers Mario Lewis and Sullivan handled the tv end. There's no breakdown on who specifically handled what, but no matter; it was an expert collaboration.

A more loaded cast could hardly be figured. M-G chipped in its near-monopolistic stable of stars, past and present. The roster reads like a then-and-now Beverly Hills directory. Excerpts from M-G's pix flowed through the show: "Ben Hur," "Min and Bill," "Dinner at 8," "Mutiny on the Bounty," "Grand Hotel," "Philadelphia Story," "Gone With the Wind," etc. & etc. This vintage material came through with strong, sometimes stirring, effect. Each clip was wisely selected for independent values and had punch.

At this point a broad-view aside note might be interjected. This Sullivan stanza doubtless has, or should have, stirred greater public recognition of Hollywood's—M-G's, in this instance—record of genuine achievement. Who could imagine any of those forementioned classics as gratis at-home tv originals?

"Toast" installment had "live" images, too. Sullivan and Schary engaged in between-acts palaver. Howard Keel vocaled the "Sobbin' Women" number from "Seven Vices for Seven Brothers," Edmund Purdon piped a "Student Prince" item, Jane Powell did the Jewel Song from "Faust" and Debbie Reynolds provided a song-dance bit billed "Applause." Others did walkons. Filmed especially for the show was Lana Turner in a remake of the interview comedic-musical scene which Judy Garland did in "Ziegfeld Follies." Turns by Misses Reynolds and Turner were slow spots.

Among the more recent M-G films briefly on view were Gene Kelly's "Singing in the Rain," Betty Hutton's "Annie Get Your Gun," Mario Lanza's "Because You're Mine" and Lucille Ball and Desi Arnaz in the yet-to-be-released "Long, Long Trailer." That last named segued smoothly and amusingly into a Mercury commercial. This and other considerations of the sponsor, incidentally, had class. Puff stuff, natch, but interestingly presented.

To capsule the show, it was a consistently well paced and deft exposure of topnotch program material. Sullivan, the bankroller, M-G and the audience came out on top.

Gene.

MARS PATROL
With Wink Martindale
Producer-Director: Mark Forrester
Writer: Forrester
30 MINS.; Mon.-thru-Fri., 5:30 p.m.
Participating
WBHQ-TV, Memphis

With winsome Wink Martindale at the "controls" this well paced 30-minute package over WBHQ-TV in Memphis ranks as the best of local kid shows ever flashed across the lenses in this sector. This handsome and "child winning" Martindale is simply terrific not only with the young ones but he also scores with the mommies and dads who visit the studios during the week to view their children on the show.

Martindale's flashy eyes are contagious to young and old alike down here in Dixieland. The 20-year-old tv personality hails from nearby Jackson, Tenn., also clicks with the kiddies and the entire family with his winning smile and sock-selling voice quality. To say that WBHQ-TV skipper Johnny Cleghorn tabbed him as the "perfect one" for the 30-minute role is putting it mildly. The boy's got it and with room to spare.

Martindale usually has six youngsters on the show with him during the 30-minute stint which is highlighted with a mythical trip for the kiddies to the "outer-space." The stage setting of a space ship before the lenses and the production-direction of Mark Forrester also rate raves. Barbara Faquin who serves as the station's hostess for the youngsters and parents also registers plenty in the good will and public relations circuits for WBHQ-TV.

Highlight of 30-minute stint is Martindale's down-to-earth interview with the kiddies who range in ages from five to 10. He talks their language. He's personable plus and is a cincheroo to wit added spurs as the show continues.

Two camera men turn in an okay job in seguing from set to set.

Matt.

WHTT Calls It Quits

Hartford, Feb. 16.
After 18 years of operation, WHTT here has turned in its license to the FCC. Station went off the air Saturday night (13). AM's is a casualty of the duopoly ruling of the FCC which does not permit the grantee of a television station to own more than one radio station in a city.

The death of WHTT became mandatory last October when the station merged with WONS here to establish the General-Times Television Corp. As a result of the amalgamation, WONS Sunday (14) changed its call letters to WGTN. Station is now tv outlet for three nets, Yankee, Mutual and ABC, acquiring the latter from WHTT.

Color TV Reviews

THE NEW REVUE (CBS)

The CBS Friday afternoon tint displays (web does a regularly scheduled weekly variety show from 5:30 to 6 called "The New Revue") is being aimed these days at department store viewers, now that color sets are on display, and since CBS alone has a regular daytime segment set aside for "rainbow shows."

Unfortunately, last Friday afternoon's (12) installment, which featured ballerina Maria Tallchief and singer Janis Paige, was hardly calculated to invite a mad rush of patrons to the sales order desk. It was, indeed, fairly apparent that Columbia is still having its troubles in achieving qualitative tint stardards. The program itself, as vaudeo attractions and despite the appearance of Miss Tallchief, was pretty routine stuff, no matter how you shade it. (NBC experimentation with its regular programming rosters, giving all shows in all categories a whack at the color showcasing appears to be much sounder not only in terms of converting programs for the future but in attaining the unpredictable.)

It was apparent that the CBS tint impresarios were encountering some difficulties in the camera pickups, for the color hues were

not constant and except where the camera was directly on the subject up and center stage neither the color nor the form was perfect.

Primarily CBS seems more concerned over accenting color without much regard for making it complement to the show itself. In the case of Miss Tallchief's exquisite and delicate dance, the background columns of color were put there for the sake of color, rather than to capture the mood and feeling of the dance. Thus it distracted from rather than enhanced the choreography. The song number that was set up before a railroad gate only managed to display varicolored luggage. Certainly a good potential as a luggage commercial, but hardly contributing to the show itself.

Miss Paige looks good in prismatic version, a distinct asset in her case.

Of the moment is the fact that the CBS set designer, costuming dept., director of lighting and producer must integrate the new color dimension with some regard for show values.

"New Revue" is emceed by Mike Wallace, with Toni Southern and the Honeydreamers, music by the Norian-Paris Trio and dance turns by Helene Ellis and Harrison Muller as regular features. Rose.

PANTOMIME HIT PARADE
With Dottie Mack, Bob Braun, Colin Male
Producer: Jack Launer
Director: Abe Cowan
60 MINS.; Mon.-thru-Fri., 11:10 p.m.
Participating
WCPO-TV, Cincinnati

First anniversary of this series was celebrated with a repeat of its opening night program. Very noticeable was the advancement of professional poise by the three young and talented music pantomimists.

A replacement for late-night movies, "Pantomime Hit Parade" rating has jumped ahead of the other two Cincy tv stations, which are sticking to film in that slot. Too, Dottie Mack, Bob Braun and Colin Male have vaulted to popularity on the ABC-TV web with a similar Saturday evening half-hour presentation bearing the Dottie Mack Show label.

Improvement also is apparent in the camera treatment and scenic settings for the solo, double and trio skeffs of vocal and instrumental recordings. Same goes for the wardrobe of fiery and wiry brunette beaut and that of her assistants.

Threesome does a neat job of crediting the artists and orchestras that are mimicked and the trade names of their platters.

Anni program had generous trimmings of one-candle cakes, flowers and messages of congratulations from names in the music business, varied branches, Ohio's Governor Lausche and a Dottie Mack Day proclamation by Cincy's Mayor Waldvogel. Brought into the act for exchanges of well wishes were some of the sponsors.

Repeating a line from VARIETY's review of the kickoff program, it's a just-right youthful threesome for this type entertainment. Koll.

BANDSTAND
With Barbara Page, Phil MacLean
Director: Earl Keyes
120 MINS.; Saturday, 2 p.m.
MILMAE, INC.
WWEWS, Cleveland

First major pitch for Saturday afternoon teenagers appears headed for strong upbeat in local tv circles. Format as evidenced by operetta (13) had Phil MacLean, in tv debut, spinning shellacs assisted by Barbara Page who does lip syncs and some sketching. Guest interview was with Mel Torme who proved a decided asset in his brief appearance. Invited teenagers are urged to dance to disks, thus giving cameras a chance to pick up action shots.

Both Miss Page and MacLean turned in neat performances with Miss Page probably doing best career tv job to date. MacLean, with a background of radio diskings, showed potentiality of moving to the video top.

Program, however, failed to move with anticipated sparkle, and teenagers all seemed squares until well into the stanza. More stimulating pre-show warmup might be the answer. Mark.

DON:

For doing such an outstanding job on the Colgate Comedy Hour this season ... our thanks.

Because your picture commitments won't allow you to do any more shows this season ... our regrets.

For being named the Most Outstanding Male Performer of 1953 by the Television Academy of Arts and Sciences ... our congratulations.

And we're looking forward to having you with us next season.



TELEVISION



Television Followup Comment

There's only one Judy Holliday, and last Sunday (14) the comedienne proved it again to pleasurable satisfaction in her tv debut on NBC-TV's "Goodyear TV Playhouse." Play was called "The Huntress," and it turned out one of the most completely delightful shows fashioned by producer Fred Coe.

There is, of course, no denying that Miss Holliday made the play what it was. TV becomes her; it accentuates her charms in its intimacy, highlights her great talent and brings out her perfect sense of timing.

In "The Huntress," playing a part that has become almost a stereotype with her, she managed to put far substance, and a lot of hearty laughs, into an essentially thin comedy plot that nevertheless suited her fine. It was a happy occasion both for tv and for Miss Holliday.

Story by David Shaw was corny but expertly handled for sock comedy effects. It was about a gold-digger who gets "dug" when her heart gets into the way of her ambition, which is to marry a rich gent. She runs into a millionaire's son who doesn't want his pork money. Father tries to break up the marriage via an anonymous \$1,000,000 gift to Miss Holliday, figuring that, if he disinherits his son, she'll no longer be interested. He's almost right, but everything turns out well in the end via an assist from the U.S. tax collector and Miss Holliday's natural romantic inclinations.

Script intro'd Miss Holliday in stages and through the eyes of a number of people, such as her boyfriend, a travel agent, a bank clerk and a charmschool instructor. By that time, her aims and ambitions were clearly established, and the story ready to roll.

Playing opposite Miss Holliday, Tony Randall, w.k. regular on the "Mr. Peepers" show, did a stand-out job as the boy running away from his father's money. Randall was a natural for the part and he handled it intelligently and with great aplomb. He's an actor with a rare knack for comedy and ought to be seen a lot more often.

Scene between him and Miss Holliday in the bus was a classic. Camera held them in virtual close-up for minutes in what turned out to be a triumph not only for the performers but also for director Delbert Mann who deserves plenty kudos for keeping proceedings from going overboard.

Minor parts all contributed to the excellency of the show which Shaw stacked with an abundance of clever and funny punch lines. Bert Thorne came across with a great hit as the confused room clerk who has a healthy respect for people with money. Norman Feld as the boyfriend with the bank books impressed very favorably and so did Harry Sheppard as the travel agent and Rita Vale as the charm school lady. Raymond Bramley hit the right note as the grumpy and scheming multi-millionaire.

Lightweight story didn't seem to bother Miss Holliday whose film vehicles are made of similar stuff. She was completely at ease before the cameras and never even fluffed a line. What's more, she looked like a million dollars. Given the proper stories, Miss Holliday should desert Hollywood more often to spread the joy of real comedy among tv viewers. They deserve the break. *Hjt.*

Donald O'Connor's turn on "Colgate Comedy Hour" Sunday (14) over NBC-TV resulted in a spirited, well-oiled and vastly entertaining session. The card was one in which every factor seemed to jell with sock amusement returns contributed by George Prentice, Beatrice Kay and the regular cast as well as the production.

As always, the top spot is the songwriting bit with Sidney Miller. Their lampoons of various personalities were first-rate and the writing had a high laugh content. Duo hits probably one of the most articulate to video. Their percentage of grade-A appearances must be near the 100% mark.

Beatrice Kay also hit it off well with her lusty chantes. Her specialty, the oldies, hit the mark and her burlesque of a hopster set her out far ahead. Prentice provided a lively punch-and-judy turn that fitted well with the rest of the proceedings.

However, the most potent portion of the show was O'Connor. It seemed to be one of those shows in which he could do no wrong. There was one clever tap bit to "Ain't My Shadow" in which a dance in

silhouette did the alter ego. O'Connor's variations on this theme made it almost as funny a bit as Marx Bros.' standard mirror bit.

O'Connor also excelled in the production finale with Scatman Crothers doing a small vocal. The opening standup bit which wound up with a satire of the terping twenties was also on a high level.

The end of the show was somewhat marred, though, when O'Connor rushed through some announcement to enable RCA veepee John West to give O'Connor the Tele Academy Emmy award which West received earlier in the week as O'Connor's proxy. The production by Ernest D. Glueckman was outstanding. *Jose.*

Robert Q. Lewis did a little kidding-on-the-square Saturday night (13) on CBS-TV when he filled in for the recuperating Jackie Gleason about how his tv career seems to be just one long round of substitutions. But he can take some pride in that fact too; there are few performers who can step into the type of spots that Lewis is called into and do a job. He invariably comes through.

Lewis wisely eschewed trying to imitate Gleason, bringing in instead his own daytime troupe and blended them in nicely with the Gleason regulars, delivering a show which, while not in any way memorable, maintained good values throughout. Less of a stress on comedy and more on variety, but Lewis kept things moving at a good pace and introduced to the nighttime audience some fine talent from his daytimer.

Lewis did permit himself a couple of liberties—an opening song-and-dance with the June Taylor Dancers, some dancing on a solid finale and an in-between lampoon of Ed Murrow's "Person to Person," called "People to People," with Lewis taking Murrow's spot and Art Carney appearing as the interviewee, a sewer cleaner, or as he preferred to be called, a sewer engineer. While Lewis managed to capture Murrow's manner and inflection, he overdid the chain-smoking bit to a point where it was on the disconcerting side. Actually, the sketch was held together by Carney's fine talent of characterization—he built a really funny old coat out of the sewer-cleaner.

From his own show, Lewis brought over some talent and personable youngsters in the persons of Jan Arden, Jaye P. Morgan and Don Liberto. Former brother of Toni Arden, scored with a sock version of "I'm a Fool to Want You." Miss Morgan's a lively blonde who showed a good set of pipes in "Life Is Just a Bowl of Cherries." And Liberto demonstrated some good singing ability and some topflight terping with "Happy Feet." Additionally, Lewis had the vets Lois Hunt and Earl Wrightson ably duetting "This Is My Beloved."

Taylor dancers are rapidly shaping up as the best-drilled choreographic team on tele. They're staying away from the ballet and more dance influences and sticking to straight tap precisioning and formations, with which they achieve some highly spectacular results. Opening number was excellent, and a next-to-closing stint

which had them playing xylophones in chorus and tapping at the same time was socko. Ray Bloch's orchestral accompaniment was, per usual, razor-sharp. *Chan.*

Writing for television must be a particularly trying task for novelist William Faulkner. His first, "The Brooch," written some months ago for CBS-TV's "Lux Video Theatre" was greeted with something less than enthusiasm. His second attempt, "Shall Not Perish," presented last Thursday (11) on the same Lux showcase, will provoke even less in the way of cheers.

Painful fact is that Faulkner, in a flagwaving effort, came up with a story that would be more suited to the fanciful fields of the soap opera than to an adult drama segment like "Lux." His picture of the reactions of parents to the news of the death of their sons in Korea was fuzzy in characterization, incredible in motivation and cliché-ridden in the playing.

Two boys from Jefferson, the locale of most of Faulkner's stories, die in Korea. One is the son of Fay Bainter, wife of a tenant farmer. The other is the offspring of Raymond Burr, a gentleman who 15 years before had foreclosed on Miss Bainter's farm and who still believes in the glories of the confederacy. Miss Bainter receives the news with equilibrium and resignation, hardly batting an eyelash but telling her husband and younger son that they must go on as usual. Burr, on receiving the news, loses all sense of balance and prepares to blow his brains out. He's prevented from doing so by Miss Bainter, who comes to fetch him to a memorial service for the two boys and who delivers a long speech on why the boys died, the glories of America, etc., that brings him to his senses.

The play was very well acted, Miss Bainter lending as much credulity to her role as the writing allowed, and Burr managing to give a good picture of intense sorrow and bitterness. Tommy Rettig, with featured billing, had little to do but cry somewhat on hearing of the death of his brother. Supporting cast was uniformly good. Cal Kuhl's production and trapings were expansive and well presented. Buzz Kulik's direction was lucid. And in all fairness to Faulkner, it should be stated that the play was an honest attempt to find justification for the loss of life in Korea. But honest, apparently, isn't enough in the writing of good drama. *Chan.*

What may well be a new technique in television dramatics, a sort of "documentary drama," was attempted with admirable success on "Kraft Television Theatre's" Thursday night ABC-TV segment last week. A personalized sketch of Lincoln's life, employing scattered but logical vignettes, with a multiplicity of sets and a huge cast, emerged as a refreshing and intelligent tv fare, endowed with what was the most fluid production the J. Walter Thompson agency crew has brought forth on the three-months-old ABC segment.

Cornerstones of this topnotch layout were a highly literary and fluent script by George H. Faulk-

ner and a solidly etched performance by Andrew Duggan as Lincoln. The complexities of the production were secondary to the script and the central portrayal, and in fact, were necessitated by the very format of the script itself—the various vignettes showing Lincoln at different times and places. Actually, it's a credit to the script, the dynamic performance by Duggan and the production know-how of the agency boys that the many sets and extras didn't clutter the screen or detract from the impact of the production.

Script, an authoritative job in historical fact and dramatic content, carried Lincoln through his general store days on into the presidency and his assassination in a series of sketches, some light, some serious, but all designed to give insight into Lincoln's background, his personality and his intensity. Barring the actual dramatics was a narration based on the works of the "Lincoln poets" (Sandburg, Markham, Whitman, et al.), expertly delivered off-camera by Anthony Ross. Backing this up was a well-drilled cast, excellent sets, fine camerawork and a generally superior production job, in large degree made possible by the expansive facilities of ABC's biggest studio.

Obviously, this ran way over Kraft's normal budget, and obviously this type of production isn't an every-week affair. But it could well serve as a model for ambitious projects for the future, not only for Kraft but for other programs. *Chan.*

Ernie Simon has added emceeing duties on WGN-TV's morning "Four to Go" quizzer to his growing list of Chl assignments. A facile ad libber with an easy-going style, Simon fits neatly into the show's free-wheeling format. Show has been considerably streamlined since last caught with some of the complicated clues eliminated.

Studio contestants, with the aid of at-home participants reached by phone, vie for a string of prizes plus a running jackpot. Most of the hints on segment seen (11) were in the form of musical clues provided by chirp Jackie Van and pianist Bob Trender working with the Starnoters instrumental combo.

Pic actor Pat O'Brien paid the show a quickie visit and delivered a sincere pitch about Hollywood's "nicer side." It was a good touch for the morning audience. *Dave.*

"Omnibus" video's top bid for the highbrow element, came up with a full menu for the intelligentsia on CBS-TV Sunday (14). The show consisted of some T. S. Eliot dramaturgy, classical Japanese ballet and a doleful one-acter by Budd Schulberg. The only concession to the mythical average dialer was a brief cartoon sequence about a whale which wanted to become a submarine with narration by Orson Bean. This bit turned out to be show's weakest spot.

Schulberg's play was a poignant drama about a young Mexican bullfighter who was forced into the sport by his father to meet his death. The clash of Mexican and American attitudes on the questions of love and death were delineated in first-rate performances by John Cassavettes, as the matador; Kim Stanley and Arthur Franz as an American couple; and Jacques Aubuchon, as the father. The Japanese Kabuki Theatre Dancers, who are opening a stand on Broadway this week, gave some brief samples of their exotically mannered repertoire. It was an effective, offset sequence that could have used color casters to capture the strange costuming effects.

From the current Broadway production of Eliot's "The Confidential Clerk," Claude Rains and Douglas Watson presented one of the play's opening scenes. This portion was talkily philosophical but Rains' eloquence made it fascinating. The Eliot scene was introduced by some explanatory comments by poet W. H. Auden, which needed its own explanation, and some reminiscences by producer Henry Sherek about Eliot. *Herm.*

"A Dash of Bitters," described as a still-to-be-produced lighter by Reginald Denham and Conrad Sutton Smith, was adapted by its authors for last week (9) on ABC-TV's "Motorola TV Hour" (10). It meant as a kind of trial run for the production, it served the purpose well. There is now no question whatever that, if "A Dash of

Bitters" ever finds a Broadway niche in the same approximate version to which tv viewers were treated, it stands precious little chance with crix and audience.

From the tv play it was difficult to tell whether, in the process of condensation, the production suffered or whether it simply a hodge-podge of confused characters acting out an unreal and unconvincing situation which has the onlooker knowing all the angles long before the cast begins to suspect them. While the germ of an idea is certainly there, the show never exploited it advantageously.

The fault largely was that of the script, which failed to establish proper motivation and never built up the kind of suspense for which this kind of story obviously aims. It's all about an old woman with homicidal inclinations who likes to kill things in order to be able to draw them. She ends up practicing her art on her nephew, a dubious character with a prison record, who blows in from South America, determined to leave with her money. This doesn't bother auntie as much as the fact that he wants to go off with her niece whom she dislikes. So she feeds him a poisoned drink for the fade-out.

Performances, which might have rescued this bit of insignificance, were surprisingly spotty, with Estelle Winwood being the only one to bring a certain distinction to the part of the weird old lady. At least there was never a question that she was out of her mind, and Miss Winwood exploited this fact without going overboard.

Zachary Scott was saddled with a difficult part which never did make up its mind whether he was villain or hero. Fluctuating between the two, he delivered a performance that seemed mechanical and without much merit.

Joan Larring, who seems to specialize in parts of tense young ladies, seemed miscast as the niece. There was a studied quality in her delivery that seemed to overemphasize the part without infusing it with real conviction. One suspects that, even within the limited scope of the script, she could have done a lot better. The same held true of Richard Waring who was stiff and uncomfortable.

Denham directed with minimum imagination and with only occasional concessions to the needs of a tv chiller-diller. There were moments—such as the one when Scott discovered the goldfish his aunt had put into the freezer compartment—when the play had shock impact, but they didn't come often enough and were interspersed between a lot of dialog. Overall production still made pretty dull tv fare. *Hjt.*

Emmy Awards

Continued from page 24

that home-grown wouldn't have to compete against high-budgeted network shows. Ed Sullivan, here for the first Coast origination of "Toast of the Town," emceed. The winners:

National. Best dramatic program, "U. S. Steel Hour." ABC; most outstanding personality, Edward R. Murrow, CBS; best situation comedy, "I Love Lucy," CBS; best variety program, "Omnibus," CBS; best female star of regular series, Eve Arden, CBS; best male star of regular series, Donald O'Connor, NBC; best series supporting actor, Art Carney, CBS; best program of news or sports, "See It Now," CBS; best mystery, action or adventure program, "Dragnet," NBC; best public affairs program, "Victory at Sea," NBC; best children's program, "Kukla, Fran & Ollie," NBC; best audience participation, quiz or panel program (tie), "This Is Your Life," NBC, and "What's My Line?" CBS; best new program (tie), "Make Room for Daddy," and "U.S. Steel Hour," both ABC; best series supporting actress, Vivian Vance ("I Love Lucy"), CBS.

Local. (Los Angeles): Best entertainment, "Juke Box Jury," KNXT; best public affairs, "Shakespeare on TV," KNXT; most outstanding male performer, Dr. Frank C. Buxter, KNXT; best children's program, "Sheriff John," KTTV; best female performer, Roberta Linn, KTLA; distinguished contribution award, National Television System Committee, accepted by Les Hoffmann.

Sandburg's Lincoln: a TV Event

Poet-historian Carl Sandburg was heard in a special ABC simulcast last Friday (12)—Lincoln's Birthday—in something of a literary as well as historical event. Thirty years ago, Sandburg wrote a preface to part of his great Lincoln biography, "Prairie Years," which introduction he subsequently discarded. It was dug up recently, and ABC asked the distinguished writer to read it as a Lincoln Day tribute.

What might have been anticipated as a slow half-hour of reading proved to be an affecting as well as noteworthy session. Sitting quietly in his livingroom chair, with gaunt face, straggling white forelocks and deep-set eyes, with loose shirtcollar and old-fashioned bow tie, the aged Sandburg looked almost a part of history himself, and strikingly like Honest Abe. There was no age in the voice, which was virile, audible and clear, and the resonant voice and quiet demeanor made an eloquent document out of what was essentially a set of colloquial reminiscences of Lincoln's White House and Civil War days.

The occasional singsong Sandburg broke into gave these anecdotes, and the simple historical facts with which they were interlarded, an added dramatic impact. There was a further terrific wallop at the close, when Sandburg added Lincoln's address to Congress, in which the great President grew eloquent about the American heritage. To at least one viewer, the half-hour turned prose into poetry, a tv show into an occasion and a simple scribe into a saint.

Occasion made therefore doubly inexcusable a bit of cheap promotion midway in the program, when ABC momentarily flashed onscreen, superimposed on Sandburg, a \$50 pie entrant in its Lucky 7 contest. It was a shocking bit of bad taste. *Brou.*

TV...

VARIETY

PLACE THE FACE
M.C.: Bill Cullen
Thursdays

TONI COMPANY
CARTER'S PRODUCTS
CBS, from Hollywood

"Place the Face," the Toni packaged CBS-TV entry sponsored by Toni, has had a succession of emcees, latest of which, Bill Cullen, bowed last Thursday (28). First off, Cullen shapes as an excellent host, injecting humor into the show. He's casual and warm with the guests and the audience, a definite asset to the program.

Thanks Toni Company and Carter's Products

Radio...

VARIETY

ROADSHOW
With Bill Cullen, Johnny Guarnieri
Trio, others; guest, Steve Lawrence

Producer-Director: Parker Gibbs
Writer: Arthur Small
4 Hours: Sat., 2-6 p.m.
NBC, from New York

A very lively format has been arranged by NBC to appeal in the main to folks who spend Saturday afternoons riding along the highways of the country...

Portion of "Roadshow," caught in its second week on the air, was a conglomeration of news, time checks, music and contests. In themselves such items are common, but the peppy presentation by emcee Bill Cullen makes them worthwhile listening. He welcomes asides from his fellow staffers, the kind that are in keeping with the family-like quality of format. In fact, they might be likened to role played by the back-seat conversationalist.

Thanks NBC

WALK A MILE
With Bill Cullen: announcers, Joe King, Joe Ripley
Director: Merton Koplin
30 Mins.: Wed., 8 p.m.
R. J. REYNOLDS TOBACCO
NBC, from N. Y.

(Esty)
"Walk a Mile" ranks among the brighter giveaway airers. Show's major impact lies in the give-and-take gab sessions between contestants and emcee Bill Cullen. Program does a first-rate job in selecting quizzers who windup as strong laughgetters, either on their own or as foils for Cullen's yock-baiting. Question-and-answer segment for broadcast's cash prize awards is secondary to Cullen's introductory discourse with the various participants...

Cullen ably maneuvers his spiel so as to draw top entertainment values from his guests.
Thanks R. J. Reynolds Tobacco Co.



BILL CULLEN

Exclusive Representative: MARTIN GOODMAN, 65 West 54th Street, New York

Television Chatter

New York

Carol Irwin, "Mama" producer, in St. Luke's Hospital for a nose operation... Ernie Harwell, who's taking over radio-TV chores for the Baltimore Orioles, flew to Yuma last week for start of spring training... Natalie Core signed as hostess of "A & P Playhouse," the "Schlitz Playhouse" reruns on WABC-TV... Henry Calvin doubling over from "Kismet" to rejoin "Howdy Doody" as Big Ben... Ruth Gilbert, the "Max of the Milton Berle" segment, did her first outside guest spot Monday (15), on "Name That Tune," with fee going to March of Dimes... Memory expert Dr. Bruno Furst flies to the Coast next week for an appearance on ABC's "You Asked for It."

Dave and Judy Clark, video hucksters of long standing, moved to WAAT, Newark, Monday (15) for a two-hour nightly radio strip. It's a deejay stanza... The National Committee for Labor Israel is going to sponsor a new variety stanza via WABD called "Echoes of Israel" come next Sunday (21). Show is to have both American and Israeli performers... Shirley Eggleston into "Road of Life" today (Wed.)... Dr. Bruno Furst flies to Hollywood to do his memory

routine Friday (19) on "You Asked For It"... Herb Shriner to substitute for vacationing Dennis James on Friday's (19) telecast of "Chance of a Lifetime"... Fred Sayles, sports director at WATV, in Florida for the week... Legit actress Peggy Nelson this week's "Miss Nemo" on WOR-TV's "Weather Report."

Judson Laire, the Papa of CBS-TV's "Mama," going to the Bahamas for a week and missing an airing (Feb. 26) for the first time since he took over the role more than four years ago... John Raitt and Betty Grove to pinchhit for Jane Froman (Feb. 25) as singer and husband John Burn take a European quickie... Robert (Shad) Northfield, science reporter for CBS-TV's "Adventure," left for Hopi Indian Reservation in Arizona to huddle with Pulitzer Prize-winner Oliver LaFarge on an upcoming stanza in the series... Tom Reddy, m.c. of WCBSTV's "Journey Through Life," takes over Old Gold plugging during Dennis James' week's vacation.

Chicago

Hollis Burke in town for live and film TV assignments... Oliver J. Dragon of NBC-TV's "Kukla, Eran & Ollie" named honorary bat boy for the Boston Red Sox by man-

ager Lou Bendrea... WNBQ will carry the finale of the Daily News Spelling Bee Feb. 27 and March 6... Fox DeLuxe Beer failed to renew WBBM-TV's weekend news roundup and it's been dropped by the station... Jack Drees and Chuck Hearn set to do the play-by-play of the state basketball finals March 20 which Illinois Bell will bankroll on WBBM and eight downtown stations... Agency chief Emil Mogul addressing the Chi Television Council today (Wed.)

Although it's been knocking off a respectable 6 rating in its Saturday afternoon slot, WNBQ program director George Heinemann is dropping his "Jet Pilot" series due to interest in "DeMet Pontiac and Oklahoma" Oil have Poned for daily segments on WBBM's early morning "Chicago Parade" which goes in next week ahead of the "Breakfast Club" simulcast... Keith Connes joins King Studios as a continuity writer... Jewel Food Stores has renewed Johnny Coon's WNBQ "Noontime Comics" for another lap... Austin Klingler starting an afternoon news show on WBBM tailored for the homemakers.

Duffy

Continued from page 25

have "the aural medium. Sponsors won't find colorvision too costly, although it appears that way now, Duffy declared.

As to ad agencies "replacing" political candidates, "you can always get good seats to a bum show"—his way of saying that the man in the arena will still be the principal figure. Asked about the "huckster administration" in Washington, Duffy said he disliked the term, that Ike & Co. (for which BBD&O handles the account) couldn't possibly point to "accomplishment by announcement" because the American public "is a pretty smart group," particularly the housewife, who can always spot a better product.

Prodded on whether his company had "rehearsed" last year's "Report from the White House" with President Eisenhower surrounded by Cabinet members, Duffy said there was a run-through to get the session down pat on the time element, admitted that video is changing the pattern of political campaigns, praised Ike and his improving tv, stance but denied that his agency suggests subject matter or the manner of styling, merely helping on the technical phases (lighting, etc.). Questioners consisted of Ed James (Broadcasting-Telecasting), William H. Lawrence (N. Y. Times) and Sylvia Porter (N. Y. Post and syndicate), with Ron Cochrane moderating.

Trau.

DuM Exits K.C.

Continued from page 25

cause of a strike. KCTV gained some momentum for a few weeks in getting viewers to convert receivers, but faced rough competition when WDAF-TV returned to the air and Channel 5 (KCMO-TV) and Channel 9 (KMBC-TV) sharing with WBB-TV soon were opened. Three live VHF outlets, each with a major net, has made the going too rough for KCTV, according to word from DuMont. Estimates as to the maximum number of UHF receivers here ran as high as 70,000, in a market of over 300,000 total tv receivers, but some industry execs estimated 40,000 sets would be nearer actuality.

About 35 employees are involved in the closing, notice being given last Friday after Stewart returned from confabs with net officials in New York. Stewart will return to DuMont as an administrative exec.

'Panorama'

Continued from page 22

the FCC and to Gov. Thomas E. Dewey and the N.Y. State Board of Regents. Cavallaro had spoken to web publicity chief, Gerry Lyons, about the matter three days before cancellation. "We told him we want some assurances, but none were given," Cavallaro said.

Four times, Cavallaro pointed out, the show was pre-empted completely by commercial shows. Two other times the show went on late for the same reason. "Last Satur-

day we went on at 5:21," Cavallaro noted.

"There were about 40 people there, and we don't think it's fair." The chairman of the educational group closed by saying that "We wouldn't have minded if it happened once, but it happened too frequently." Show was prepared and presented by staffers from four New York City colleges.

A network spokesman said, "They have put in a lot of time and money, but that's one side. What he (Cavallaro) fails to mention is that we have put in a lot of money and time too."

Cross purposes resulted when the commercially sponsored athletic events on the DuMont web and its Gotham key ran past their usual 5 p.m. end because of unmanageable overtime periods. Time for the show was donated by the network.

Toy Council

Continued from page 24

late afternoon, but others are being considered also. The nut being broken down to cover better than 500 individual stanzas.

Until now the 16-year-old Toy Guidance Council has been supported by dues from 1,600 toy retailers (one franchised per geographical area), but now all 10,000 dealers are to be included in the plans. To bring in the new membership of 75 toy makers, the Council has had to guarantee that every member dealer must carry \$18 worth of each item shown on the video commercials, and that its distrib members must stock \$288 worth. Heavy promotion coin is expected to come from dues of increased membership.

It's understood that this is the first year the Toy Guidance Council will throw any of its money into tv.

Mutual

Continued from page 22

met in Biloxi, Miss., last month. Broadcast Advertising Bureau has, since its inception a few years back, serviced member radio stations by sending them detailed information on the co-op advertising plans (between dealers and manufacturers) that the individual manufacturers had established.

In many instances local dealers aren't aware of advertising benefits to be reaped from the manufacturer. If the local station salesmen can approach the dealer with an official sanction from the manufacturer, he will in turn, be making available for the first time (in a surprising number of cases), detailed info about the existing plans.

Waddell to WTAM

Cleveland, Feb. 16.

Hall Waddell, WJW veep, is stepping out to become WTAM sales manager. Appointment of Waddell, effective Feb. 22, rounds out the local NBC sales department under William N. Davidson, sales director and assistant general manager.

Theodore Walworth, Jr., was recently named WNBK sales manager.

MAGNAVOX IN RECORD

\$35,921,000 SALES

Magnavox Co. set a sales record of \$35,921,000 for the six months ended Dec. 31 despite an increased tendency on the part of the public to defer purchases of television sets pending the arrival of color, according to prexy Frank Freimann. Freimann said buyer resistance will fade as the public realizes mass color production is still some time away. Magnavox has no tint set in production, but is developing a larger color tube, which it expects to be available by the end of the year.

Firm's sales record exceeded by 37.5% the \$26,126,000 figure for the same period in 1952. Net earnings after taxes were \$1,702,000 for the six months, compared to \$1,546,000 the year before. Net per share was \$2.24, as against \$2.02. Increase was reflected in all divisions of the firm, with one of the largest gains in sales of hi-fi equipment.

Rosenberg to DuMont

E. J. (Manny) Rosenberg has been appointed director of sales development for DuMont.

Rosenberg, longtime package producer, first with TransAmerican Broadcasting and most recently as an independent, is responsible for Maisie, "Sam Spade," "The Fat Man," "Life Can Be Beautiful," "Texaco Star Playhouse" and others. Before this he was associated with SESAC.

"IN THE MAILROOM

EVERYTHING IS

MAGICAL",

says

PANCAKE

THE

MAGICIAN

"The Adventure of Danny Dee"
(Ch. 5, 4:45-5:00, Mon-Fri.)
RECEIVED 6,642 LETTERS
Last Week ON WABD ALONE!
Starring ROY DOTY
An Irwin N. Roscoe Production
510 Madison Ave., New York 22, N. Y.
PLaza 3-4153

COUNTRY LIVING IN THE CITY

25 MINUTES TO RADIO CITY
In hilly Riverdale—near Hudson River, quiet, wooded, zone-protected area. Ideal for raising children. English architecture set in 1 1/2 acre of landscaped grounds. Old hedges, old trees. Large center hall, fireplace living room, library, screened-in veranda, dining room, pantry, science-kitchen, laundry, 2nd floor: 6 rooms, 3 bathrooms, sundeck.
Sealed attic, dry basement and workshop. Solid brick and hollow tile construction. Slate roof, brass plumbing, oil heat, separate 1-car garage.

BARGAIN-PRICED FOR IMMEDIATE SALE BY OWNER
714 West 231 Street, New York
KI 8-0510 mornings

A NEWER

Lord Tarleton

... completely re-styled and
excitingly decorated with
extravagant simplicity.
Dancing, Entertainment, Television
... and a superlative cuisine
(modified American plan, if desired).

Your Hosts, The Family Jacobs

COMPLETELY
AIR-CONDITIONED

Lord Tarleton

MIAMI BEACH

Blackfront Ocean Privacy

40th-41st Sts

For Reservations, Please... Walter Jacobs

N. Y. Office: TR 4-3193

*Summertime, "SKY HIGH Lake Tarleton Club, Pike, New Hampshire

FIRST TIME ON NEW YORK STAGE

TOWN HALL, February 28, Sunday Evening, 8:30

FOLK SONGS of the PHILIPPINES

CATALINA ZANDUETA, Soprano

ALBERTO VALDES BLAIN, Guitarist — 5 Authentic Costume Changes
Pres. Rep.: JOLYON WYRZYKOWSKI, 331 E. 238 Street Tel. Murray Hill 8-2753

NOW SERVING OVER 251,742*
TV HOMES IN OKLAHOMA!

*January 1, 1954



From the Production Centres

IN NEW YORK CITY . . .

All ABC brass back at their desks today (Wed.) after winding up the series of four affiliate meetings held during the past couple of months with a two-day session Monday (15) and yesterday (Tues.) in New Orleans. . . WVNJ, Newark, cut its schedule from 21 hours daily to 19, with the Hal Tunis show cutting down to an hour and Big Joe Rosenfield holding down the midnight-to-2 spot with a remote from the New Amsterdam Theatre in Gotham. . . New York U's Radio-Club Workshop doing a once-a-week dramatized news show, "This Week—A Year Ago," on WFUV-FM. . . Martin Jones and Henry Olmsted opening their private recording studio to commercial use.

Elsa Latzko, formerly with CBS, currently asst. to program activities chief of Radio Free Europe in Munich and anticipates returning home within the next twelve months. . . MBS's junior-sized fictitious cowpuncher, "Bobby Benson" was named "hobby boy of America" by Hobby Show execs at a conclave yesterday (Tues.). . . Joseph Fuchs skedded to fiddle on two forthcoming WQXR studio series. . . Walter Lewis, WHLI gabber, has been made new general manager of the Levittown, L.I., Symphony orch.

John Karol, v.p. of CBS network sales, to Arizona for vacation. . . WCBS' Joan Edwards on a two-weeker in Puerto Rico after taping her sessions. . . Mr. and Mrs. Jack (Barbara) Sterling expect a family addition in April. . . Martin Weldon, reporter for "Port of New York" (WCBS), toastmastering tomorrow (Thurs.) at N. Y. Times dining room for Rebecca N. Rankin who retired recently as municipal librarian. . . A son to Bill Schwarz, director of John Henry Faulk and Bob Haymes shows. . . CBS sports chief John Derr, just back from Miami, returns there this week for Widener and Flamingo Stakes at Hialeah. Incidentally, Red Barber is in good shape after his ear operation and leaves for St. Pete training camp of the Yankees next Tuesday (23). . . Ted Osborn new to "Our Gal Sunday". . . Mary Orr substituting for Andree Wallace on "Backstage Wife". . . In the new "Front Page Farrell" sequence are Kenneth Lynch, David Gothard, Pat Peardon, Anita Anton, Jimmy Monks, Sarah Burton and Mary Jane Higby.

IN CHICAGO . . .

WBBM newsmen Hugh Hill named special events director vice public relations chief Chuck Wiley who's to devote fulltime to his flackery duties. . . Tom Brittingham shifted from Needham, Louis & Brorby's Chi radio-TV department to the agency's Hollywood office. . . Marty Sheridan ankled the Steve Hannagan public relations firm to join Admiral Corp. as p.r. director. . . WMAQ to give the AM-FM stereophonic treatment to Dickens' "Cricket on the Hearth" tomorrow night (Thurs). Don Marcotte will produce with the script adapted by Morgan Perron. . . Joe Matthews, who's been heading up Nielsen's San Francisco office, has returned to the Chi headquarters and elevated to veepee status in charge of sales activity for the Nielsen Station Index. . . Art Berg, ex-WNBQ salesman, added to the WBBM selling crew. . . ABC newscaster Paul Harvey filling speaking engagements in Texas this week. . . Eloise Kummer missed her first taping call in nearly 15 years when smitten with the virus last week. . . Radio-TV packager Walt Schwimmer turned his hand to disk jockeying briefly last week when he took over a portion of Fred Reynolds' WGN Saturday afternoon record session to spin a bundle of disks from his personal collection. . . WLS traffic manager Grace Cassidy vacationing in Florida. . . Jim Halloran added to the Chi ABC public relations staff. . . Columnist Sig Sakowitz prems a daily platter-chatter strip on WAIT next week. . . WMAQ deejay Norman Ross Jr., on a quickie air visit to Europe.

IN SAN FRANCISCO . . .

Tevee manufacturer Les Hoffman received FCC approval (11) to begin construction on his Stockton TV Channel 13. Hoffman hopes station will be telecasting by midsummer. . . Milt Samuel, Young & Rubicam's Hollywood publicity chief, in for KGO Radio anniv. . . And tomorrow KCBS (local CBS outlet) celebrates its fifth birthday. Gen. mgr. Arthur Hull Hayes and staff rate kudos for their consistent high calibre programming. . . Mary Tierney's television returned to airing via KRON-TV (13). . . New local UHF station KSNB-TV signed to run racing films from Bay Meadows. . . Former KPX chirper Peggy Mann returned from the east. . . Art Linklater planned in for kickoff of his Lever Bros. "Sweepstakes" contest. . . KNBC signed their woman commentator Marjorie King to an exclusive term contract and expanded her weekday sesh to full 60 minutes. In addition, Miss King was elected moderator of station's new weekly public service program, "Spotlight On Service" (14). . . KGO hopes to move into new hq's by May. . . Folk singer Bash Kennett launched her puppet show "Looking Glass Lady" on KRON-TV (12).

IN CLEVELAND . . .

Jack Beatty exited WNBK to become WOKY film director. . . Max Ellis of the Play House takes over for Boyd Heath on WBXL's "King Jack's Toy Box" while Heath emcees Pittsburgh Sportsman Show. . . Northern Ohio Appliance picked up tab for half-hour "Myrus the Mentalist" Monday 9:30 p.m. WBXL. . . WJW flack Flo Roth to New York for vacation. . . WGAR's Reg Merriwell and WEWS' Dave Baylor head the radio and tv units in upcoming Red Cross drive. . . Milmar signed for two-hour WEWS Saturday 2 p.m. "Bandstand" show with Phil MacLean and Barbara Page entertaining 100 dancing teenagers with disks and interviews. . . Henry Levine started hour-long longhair shellac stanza WTAM, 5 p.m. Saturday. . . Bill Lauer, ex-WKBN, now WGAR salesman. . . Only Cinecraft Productions, Inc., and Productions on Film, Inc., are approved by local Screen Actors Guild. . . Rita Bates, WTAM, in Lakewood Theatre's "The Women". . . WGAR's sports director Bill McCoolgan working with board of local sports leaders to nominate athlete of the month.

IN PITTSBURGH . . .

Florence Sando has returned to WDTV for a morning show, five days a week, which will have a woman's slant on the news. . . Ralph Pettit, who quit announcer's job at WJAS last summer to become program director of WESC in Greenville, S. C., has resigned there to take assistant manager's post at WLSH in Lansford, Pa. . . Moe Woolsey, WDTV director, leaving for chief engineer's berth at WNEH-TV, new VHF station in Bay City, Mich., and he's taking two WDTV engineers, Lou Furlin and Marty Gannon, with him. . . Alicia Fuller of KQV celebrated her 23rd anniv. in radio. . . Cameraman John Hasson has left Channel 2 for WCMB-TV in Harrisburg, where he'll be program director. . . Sportscaster Ray Scott named chairman of the Variety Club house committee for 1954.

IN CINCINNATI . . .

Bill McCluskey, WLW-Television sales service manager, helping plan American Cancer Society's national campaign. He's veep of Cincinnati Cancer Committee. . . Wendy Barrie on Tri-City tv network and originating in Dayton, O., now also picking up some talent and guests from WKRC-TV studio in Cincy. . . John Louis, formerly of WBNS-TV, (Continued on page 34)

A MAN AND HIS MUSIC

With Skitch Henderson
Producer: Steve White
Writer-Director: Lee Jones
25 Mins.; Mon., Tues., Wed., Fri.,
10:35 p.m.
Participating
WNBC, N.Y.

Skitch Henderson, who does a flock of shows on WNBC, N.Y., solo and with his wife, Paye Emerson, is now spotted in another late evening musical series. This show is divided between live music and disk selections with Henderson handling the chatter and also supplying some keyboard interpretations with a string orch accompaniment. Henderson carries the show with his gift of gab, with Lee Jones furnishing scripts that read with natural easiness. On his kickoff stanza (15), Henderson spotlighted some of the great showtunes of the past with selections from Noel Coward, Cole Porter, Ira & George Gershwin and Rodgers & Hart. The disk numbers included some show cast album selections and one vocal by Frank Sinatra on "I Get A Kick Out of You." The whole show had a quiet and restful mood okay for the hour. Herm.

AIME GAUVIN SHOW

Producer-Director: Arlene Vaisiere
30 Mins.; Mon.-thru-Fri., 1:30 p.m.
WMGM, N.Y.

WMGM, N.Y., latched on to Aime Gaivin and a batch of mood music waxing to woo the hausfrau of an afternoon. The stanza heard had a lulling, dreamy effect that smacked of the Continental on video.

Gauvin's romantic rhetoric is taken from the popular love poems. They are delivered with considerably more feeling than understanding by the rich baritone deejay, but they are bound to engender a minor heartthrob from the femme behind the apron strings. Gauvin oozes sentimentality. In short, the words aren't always made meaningful but the mood is.

Poetry is read over soft, string music, and between renditions there are numbers like "You and the Night and the Music," "Beautiful Dreamer," etc. Women have been known to spend more time mooning over the likes of Gauvin than they do in preparing supper.

MY MOST UNFORGETTABLE CHILD

With Bing Crosby, Shirley Booth, Kirk Douglas, Greer Garson, Audrey Hepburn, Deborah Kerr, Brandon deWilde
Producer-director: Gerald Kean
30 Mins.; Sunday (14), 9:30 p.m.
ABC, from N.Y.

The United Nations radio division put the spotlight on the work being done by the international org's Children's Fund (UNICEF) (Continued on page 34)

ALL NIGHT

With Stan Freeman
Producer: Steve White
Director: Jim Rubessa
5 hrs.-45 mins.; Mon.-thru-Sat.,
12:05 a.m.
Participating
WNBC, N.Y.

Those tense fans of James Fleetwood's "Music Through The Night" shouldn't have too much to complain about in the Stan Freeman series replacement. Even the die-hard classicists should have trouble resisting Freeman's easygoing palaver and taste in pop disk selections. And the all-out pop fan will have to concede that Freeman knows how to program a disk show even though he doesn't concentrate on the fave jukebox items of the day.

The series is geared for the post-midnight dialer in patter and platter. Freeman's affable manner blends easily with his spins. His keyboard solos, too, which are spread out through the night, add up to top listening.

Freeman is an individualist in his disk programming. On show caught Saturday (13), he played a Judy Garland waxing which never amounted to much in the pop market. "Why do I play it then, you ask," he queried himself. "Because I like it!" And that's the crux of his show. He plays what he likes, but the dialers should have no fear—it's a surefire bet that they'll like it, too.

Freeman's on for a long stretch—five minutes past midnight until dawn. But no matter if you stick with him all the way or tune in for a couple of hours during the night, you'll be in for some rewarding listening. Gros.

VARIETY WINNERS

With Lanny Starr
55 Mins.; Sun., 5:35 p.m.
WNEW, N.Y.

WNEW has augmented its Sunday platter layout with a 55-minute deejay airtel devoted to the playing of records culled from the weekly VARIETY Retail Disk Best Sellers chart. Stanza is handled by Lanny Starr, whose comments in-between spins on opening show, were handled authoritatively and reflected informatively on the turntable product.

Preem show spotlighted the top 15 platters on the retail pop. Chart takes in the selections of retailers from approximately 11 cities throughout the country, with Starr using the listing in certain instances to point up whether a tune was national or regional in its appeal. Spot product plugs were interspersed into the proceedings. Jess.

Radio's A&A Valentine

A lot of oldsters must have shed a nostalgic tear or two as they went back to the beginnings of the Freeman Gosden and Charles Correll saga, whipped up as a 26th anniversary piece on CBS Radio last Sunday (14). It was quite a Valentine Night for "Amos 'n' Andy" in the true guise of Gosden & Correll, with posies in their direction accented by tributes from their current and former boss—William Paley, board chairman of CBS, and David Sarnoff, b.c. of RCA-NBC.

To get the two foremost executives of the industry (and bitter rivals professionally) on the same platform, granting this was on the transcribed route, was a tribute, in itself to the blackface twain whose cross-the-board strip at 7 o'clock more than a quarter of a century ago forward was the signal for millions to stop dead in their tracks and give a listen to what was going on with the Fresh Air TaxiCab Co. and a "regusted" gentleman. It seems like a canard by reflection, but 'tis an established fact that many a picture house stopped the show at 7 in those days to pipe in A & A for the customers—and advertised that fact—as well they might because without it they would have been without much of an audience. Those were the days too when, of an early evening in the al fresco, amusement parks stopped their gaming and riding devices, and public address systems were turned on to bring in A & A, doubling as or supported by Lightnin', Sapphire, Mme. Queen, Bro. Crawford, Ruby Taylor and the Kingfish himself.

As plain Freeman Gosden and Charles Correll, they pitched themselves into a dramatization of their career from their meetin' up at a Durham (N.C.) amateur show, their struggles to be something in radio, their workouts in New Orleans; their ups and downs as performers in Chicago (WEVE) at the Edgewater Beach Hotel, where at least they got a blue plate feed on the house after their miserable attempts at jockeying; and six months or so later at WGN, where they developed dialects and the trademarked rasp, as Sam and Henry, became the top show in that area and got a network pact (Gen. Sarnoff's speech made note of the fact that NBC introduced them to the nation for a period of 15 years, and Paley followed as the supplier of the lanes to the present).

Bill Hay, their old announcer, came out of retirement to ditto for this show; Edward R. Murrow had a few words at beginning and end; and woven into the script as those who saw A & A come up were Bing Crosby (then with Paul Whiteman), Jack Benny, Lowell Thomas (who was proud to introduce the duo at Madison Square Garden) plus simulated voices of Vice President Charles G. Dawes and George Bernard Shaw (said the latter on his U.S. visit: "I shall never forget Niagara Falls, the Rocky Mts. and Amos and Andy"). (The billing was derived from an elevator man with a yen for comic versifying; when A & A heard him refer to "Famous Amos" and "Handy Andy," they knew at once what they would call themselves. Moreover, it was a great alphabetical handle with which to play benefits, what with their names topping the list).

It's a good thing Correll dropped his piano and Gosden his hoofing of those amateur and post-am days. They came pretty far with other equipment.

ABC Radio in ASCAP

Salute Spans 4 Decades With Standout Tunes

The story of the American Society of Composers, Authors & Publishers can best be told in song and, to mark ASCAP's 40th birthday, ABC said it with music on a three-hour spread over Saturday and Sunday nights (13-14). Both salutes were straight productions, not marked by any imaginative programming ideas, but the cavalcade of great hits and standards out of the ASCAP repertory spotlighted an impressive four-decade achievement by America's top songwriters. (Same was true of Ed Sullivan's "Toast of the Town" Tribute to the Society on CBS-TV last year.) These ASCAP salutes, incidentally, by the major networks have added trade interest because of the \$150,000,000 anti-trust suit recently filed by 33 ASCAP cleffers against the broadcasters on grounds that the latter have been brushing off ASCAP tunes in favor of Broadcast Music, Inc. The whole acrimonious phase between ASCAP and BMI was, understandably, not touched upon on the ABC salute.

The two-hour rundown of ASCAP hits on ABC's "Saturday Night Dancing Party" was framed in an historical continuity by George Jessel. Jessel, who did the same kind of job for RCA Victor's "Show Biz" album, traced the hits of yesterday against a canvas of social and political events, proceeding from the post World War I tune, "I Didn't Raise My Son To Be A Soldier" to last year's inspirational "I Believe" between Jessel presented vignettes of the key events and personalities against Tin Pan Alley's comments on the passing procession as rendered by Peggy Ann Ellis, Tommy Furtado, the Townsman ensemble and Glenn Osser's orch. Stanley Adams, ASCAP prexy, closed the show with a pledge of continuing service to the public and repeated the same sentiments on the following night's one-hour salute on Paul Whiteman's "American Music Hall."

The Whiteman show focused on the top ASCAP personalities. The musical repertoire, delivered by songstress Shirley Harmer, the Townsman and the orch, ran down works by George Gershwin, Leroy Anderson, Cole Porter, Arthur Schartz and Howard Dietz, the two R&H combos (Rodgers & Hart and R&H Hammerstein) Dorothy Fields & Jimmy McHugh, Jerome Kern, Victor Herbert and Kurt Weill.

Both shows proved an ASCAP point: the great standards are in its catalog, period. Herm.

PETER LIND HAYES SHOW

With Mary Healy, Jerry Vale, Leslie Uggams, Norman Leyden orchestra with Teddy Wilson, pianist, announcer, George Bryan; guests, The Mariners
Producer: Al Singer
Director: Frank Musiello
30 Mins.; Sat., 2 p.m.
CBS, from New York

CBS is trying to make a Saturday afternoon Godfrey out of Peter Lind Hayes. The tieup was quite apparent when Hayes read a long paternal note from the network's big money-maker concerning the preem on Saturday (13). Moreover, Godfrey has even supplied the amicable PLH with one of the "little Godfrey" groups for each weekend offering.

In the first show—a comfortable and informal variety format—the student was equal to the master. Hayes has a genuine modesty and an impressively quiet approach to humor. He's able to laugh at himself and make agreeable light of others too. An example is spoofing manner in which he introed spouse: "Miss Healy made many motion pictures. Unfortunately they kept the pictures and released her."

Of Mary Healy the best that can be said is that she's no shakes as a thrush, but she matches her husband's wit with a sharp one of her own. She's an ideal foil.

Jerry Vale rendered his one number for the afternoon, "Stranger in Paradise," in most pleasant fashion. He has cultivated a very agreeable tenor and should add much to the half-hour listening. Another regular is moppet Leslie Uggams (Godfrey's "Talented Scout" winner of 10 years ago), who was fine in "When You're Smiling." When she talked (which she does like an old pro) and when she sang she sounded surprisingly older than her 10 years. Mariners were up to usually good style, and so was rest of cast.

Truu.



Busy Market...

If you want a picture of the business going on in the front of the store, glance at the cartons out back. By and large, they'll be these, the brands you've heard about most. They're all on CBS Radio.* And they've been there, on the average, eight years...*where America listens most:*

THE CBS RADIO NETWORK



Radio Reviews

Continued from page 31

via "My Most Unforgettable Child," a transcription aired over the ABC net Sunday (14). Utilizing an all-star cast, program was devoted to a number of brief yarns submitted by UNICEF workers throughout the world relating to an encounter with an unforgettable child. Continuous stressing of UNICEF's role in distributing food and clothing and providing medical care for children of all countries lessened show's overall dramatic impact.

Narratives were given slick essaying by Shirley Booth, Kirk Douglas, Greer Garson, Audrey Hepburn, Deborah Kerr and Brandon deWilde. Bing Crosby, as usual, did an affable job of hosting. Jess.

CONCERT TIME

With Henry Levine; Joe Finan, announcer
 Producer: Charles Hoover
 60 Mins.; Saturday, 4 p.m.
 WTAM, Cleveland

Here's a welcome hour of pleasant late afternoon Saturday listening.

Henry Levine, the "hotlips" of Dixieland music fame, now has taken a turn at the longhair disks. Already widely known for his di-

rection of the WTAM "Bandwagon" show, the musical director of the NBC o-o outlet chalks up another niche with his handling of the shellacs.

In his opening stanza (13) Levine showed good taste in the brief intros to the classics played. He was especially effective when, in introducing one of Sigmund Romberg's pieces, he was able to draw upon his own personal experiences with the late conductor.

Throughout the entire stanza, Levine maintained a dignified, formal approach to the selection being offered; an approach that should not be marred by attempts at facetiousness.

Program breaks, as well as intro and close were professionally done by Joe Finan. Mark.

Radio Follow-Ups

Cities Service can be thankful that there were so many good songs written in 1927. It helped it put together a melodic songalog to celebrate its 27th broadcasting year Monday (15) on NBC.

From the '27 catalog, the show aired such standards as DeSylva, Brown & Henderson's "The Best Things in Life Are Free," Walter Donaldson's "My Blue Heaven," Erno Rapee's "Diane," and George Gershwin's "S Wonderful." That's a medley that could carry any anniversary.

Tunes were delivered in the familiar Cities Service band style by Paul Lavalle. Orch also delivered "The Washington Grays March" and "The Old Oaken Bucket." Lavalle plays 'em straight and clear and that's the way a lot of dialers like their listening. Gros.

46,646,000 AM Homes

A. C. Nielsen Co. is figuring its current radio ratings on the basis of 46,646,000 AM-equipped homes. New base is a boost of 1,890,000 homes over the 1953 figure and represents a 98.1 saturation of all U. S. homes.

Latest total is based on a projection of Nielsen AM saturation data gathered in 1952 on the 1954 estimate of total families.

Tony Ford Exits Framer

Tony Ford has resigned as sales manager of Walt Framer Productions to join the Gross-Baer tv firm in a similar capacity, plus aiding in development of new packages.

Ford has been with the Framer outfit for 18 months, his last assignment having been with the upcoming dramatic series, "Crisis."

ABC Ups Huntington

George G. Huntington this week was upped to the newly-created post of manager of sales development at ABC Radio.

Huntington, who's been with the web as a tv and radio sales development writer for the past 18 months, reports to radio sales promotion chief Gene Accas.

Soviet's TV Status

Washington, Feb. 16.

Although the Russians claim they invented television and that the Western world swiped the invention, some figures announced last week by Moscow show how far behind that country is.

In the latest Commie boast, the Soviets said Russia would produce 325,000 television receivers this year. Next year, they hope to boost production to 760,000 sets. By the end of 1956, they estimate, production will be at the rate of 1,000,000 annually.

Russia has only a handful of tv stations in operation.

Zenith

Continued from page 23

and in the contribution of radio station WBBM to Chicago life.

CBS will not be permitted to offer the record of its WBBM-TV operation in a contest with Zenith. In a "McFarland letter" (notification to prepare for hearing) to the contestants last week, the Commission stipulated that because of the Court's decision "no element of the present operation of station WBBM-TV... will be considered." Thus, CBS would be an applicant on the same footing as Zenith.

If the hearings are held, Zenith will be required to submit a proposed program schedule. Situation poses an interesting question: could it offer in the event it might win the contest, to carry CBS programs?

'B'fast Club'

Continued from page 25

to simulcast coverage will be \$550 per quarter-hour.

While there's a \$2,500 per quarter-hour talent price for the first year of the tele exposure, the tab rides up on an escalator plan to \$3,000 for the second year and \$3,300 the third.

With these kind of figures being bandied about plus the network's eagerness to crack the morning tv field with the hopes of anchoring its future a.m. lineup to the early morning "Breakfast Club" and McNeill's own personal determination to make a video name for himself, the current radio sponsors are fearful that they'll be playing second fiddle to the tv side of the dual coverage. The web rebuts that they had first crack at the simulcast and that the door still isn't closed.

TV Sifts the Real GW

What did George Washington really look like? Are the Gilbert Stuart portraits of the first President wide of the mark as some authorities claim? WNBC, N. Y., will attempt to set the matter straight next Sunday (21) when Ben Grauer interviews Malcolm Vaughan from 11:20 to 11:35 p.m. Vaughan is an art critic and writer on antiques who will come forth with 34 versions of the Washington likeness. These consist of 29 portraits and five details and he's pitching them as eye-witness accounts—"documented life portraits, painted and sculptured by artists who stood in George Washington's presence while doing the job."

In addition to his writings on art and American antique furniture, Vaughan scripted two art documentary films, "Gauguin" and "Grant Wood," with Henry Fonda and Vincent Price the respective narrators. Both pix played the Little Carnegie Theatre, N. Y., and then toured.

Drake Snares Sponsor

Galen Drake show on CBS Radio has landed its first sponsor with Hunt Club Dog Food packing for the 10:15 quarter of the 10 to 11 a.m. Saturday stanza starting March 6.

Series was launched Jan. 2. Ad agency is Moser & Cotins, Utica.

57th Street, 118 West CI 7-1900
GREAT NORTHERN HOTEL
 Room with Private Bath
 from 95.00
 2 Rooms and Kitchenette
 from 160.00
 Monthly on Lease
 Full Hotel Service for One or Two
 Persons Included
 Also Moderate Monthly Arrangements

From The Production Centers

Continued from page 31

Columbus, O., and WSAZ, Huntington, W. Va., is newest announcer on Crosley radio-tv staff... Will Lenay and Paul Jones combine their separate man-on-the-bus tape-recorded quizzes for WSAZ's new weekday evening 15-minute series, "Bussin the Town"... Cincinnati Public Library reports book circulation recovered from cradle era... WLWT Golden Gloves tourney finals promotion drew record 12,603 boxing crown at Cincy Garden.

IN MINNEAPOLIS

Alex Victor, formerly WMIN-TV operations director, joined radio station WGDY which, along with WLOL and KEYD, is seeking tv Channel 9... Northwestern Drug sponsoring new KSTP-TV show, "Merit-Go-Round"... Recently launched "Crusader Rabbit," WMIN-TV kids' show, claiming two local fan clubs with 300 members... KSTP-TV personality Bee Baxter inaugurated series of video talks on the United Nations and its operations... Northwest Radio-Television News Assn. elected Ken Knutson, KLPM, Minot, N. D., president; Dick Cheverton, WMT, Cedar Rapids, vice president, and Charles Sargeant, WCCO, Minneapolis, secretary-treasurer... KSTP radio starting series of concerts by St. Paul high school choruses... KSTP radio launched new series of four-days-a-week noon "Cal Karnstedt farm" programs and had James Morton, Minnesota Farm Bureau president, on its opener... Joe Floyd, president of KELO-TV, Sioux Falls, S. D., and vice president of WMIN-TV here, back from Hollywood where he presented plaque award from the two stations to Herbert Spencer and Earle Hagen, musical directors of ABC's Ray Bolger and Danny Thomas shows... New KSTP radio news show, "Editor," features narrator Bill Ingram.

Johnson Hits FCC

Continued from page 24

does not compromise these principles. However, this is a judgment that should be made by the Congress after full hearings in which everyone would be given an opportunity to be heard.

Johnson questioned the fairness of charging a small 100-watt radio station the same fee as a 50-kilowatt or an uncontested application for a tv station in a town of 10,000 the same fee as a contested application, requiring weeks of hearings by the Commission, for a city of several million. "Does the payment of a stiff fee for licensing," he asked, "give any greater right to the licensee than he has today without a fee?"

Johnson reminded the Commission that it is no "accident" that under the Communications Act the U. S. "has developed the best and finest communications system in the entire world."

The Senator urged the agency to suspend any action on the fee proposal until Congress has had opportunity to explore the question "thoroughly."

Johnson's bill restricts the Commission to charging "nominal" fees for licenses. It is expected that a subcommittee of the Senate Commerce Committee under Sen. Charles E. Potter (R-Mich.) will consider the matter next week.

Triple Exposure

Continued from page 25

has upped the web's ratings in the Sunday at 8 slot considerably, although not to the point where they pose anything like a competitive threat to "Toast of the Town" and "Colgate Comedy Hour." Web's rating for Feb. 7 was 188% over that of Dec. 6, with a 6.9 compared to a 2.4. Share of audience was up 168%, with 11.0% compared to

4.1%. Sets in use rose during the period too, however, according to the special Trendex reports on which the findings were based.



BOB CARROLL

Currently

Fred Allen Show

NBC-TV, Tuesdays, 10 P.M.

• DERBY RECORDS •

Management: VAL IRVING

Direction: WILLIAM MORRIS AGENCY

at the
 PIANO • ORGAN • CELESTE

Currently

"SUSPENSE"

"MAMA"

"WINKY DINK AND YOU"

BILLY NALLE

Radio Registry

When You Are Earning Big Money
 You Need a Personal Income
 Consultant

Do the most with it for the present and the future. I can be your personal financial advisor. I am an expert on taxes, investment, trusts, etc. Call BA 4-5970 for appointment. Dr. Wm. I. Greenwald, College Professor of Economics, Research Analyst, Author.

Time for sales
WDEL-TV

Wilmington, Delaware

Hundreds of local and national advertisers use WDEL-TV consistently... proof positive of its profit potential. Write for information.

Channel 12

WDEL
 AM TV FM
 Station
 Station

Sales Representative

MEEKER

New York
 Chicago
 Los Angeles
 San Francisco

to increase sales
 profitably... economically reach
Channel 8-land

WGAL-TV
 NEW YORK • PHILADELPHIA • PITTSBURGH • RICHMOND
 LANCASTER, PA.
 Represented by
MEEKER TV, Inc.
 NEW YORK
 CHICAGO
 LOS ANGELES
 SAN FRANCISCO

Steinman Station
 Clair McCollough
 President

LANCASTER, PA.
 YORK, PA.
 HARRISBURG, PA.
 READING, PA.
 LEANON, PA.

NOT LIKE IT WAS IN RADIO

Vidpix—Savior of the Indies

New York's indie tele stations are slowly coming to the realization that syndicated and national spot telepix are providing them with program ammunition that's boosting their ratings to hitherto unattained levels. Gotham's traditionally a two-station town insofar as ratings are concerned, with WCBS-TV and WNBT, the flagships of CBS and NBC, dominating the picture. WABD, DuMont's flag, and WABC-TV, ABC's, have been relegated to poor thirds, fourths and at times even last. The indies, WOR-TV and WPIX (with WATV a relative newcomer) have been hard put to get a rating, except with baseball.

Picture is beginning to change, however, with top vidpix properties boosting the stock of indies and WABD and WABC-TV alike. January American Research Bureau report, for example, rates WOR-TV's showing of "Badge 714" in the Wednesday at 9 slot at 13.2, a rating that's rarely been reached by the station even with baseball and an undreamed of high for regular programming. Likewise, "Ramar of the Jungle" on WPIX registered a 9.9 in the Saturday at 6 slot, at a time when sets in use were only 27.3, an unheard of share for the station.

Other high spots in the vidpix rating picture were WABC-TV's "Captain Midnight" in the Sunday at 6 slot with an 11.5; WOR-TV's "Dangerous Assignment" with an 8.3 Wednesday at 9:30 and 7.3 Saturday at 9; WOR's "Man Against Crime" Saturday at 9:30 with a 9.1, followed by "Inspector Mark Saber" with a 6.8; WABD's "Wild Bill Hickok" Saturday at 7 with a 10.6, followed by "Annie Oakley" with an 8.2. Strange part of the upward rating trend via vidpix is that in most cases, the stations had the pix more or less thrust upon them, via direct syndicator-to-agency sales, with agency buying the time on the stations. It's paid off far beyond the station expectations.

Networks Gotta Learn Vidpix Facts Of Life: Eirenberg; Sets \$5,000,000 Sked

Hollywood, Feb. 16. Instead of resisting the inevitable expansion of telepix, tv networks should be more co-operative with producers of telefilm, it was declared here by Robert Eirenberg, prexy of Kling Studios in Chicago, who came here to see vidfilm production get under way at the Kling studios here, formerly the Charles Chaplin lot.

Predicting tv programming eventually will be a 75-25 ratio favoring film, the Chicago exec said that while the networks have the power and the money, final determination is what the public will want and accept, and he feels this will be in a filmed merchandise.

Growth of syndication of telefilm is an important factor in the industry today, and the webs should take this into consideration in their view of vidpix, he said. Nets will benefit only when they meet with producers, discuss the limitations of shows from a dollar-and-cents' viewpoint, and figure out the best way to aid the advertiser, something to be regarded as the prime objective, Eirenberg added.

Telefilm is superior in every way, and the continually increasing number of tv channels is building up such a demand for product, that despite local live programming, there is and will be a call

(Continued on page 40)

Set Telefilm Rights To Lardner Yarns

Hollywood, Feb. 16. Authors Playhouse, telefilm production firm which has signed video deals with some of the top American authors, has obtained exclusive television rights to the entire estate of the late Ring Lardner and will film four of the humorist's stories for inclusion in the first group of 39 half-hour pix to be completed by September.

Producers Eugene Solow and Brewster Morgan concluded the deal with Lardner's widow, Mrs. Ellis Lardner, with payment on a profit-sharing basis. John Lardner, son of the humorist, is already penning the tv adaptation of "A Frame-Up," first of the four to be made. Others are "Anniversary," "A Day with Conrad Green" and "Maysville Minstrel."

Authors Playhouse, previously had concluded deals with such authors as John Steinbeck, Lloyd C. Douglas, Ben Ames Williams, Joseph Hergesheimer, William Saroyan, John Hersey, Gladys Hasty Carroll, Lucian Berman and Christopher LaFarge.

Goldwyn's Setup

Tag for the Samuel Goldwyn Jr. vidpix company will be Westward Productions. Richard C. Brown has been set as story editor for the firm.

A former mag writer, Brown also served a session as assistant to actor Jose Ferrer.

Second-Run Vidpix Audiences Just As Big, Nielsen Finds

Definitive survey showing that second runs of network film shows don't affect the size and behavior of the audience was released last week by the A. C. Nielsen Co. While pointing up the fact that in the 16 network programs totalling 103 reruns tested last summer, no appreciable audience change took place, Nielsen stressed the fact that each particular rerun situation should be examined individually.

Nonetheless, differences as to ratings, share of audience, "holding power" and length-of-viewing between first run and rerun were negligible. Additionally, comparisons between winter first run and summer rerun were compared to a "control group" of 11 live shows which showed the winter vs. summer characteristics as the filmed repeats.

Average rating for the film group on first run was 33.9 and 28.0 for the second run. The control group

(Continued on page 40)

JIM MORAN TO HOST WNBT MIDNITE MOVIE

WNBT has come up with the cutie of the year to hype its "Midnight Movie." Gotham flagship of NBC has set Jim Moran as host for a series of stunts at opening, breaks and closing. Erstwhile Hollywood pressagent, who's used regularly on Steve Allen's premidnight cross-the-boarder on the station, will do a live intro of about two and a half minutes in which he'll plug the film and engage in his w.k. deadpan screwballisms at the breaks. In the windup the towering, bewhiskered storyteller, and stuntster will carry on with "Night Games" for the stayouts.

The Moran menu tees off Friday (19).

TV FILM NEWS NEEDS FORMAT

Resolving the local television news show, where the integration of film plays such a dominant role isn't coming off too easy. Stations around the country are complaining that, unlike radio, where news programs have been (and still are) the commercial backbone of the operation, the tv news program isn't selling in the way it was anticipated.

As a result, the tv newsreel isn't the commodity it should be, and the major newfilm makers and distributors are reportedly more than a little concerned over their future prospects. They can't get the prices they feel they're entitled to from the stations because the latter, in turn, are finding sponsorship coin for tv news shows harder to come by.

At stake are the filmed output and operations of four major companies, where the competition for the station dollar is becoming so tough that some of them are selling their footage to the stations for the cost of print to get off the hook. Topmost, of course, in the newfilm sweepstakes are NBC and CBS, which, since setting up their own worldwide tv news coverage operations, have moved into a dominant position. Each network has an investment in combing the globe for newsreel said to be in excess of \$3,000,000. Among the two networks the competition for exclusive coverage grows hotter by the day, all of which entails heavy coin outlays.

A great deal of their footage, of course, is siphoned off into sponsored network programming, as, for example, NBC's Camel Newsreel and the early morning "Today" show. But the real coin intake was envisioned from processing of the footage for shipment to local stations.

Competing with the two networks are the UP-Fox Movietone setup and the INS-Metro (News of the Day) operation, with the latter also including the INS-processed Facsimile. The film companies, of course, are still turning out their product for theatres, but today tv is the more important element and represents the difference between loss or profit. Fox, for one, it's reported, has been unhappy thus far over failure to realize the tv station potential on revenue, but obviously, with the competition growing stiffer, notably since the large-scale entrance of the two major networks, is committed to a sink-or-swim participation in the tv newsreel sweepstakes.

Just why local tv news shows haven't caught as they did in radio (except in some isolated cases and cities) remains a matter for conjecture. For one thing, it's conceded that the average tv newscaster, reading from a prepared script, renders himself meaningless in terms of achieving a personality or a character of his own. Secondly, the bulk of the filmed footage is geared to network coverage, leaving a void in the "localized treatment." The average station prides itself on its hometown status, "by, for and of" the community. That goes for its tv personalities, programming and coverage. In radio a tape recorder solved the problem. The sponsor was ready to underwrite it because it was community stuff. In tv it's not that simple.

LOWENTHAN HEADS ANS SETUP IN EAST

Leonard Lowenthan this week was named v.p. in charge of N.Y. operations of American National Studios, the Fred Levy-Bernard Procter-topped vidpix operation. He'll head up all eastern operations of the firm, which has no distribution setup of its own. Lowenthan, an attorney, is also a v.p. of Procter Television Enterprises, Procter's own packaging firm. He'll headquarter in N. Y. but will shuttle between both Coasts in the course of his duties.

Cleve., Frisco's Big Telepix Payoff; 'Liberace' 31.2 Tops Kraft; 'Cisco' Hot In Chi; A&A, 'Riley' Tie in Seattle

Late-Nite Snackery

In an analysis of 250 letters picked at random from nearly 13,000 pieces of mail received in an 11-day contest on its "Late Late Show," WCBS-TV made a number of interesting discoveries. But down at the bottom in the "miscellaneous" category was one meaty finding that 16% eat snacks while watching the films.

So station's Spot Sales Dept. is pitching the show as an ideal vehicle for food or beverage sponsorship. Incidentally, with coffee prices in upheaval, Lipton's Tea has put in for two weeks of spots on station's "Late Show" and "Early Show."

Syndicated and national spot vidpix continue to rack up strong ratings in key markets, with Cleveland and San Francisco showing particularly high results for the telepix. "Liberace," with a 31.2 on WEWS, tops all Wednesday night competition in Cleveland, including "Kraft TV Theatre." In San Francisco, "Badge 714" is tops with a 29.0.

"Cisco Kid" tops Chicago with a 25.6 on WBKB, while "Amos & Andy" on KOMO-TV and "Life of Riley" on KING-TV are tied for first spot in Seattle with 31.0. In single-station outlets, "Favorite Story" tops St. Louis again with 47.3 on KSD-TV, while "Death Valley Days" is first in New Haven with a 29.3 on WNHC-TV.

Cleveland — "Liberace" 31.2 (WEWS) is topped vidpix in this area, besting Wednesday night showings and topping "Kraft TV Theatre." "I Led Three Lives" 30.1 (WEWS) is second best, coming at 10:30 p.m. spot on Friday evening. With the exception of live show on Friday at 6 p.m., WNBK has series of vidpix all with hefty ratings. They are "Superman 28.3, Monday; "Sky King" 21.5, Tuesday; "Wild Bill Hickok, 21.6, Wednesday; "Kit Carson" 18.7 Thursday, and "Cisco Kid" 27.3, Saturday with following 6:30 stanza on same day being "Annie Oakley" 27. All ARB ratings.

San Francisco — "Badge 714" (KPIX) again leads all packaged shows here with high score of 29.0; "Cisco Kid" follows (KRON-TV), with 27.5; "Douglas Fairbanks Jr. Presents" (KRON-TV) 25.0; "Victory At Sea" (KRON-TV) 17.5; "Candy Theatre (KPIX) 16.0, topping competing "Peter Potter Show" on KGO-TV (which drew 10.0); "Crown Theatre" (KPIX) 13.5, topping competing Bishop Fulton J. Sheen on KGO-TV (who drew 7.5).

Seattle — "Amos & Andy" on KOMO-TV and "Life of Riley" on KING-TV tied for top spot for Seattle televised syndicated tv programs at 31, according to latest Pulse ratings. "Orient Express," KING-TV, held second spot with 27.8, followed by "Superman" at

(Continued on page 40)

Hope Coin Into Amer. National

Hollywood, Feb. 16.

Bob Hope's partnered in American National Studios, the outfit which purchased Eagle Lion Studios, board chairman Frederick Levy Jr. revealed. In the new telefilm operation, Hope joins Ed Pauley, Daniel Reeves and Levy, all of whom are also partnered with him in the Los Angeles Rams pro football team.

Amount of Hope's investment was not revealed but is assumed to be substantial. He will not participate in management, but is solely in on an investment basis. American National, which officially took over Eagle Lion Studios Friday (12), starts production March 1 with "Family Next Door" series, with Larry Finley's "Pick Your Winner" starting the next day.

70 for 'Elizabeth'

Guild Films wrapped up a three-market deal for upstate New York this week on its "Life With Elizabeth" series, bringing the total markets the show is in to 70. Deal was with Daw Drug Co. for Rochester, Syracuse and Utica, via the Carl E. Silatto agency of Rochester.

Earlier in the week, show was sold to KTVB in Anchorage, Alaska.

Set 39 More On Fairbanks Vidpix; New Distrib Deal

Douglair Corp., the Douglas Fairbanks Jr.-Don Sharpe production outfit which turns out the "Douglas Fairbanks Presents" telepix, has started production on a second cycle of 39 of the pix following wrapup of a deal with Rheingold Beer to expand its sponsorship of the series. Brewery, in line with expansion of its brewing and distribution to the Coast, is retaining its eastern markets and additionally is carrying the film in five Coast markets.

Douglair meanwhile has closed a deal with Interstate TV, the Allied Artists telepix subsid, to distribute the films in non-Rheingold markets. First cycle of 39 were held by NBC Film Division, which now is syndicating the films on a rerun basis with Walter Abel cut in as host under the title "Paragon Playhouse." NBC had apparently decided not to handle any more of the Fairbanks films for the time being, and so Douglair closed with Interstate for the new cycle. Films are being shot now in Great Britain, with Fairbanks hosting and starring in one out of every four.

Under Rheingold deal, consummated via Foote, Cone & Belding, brewery retains its sponsorship in N. Y., New Haven, Binghamton and Atlantic City and also picks up five Coast markets as part of its expansion move. Additionally, brewery has a separate deal with Fairbanks for his commercials for the suds. Thesp reportedly pulls down \$5,000 a week for the blurbs alone.

ARMSTRONG DEALERS CO-OPING 'PLAYBACK'

Armstrong Tire & Rubber Co. has set a deal to sponsor Screen Gems' "The Big Playback" in every market where an Armstrong dealer will go into bankrolling on a 50-50 co-op basis. Screen Gems and Armstrong have sent letters to dealers in 160 cities notifying them of the deal and asking them to indicate whether they desire to play the series, which stars Bill Stern in narration with film clips of great sports events.

Series was carried last season by Ethyl Co. in 46 markets, with that deal sparking production of the 26 quarter-hours. It's been syndicated outside the Ethyl markets and is playing rerun in several of the original 46. Currently, series is in first run and rerun in some 40 markets, with the 160 dealers contacted in other markets.

Want the Best Re



Run for Your Money?

Canny advertisers are by now well aware that TV re-runs are a mighty shrewd investment. The only question is "which re-runs"? The answer—NBC FILM DIVISION re-runs.

VICTORY AT SEA

Reaching more homes on re-run than on first run in seven of the eight cities for which comparative ratings are available. In New York it reached an average of 317,000 homes per week during the first three months of its first run, compared with 511,000 for the three months so far of its current run.

BADGE 714

Raised its stations' ratings for time slots in 14 of the 15 cities for which ratings are available. In Chicago the station previously ranked last in the time period with a 1.5 rating. Now, with BADGE, the station ranks first with 20.8 against Fireside Theatre, This Is Show Business, and Make Room For Daddy.

CAPTURED

First in its time period in Columbus, Detroit, and Milwaukee out of the few markets where ratings are now available. For example, in Columbus, CAPTURED ranks first against network programs on both competing stations: Letter To Loretta and Dollar A Second.

DANGEROUS ASSIGNMENT

Pay-off ratings in market after market, as a re-run delivering really outstanding costs per thousand. For example, ratings in these 3-channel markets: Detroit, 24.9 at 6:00 p.m., Sunday; San Francisco, 24.6 at 9:00 p.m., Sunday; Minneapolis-St. Paul, 32.5 at 7:30 p.m., Tuesday.

THE VISITOR

Sold in over 65 markets, and share of audience proves its popularity. For instance, here are some of the latest shares in these multi-channel markets: Houston-Galveston, 80.5%; Dayton, 55.4%.

PARAGON PLAYHOUSE

Just introduced as a re-run, so only first-run data is available thus far. Program led all competition, including ABC Kraft Theatre and Story Theatre, in Los Angeles . . . drew a 19.9 1953 average against Pabst Bouts and other competition in seven-station New York . . . and a 22.1 against Jackie Gleason Show and other competition in three-station San Francisco.

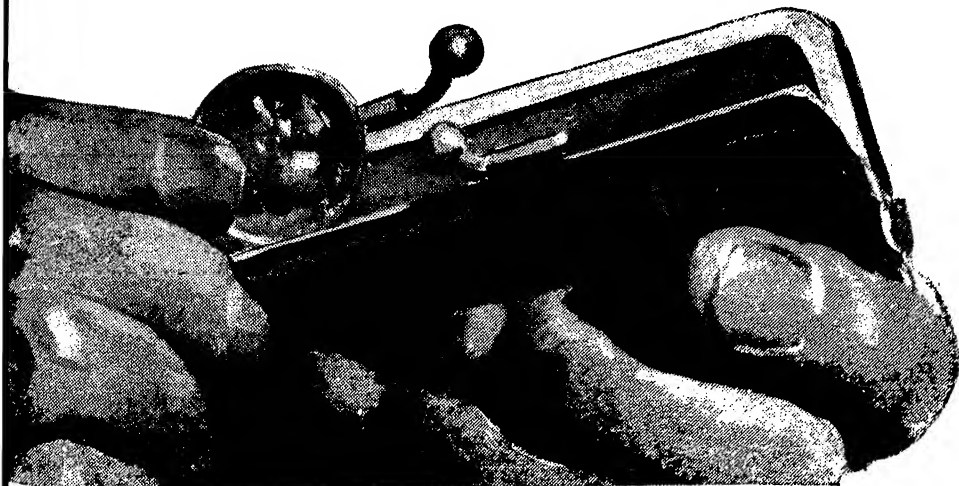
★ ★ ★

These successful profit-proved shows are making sales and rating history every day. You'll find them hard to beat for drawing audiences . . . and sales results. Before the series of your choice is snapped up in your particular market, call or wire today.

NBC FILM DIVISION

SERVING ALL SPONSORS...SERVING ALL STATIONS

NBC FILM DIVISION—30 Rockefeller Plaza, New York 20, N. Y. • Merchandise Mart, Chicago, Ill. • Sunset & Vine Streets, Hollywood, Calif. • In Canada: RCA Victor, Royal York Hotel, Toronto



Source: ARB

Network Clients Staking Claims In Vidpix; Carter, Bromo Upbeat Trend

While the "view-with-alarm" signals aren't yet posted at the networks, some sales brass at the webs are beginning to cast a worried glance at the inroads vidpix syndicators are beginning to make on what are normally regarded as network clients. As more top vidpix product becomes available for regional and national spot sponsorship in selective markets and time slots, more of the top agencies and bankrollers are alerting themselves to the growing vidpix scene.

Trend is pointed up by two sales last week—Ziv's deal with Carter Products (SSC&B) and Schwayder Bros. (Grey) for 40-market alternate-week sponsorship of "Mr. District Attorney" and Motion Pictures for Television's 20-30 market sale to Bromo-Seltzer of its "Janet Dean, Registered Nurse" pix. Schwayder Bros. (Samsonite luggage), a relative newcomer to broadcasting, has been riding with NBC's "Your Show of Shows." Carter has always been among the top network sponsors. Nonetheless, as a result of a multitude of factors—better vidpix product, "must buy" minimum networks, clearance problems, scarce availabilities, web demands for bankrolling of house packages only, among others—the previous network-only sponsors are swinging to spot buys via regional deals on vidpix. Another network baby which recently went into pix is Sealtest, with a four-market buy of Roland Reed's "Waterfront."

There have been many such national spot deals in the past, of course—Kellogg (Leo Burnett agency) with "Superman" and "Wild Bill Hickok," Ballantine (J. Walter Thompson) with "Foreign Intrigue," Pacific Coast Borax (McCann-Erickson) with "Death Valley Days," Canada Dry (Mathes) with "Terry and the Pirates" and more recently with "Annie Oakley." But these represented clients who for the most part had always been heavy spot buyers, even in radio.

Increasing spot business, overall, in radio and tv, has been a prime concern of the networks for some time now. However, many of the top web people have missed the point that in tv, it's the product availability that's one of the main reasons for the upbeat. Some of them have come to that realization now as a result of having a prospective client snatched from under their noses by their vidpix colleagues at the same network—in the film syndication division. Vidpix toppers have long recognized that eventually networks and the syndicators face a showdown battle. That fact is beginning to dawn on some of the network brass now.

BROMO-SELTZER BUYS 'JANET DEAN' TELEPIX

Motion Pictures for Television's new film syndication division got off to a flying start on its sales campaign for the Ella Raines-starring "Janet Dean, Registered Nurse" series, setting a deal this week for regional sponsorship in some 20 to 30 key markets by Bromo-Seltzer. Deal is conditioned upon Lennen & Newell agency's being able to clear good time on key stations in those markets, but if the clearance problem is hurdled, Bromo-Seltzer starts with the pix in late March or early April.

Series is being produced in New York under the Cornwall Productions banner (William Dozier is partner) with Miss Raines in Cornwall, with the first cycle of 13 already completed and the second currently being shot in color and black and white. MPTV will syndicate in non-Bromo markets, with air date starting next month.

Ireland Off 'Ellery'

Hollywood, Feb. 16. John Ireland has been dropped from title role of the "Ellery Queen" vidpix series, after producers Norman and Irving Pincus learned he recently made a deal to endorse ciggies.

Producers figured this would eliminate any potential tobacco sponsor, so replaced Ireland with Hugh Marlowe, who was in the pilot.

Rheingold's N.Y. Lead

"Rheingold Theatre," the Douglas Fairbanks Jr.-starring series, led all other syndicated telepix in the New York market in January, according to American Research Bureau's N.Y. report. Vidpix, syndicated under "Douglas Fairbanks Presents" title, pulled a 26.1 rating in its Thursday night slot, topping all other films last month.

ARB-supplied listing last week inadvertently omitted the series' rating.

Houghton Sees Vidpix Developing New Type Of Specialist-Writers

Hollywood, Feb. 16. An entirely new breed of writers who will tailor their stuff for vidpix is predicted by Buck Houghton, story editor for Meridian Productions, which turns out the "Schlitz Playhouse of Stars." Houghton advises scribblers in tv to concentrate on one or two companies, acquaint themselves with their particular requirements, and hammer at them until they sell.

He warned against scribblers try to take pot-luck and sell anywhere in town, with no knowledge of the requirements of the company, sponsor or agency.

"For example, in our case, 'Schlitz Playhouse of Stars' wants stories with escapism, and with a direct appeal to men. We don't deviate from these needs, because we find them best for our particular type of audience, and best suited to sell the sponsor's product. Good taste, of course, is always an overriding consideration."

"You might say we're looking for 'The Petrified Forest' every week. We don't particularly care for romantic stories, nor do we want comedies, or the 'Dragnet' type of drama. Those stories specializing in such television fare are better suited to present them."

"I sympathize with those writers who say they are confused at the varied demands of different story editors and producers, and that is why I recommend to them that they concentrate at a small target, with one or two companies, and avoid the danger of writing without knowing requirements beforehand. I'm always glad to see writers; I usually interview about 10 a week, and we're beginning to develop a few writers who know just what our demands are."

"We have used writers from radio and from motion pictures, and found them agile, but on the whole I believe that tv will produce an entirely new type of writer, with beneficial results for the producer and writer," Houghton said.

AMERICAN NATIONAL PREPS 'WINNER' TELEPIX

Hollywood, Feb. 16. American National studios will telefilm "Pick Your Winner," an audience participation show, to be produced by Larry Finley, with 39 telepix being prepped.

Production gets under way March 2, exec producer Bernard Prockter said. No distribution deal has been set for the series, which will be shot in the Television Theatre originally built at Eagle-Lion for the Red Skelton show. Four guest stars will appear on each show.

Finley retains his KFWD deejay show, "American National will also be lensing its first soap opera series, with Edward Conne producing."

Stratmann's ABC Post

Fred J. Stratmann has been named sales rep and merchandising consultant to the western division of ABC Film Syndication. He was formerly general manager and advertising-merchandising director for the Oregon-Washington-California Pear Bureau. He'll work with ABC's Coast office on merchandising campaigns for food retailers and suppliers using ABC film product.

Stratmann reports to ABC Syndication Coast manager William L. Clark.

SWG TO KUDO TOP TELEPIX SCRIPTERS

Hollywood, Feb. 16.

Nominees for the first telefilm writing award ever made by the Screen Writers Guild have been named, and winner will be announced at the annual SWG awards dinner at the Beverly Hills hotel Feb. 25.

The nominated writers, each of whom designated what he felt was his best tele play the past year, are John and Gwen Bagni, "The Last Voyage" (Four Star Playhouse); Howard J. Green, "Trapped," Sovereign Productions, written in collaboration with Arthur Ripley, from a story by John Chapman; Lawrence Kimble, "The Lion Behind You," Revue; Catherine Turney, "The Gift Horse," Frank Wisbar Productions, and Eugene Vale, "The Shattered Dream," also a Wisbar vidpic, from a story by Dana Burnett. "Voyage" won the Screen Directors Guild's first telepic directional award for Robert Florey last month. [John Bagni died of a heart attack while driving on the Coast Sat. 13.]

These vidpix will be screened for the SWG membership at the Lido theatre, Pico and LaCienega, tonight (Tues.). Members will vote by written ballot following this one and only screening.

Vitapix Tests L.A. Shows For Syndication Values

Vitapix is currently shooting test footage on several of the local shows on KTLA, Los Angeles, with a decision on which of them will be produced for syndication forthcoming after April 1. Plans for syndicating the outlet's local airers had been announced a few weeks back shortly after KTLA joined Vitapix as a stockholder station, but the development is proceeding slowly.

Meanwhile, list of markets set with Vitapix's package of 26 feature-length films produced in Europe by Burt Balaban's Princess Pictures continues to expand. It's now at the 40 mark, with a deal also in the works for N. Y. Vitapix's package of wrestling films produced in Hollywood, which went into distribution last month, is currently sold in 17 markets.

Frank Reel to Ziv

A. Frank Reel has resigned the Silverstone & Rosenthal law firm to locate with Frederic A. Ziv in a legal and executive capacity.

Reel had been executive secretary of the New York local of the American Federation of Television and Radio Artists prior to joining Silverstone & Rosenthal.

New Telepix Shows

JUNIOR SCIENCE
With Dr. Gerald Wendt
Director: Harvey Cort
Technical Adviser: Kenneth M. Swezey

Writer: Milton Subotsky
39 quarter-hours
Distributor: MPTV

"Junior Science" should more than fill the bill as a quarter-hour series directed to juveniles. It may have as much appeal for the old boy of the house. Standout is its simplicity, plus an entertainment approach that should fasten eyes and ears to the educational values basic to the skein. With college and research credits up to there, Dr. Gerald Wendt plays the narrative route sans the stiffness and stuffiness commonly associated with the Ph. D. coterie (he's now Chief of Science Education for UNESCO).

Science demonstrations are given rapidly, yet are easy to follow because of the lucid description and the high visual definition. Much of the appeal lies in the use of home props to make a point. These lend a pop science quality and serve as an at-home inspiration for Junior & Co. to follow. In two chapters screened by the distributing Motion Pictures for Television, the subjects were fundamental principles of surface tension and jet propulsion, explained via simple construction from soap, pipe cleaners, soda bottles, etc. It's fit for a kid.

The lensing is sharp and virtually all in closeup. Series has been done in color and so screened, but it should be equally as effective in black and white. There's no ques-

Telepix Followup Comment

PLAYHOUSE OF STARS

(Man from Outside)

When two rowdy-dowdies like Broderick Crawford and Ted de Corsia meet up, it's a lead-pipe cinch that fists will fly and brute strength triumph. Here it comes off in liberal doses and since violence pays off big at the receivers, a grisly time will be had by all.

The story is puny stuff compared with the physical aspects. It takes a slight switch, a copper conning himself into a prison rap to draw a confession out of a killer and save an innocent man from the hot seat. It's generally a newspaperman that does it. Crawford is the sacrificial flatfoot and de Corsia "the pusher" in the pen, who, believe it or not, is allowed to wear a wrist watch. Warden around the country will snicker at this. But it's the Bulova (awright, a Gruen, then) that's the tell-tale clue that pins the guilt on de Corsia. But not until after punches have been rocked with punches most of the actionful way.

There's gun play and a near-prison break to keep the action alive and tingling but it's the sock in the jaw that keeps taut the tempo. Just like waiting for the kayo on fight nights. Two better exemplars of the rugged school of modified mayhem than Crawford and de Corsia are scarce on any casting sheet, and their muscle work would be the envy of Pier 6. The others act like sissies compared with these brutes but they're necessary accessories.

Roy Kellino let them slug it out past his directorial chair and Robert Page tied in Schlitz with the prison pattern. Heilm.

PEPSI-COLA PLAYHOUSE

(Psychophonic Nurse)

A cleverly concocted fantasy, "Psychophonic Nurse" might also be termed a satire on femme caricatures. When the too-busy mother of the baby in this one complains to her hubby the nurses they've tried are n.g., why he just whips up a robot nurse, being an electronics expert. Resultant situations are humorous, with mom learning about mother love the hard way.

A selfish dame who can't stand to be away from her typewriter for a moment as she knocks off her literary gems, the mom even beefs to her hubby she doesn't have time to call out the signals to the robot. But he takes care of that with a tape recorder. Unlike his wife, the hubby lavishes a lot of love on the kid. One day the wife sends the robot sub for papa (now there are two robots around) out wheeling the baby around. But the real pop takes over; they're caught in a rainstorm and pop is hurt by a falling branch. Kid and the father are rescued, and mom signs "30"

to her career, deciding maybe she's been somewhat selfish.

Lee Marvin's portrayal of the hubby is well-done. Joanne Davis is good in the unsympathetic role of the spouse, while Effie Laird is mechanically apt as the robot nurse.

Leslie H. Martinson's direction is evenly paced, while Richard Collins' adaptation of David Keller's original is a good one. Daku.

CAVALCADE OF AMERICA

(The Plume of Honor)

Cavalcade swings to Austria in 1794 for this little-known chapter in the life of Lafayette, when he was imprisoned by the Emperor for liberalist leanings. Narrative doesn't always add up in explanations but carries enough dramatic possibilities and there's enough general interest to set by as an okay entry in the DuPont series.

Action in the Paul Gangelin yarn actually centers around the attempts of an American, Francis Kinlock Huger, and a German doctor, Justus Erich Bollman, to rescue the French marquis, who came to the aid of the Colonists in their struggle against the English. Their desire to free him is predicated upon his helping America to win its freedom, both being freedom-loving souls, and they work through an unsuspicious Austrian doctor who is treating Lafayette in his prison. Their rescue is short-lived, the Frenchman again being jailed, but their dramatic action calls the attention of the world to Lafayette's plight.

Richard Bauman and Larry Winter, as the American and German, respectively, delineate their roles carefully and direction by George Archambaud is assertive in catching the spirit of the plot. As Lafayette, Maurice Marsac is convincing in a comparative brief role, and his doctor is well portrayed by Gabor Curtiz.

Armand Schaefer's production helms fits the subject suitably and his lineup of technical assistance is headed by art director William P. Ross, lenser William Bradford and Anthony Wolner and Walter Hannemann, handling the shears. Douglas Kennedy takes time out from his acting chores to deliver a long windup commercial for DuPont's various products.

Whit.

FOUR STAR PLAYHOUSE

(Second Dawn)

This is the first Four Starrer to be telefilmed in N.Y., and it possesses the same degree of skilled production quality as those with the made-in-Hollywood trademark. Reason for the shift was that Charles Boyer, busy on the Broadway in "Kiss Me, Kate," couldn't take time out for the coast trek. This shapes up as one of the better Four Starrers for Boyer, pictured as a man who has been blind all his life, then regains his sight through an operation.

A good deal of tension is packed into the script as the doc warns Boyer the operation might be a failure, or that it's possible he may regain his sight only for a few moments, to lose it again. Reluctant to go ahead, he finally does at the persuasion of his fiancée. By his own request, he's alone when time comes to take off the bandages, and he sees for the first time. Then it all begins to fade again, and he frantically calls his g.f. and brother, to learn with great relief it was the coming of dusk which made it seem his vision was fading.

Boyer plays his role with a strong sincerity and restraint. Dorothy Hart as his fiancée gives a warmth to her part, while Luis Van Rooten as the brother and Edwin Jerome as the doc also turn in fine portrayals.

Direction by Roy Kellino shows a keen sensitivity and understanding of the emotions and conflict involved. Merwin Gerard's teleplay is well-written. Daku.

Gorham's Ford Reruns

Gorham Co. moves into television for the first time with a two-market sponsorship deal on "All-Star Theatre," the "Ford Theatre" reruns. Screen Gems has sold the silver manufacturer the series for Kansas City and Atlanta. Deal, set via Kenyon & Eckhardt, also calls for Screen Gems to make the commercials.

Carl Stanton to Jamaica

Carl Stanton, veepee of the NBC Film Division, leaves Friday (19) for a fortnight's vacation in Jamaica, B.W.I. He's accompanied by his wife.

It's on the question of content, though, that the film strikes as (Continued on page 40)



FIRST.....MPTV
FIRST.....MPTV
FIRST.....MPTV
FIRST.....MPTV
FIRST.....MPTV

BY A MARGIN OF NEARLY 3-1...

TV stations throughout the nation have voted MPTV #1 distributor of feature films! The results of Billboard's Second Annual TV Film Service Awards show Motion Pictures for Television:

- 1ST ... Best Sales Assistancel**
- 1ST ... Best Merchandising and Promotion Assistancel**
- 1ST ... Best Labeling and Film Leaders!**
- 1ST ... Film in Best Condition!**
- 1ST ... Fred Yardley (MPTV) Salesman Who Gives Best Service!**

And 178 "new stations" already have bought MPTV Feature Films as their first choice for attracting and pleasing their viewers and advertisers.

We wish to thank all the TV stations who have accorded us these honors... and at the same time pledge ourselves to continue the same high degree of service throughout all the coming years!

E. H. Ezzes, Gen'l Mgr.
 655 Madison Avenue
 New York 21, N. Y.
 TEmpleton 8-2000

Fred Yardley
 216 Tremont Street
 Boston 16, Mass.
 HAncock 6-0897

Dick Feiner
 155 E. Ohio Street
 Chicago 11, Ill.
 WHitehall 3-2600

Mary Lowe
 2211 Woodward Ave.
 Detroit 1, Mich.
 Woodward 1-2560

Irv Feld
 3905 Travis St.
 Dallas 5, Texas
 Logan 2628

John Cole
 9100 Sunset Blvd.
 Los Angeles 46, Calif.
 Crestview 1-8101

Alex Metcalfe
 MPTV (Canada) Ltd.
 277 Victoria St.
 Toronto, Canada
 Empire 8-8621

MOTION PICTURES

655 Madison Avenue, N. Y. 21, N. Y.



FOR TELEVISION, INC.

Feature Film Division

Inside Stuff—Radio-TV

Jackie Gleason has become the subject of a minor newspaper circulation battle. New York Journal-American last week started a front-page series on the comic's life, bylined by radio-TV columnist Jack O'Brian, and today (Wed.) the World-Telegram & Sun picked up the ball with the "real" (in capital letters) story of Gleason's career. Pre-write in yesterday's paper was frontpaged, and incidentally, gave billing to writer Marie Torre, placing a picture of her side-by-side with Gleason's and the same size as his. She's amusement editor of the daily.

A deep personal interest in religion has cued a few fair-sized names to work for scale on "Lamp Unto My Feet," CBS-TV Sunday religious series. First of these as principal performer last Sunday (14) was Phyllis Kirk, film, legit and tv actress who is from a family of ministers going back to her great-grandfather. Starred next Sunday (21) will be Helmut Dantine, another Hollywoodite who'll be playing a Commie official in "The Cross and the Globe," with the Rev. James Kennedy, rector of Christ's Church, Lexington, Ky., in the panel box. "Lamp" is directed by Allen Reisner and George Crothers is exec producer, with Bill Leonard moderating a show that poses an ethical or religious problem which is then dramatized and discussed.

Lucille Ball and Desi Arnaz are getting the red carpet treatment during their current stay in New York in connection with premiere of their pic for Metro, "The Long, Long Trailer," which opens tomorrow (Thurs.) at Radio City Music Hall. Pair are being toasted at a Metro party at the Waldorf tomorrow, then are hosting their own Desilu get-together at the Little Club Friday (19).

Pair will also get an award from the National Television Film Council next week for their contributions to filmed telecasts. Twist to this one is that the board chairman of NTFC, who's making the arrangements for the award for their CBS-TV "I Love Lucy" show, is none other than Dr. Alfred N. Goldsmith, consultant to NBC and RCA.

There'll be a couple weeks' gap between the finale of "This Is Show Business" on March 16 and entry of the Carter-backed "Meet Millie" into the 9 p.m. Tuesday slot on April 6. CBS-TV is in a "to be announced" stance on the March 23-30 stanzas. "Millie" has been a Saturday 7-7:30 sustainer but the time has been recaptured locally, with WCBS-TV, N.Y., spotting "The Cases of Eddie Drake," old vidpix series with Patricia Morison and Don Haggerty, and Carter sponsoring. That's only for a brief span, however, since Carter has set Fred Ziv's "Mr. D.A." for an April 10 start in the Saturday berth.

Zenith Radio Corp. won its first round in its legal chess game with RCA last week when Chi Federal District Court judge Michael L. Igoe greenlighted Zenith's request to attach a \$16,065,549 counter-claim against RCA, General Electric and Westinghouse.

Zenith is seeking treble damages for alleged restraint of trade and illegal patent monopolies. Under Igoe's ruling the claim will be attached to an RCA suit pending in a Delaware court which charges Zenith with patent infringements.

ABC-TV's New York flagship, WABC-TV, is completing the terminology cycle by tabbing tomorrow's (Thurs.) telecast to Red Cross volunteer workers an "open circuit" airer. It's a half-hour live segment in which all Red Cross workers will be briefed on their upcoming fund drive in March. Plan is to have volunteers assemble in the homes of area leaders to watch the show, which will be emceed by Walter Herlihy and will use WABC-TV personalities. Show will dramatize the fundamentals of fundraising via doorbell pushing and will feature discussions of the drive by Red Cross leaders.

FCC now has a chief hearing examiner. The post, which has been vacant, for nearly four years, has been given to Edward T. Stodola, hearing examiner for the Civil Aeronautics Board since 1943. He is a native of Wisconsin.

Stodola's appointment brings the Commission staff of examiners to 18, the largest it has been in the agency's history. Job pays \$10,800, one grade higher than that for examiners.

First daytime telethon will be done by WATV, Newark, N. J., Indio, on Sunday, March 28, for the Assn. for the Help of Retarded Children. The show will run a full nine hours starting at 10 a.m.

Decision to make this a daytime go around came from the Assn., which noted that most of the coin contributed through other such enterprises was made the Sabbath afternoon following an all-night session. Idea is to collect this way without unduly taxing the staff's strength. The charity agency has set a goal of \$1,000,000 for '54.

Dr. Arno G. Huth has started two new courses at the New School for Social Research, N. Y., covering mass media and international relations in the first group and a seminar on international communications in the second. First course is a series of lectures with specialists from press, films, radio and tv, including Alistair Cooke, Saul K. Padover, Arch Parsons, and the following officials of UN Dept. of Information: Wilder Foote, director of press and publications bureau; W. Gibson Parker, chief of production, radio division, and Maurice Liu, acting director of the films and visual information division.

Second course is for advanced students and pros interested in problems of information, propaganda and cultural relations, foreign affairs and international exchanges and advertising.

Eirenberg

Continued from page 35

for more and more telepix, he averred. Kling, a midwestern company, expanded its operations to Hollywood because of an upped production sked plus the advantages of weather and varied geographical locations for shooting, he said, predicting more and more eastern live shows will transfer to the coast for similar reasons. "Don't forget, too, that here in Hollywood you have the largest fine talent pool available, and this is another principal factor motivating the westward move," he added.

Eirenberg said Kling plans \$5,000,000 in production its first year here, that this includes 39 "Reno English" vidpix starring Zachary Scott, 39 "Ask Uncle Charlie" telepix toplining Noah Beery, Jr., tv commercial work, and additional series now being blueprinted.

Ending with a final note regarding the webs, he cautioned, "there are very few big advertisers who

can spend money for a live network show. On the other hand many sponsors can afford telefilm for regional and local showings, and this is where the future of the industry lies."

Fred Miles, Kling v.p., accompanied the exec in Hollywood.

FCC Report

Continued from page 22

which the report lists as having been disposed of by "dismissals, denials, etc." In this category are 356 out of 1,204 applications received since the lifting of the freeze. A goodly portion of these dismissals resulted from withdrawals of applications following deals by which new companies were organized representing competing applicants. A substantial number resulted from dropouts after filing of competitive applications indicating necessity of going through hearings. Some resulted from withdrawals by UHF applicants who decided to file for VHF or to forget the whole thing. A few resulted from Commission action because of defective applications.

Ralph Cohn to Coast

Screen Gems v.p.-general manager Ralph Cohn planned to the Coast over the weekend for a series of huddles on upcoming "Ford Theatre" production and on licensing of the several new properties the firm has acquired. He'll be there for a week.

He'll also meet with Robert Ballin, J. Walter Thompson v.p., on production of the Ford show and on commercials for the agency.

Menkin 'Spotlight' Cue: Modern and Original Script, Forget Classics

Larry Menkin, program boss at WOR and WOR-TV, General Tele-radio outlets in New York, explained that, with this week's performance as the last of its genre, he's going to cut out the original plan for classics on his three-week old hour-long video drama, "Spotlight." When the adaptation of Ibsen's "Doll's House" is finished on Friday (19), he intends producing more of the modern dress originals.

Adaptations are hard enough to do, he feels, without the added headache of cutting them down to fit the three actors and limited space he is allowed for this production. He mentioned that he had to discard a program on Van Gogh, the painter, "It was swell for a big production, but not for 'Spotlight'."

After his three weeks of experimentation with the new type format, he has also decided that he doesn't have a narrative device here, but instead a full-blown play with three actors. (Until now, instead of complete dialog, there was much narrative.)

From here on in he intends to do mostly modern dress originals. Big theme, as with the Philco offerings on NBC-TV, will deal with personal prejudices. Menkin intends going strong for the every-day problem sort of thing. Next week the first offering of this kind will be one called "Family Tree."

In the past "Spotlight" carried adaptations of "Wuthering Heights" and the Bible (a Joseph story).

New Telepix Shows

Continued from page 38

good programming fare for the video station. Processes of manufacturing, as depicted, make for interesting documentary viewing, and there's a valuable consumer service in the hints on what to look for when buying a suit.

Lasky has turned out a neat shooting and editing job, giving the viewer a pretty good idea of how clothes are assembled, from the design of the fabric right down to delivery of the finished product to the store. Little acting there is in the film is good, and Charles Irving's narration is crisp and to the point. Script is a thoroughly pro job.

Naturally, when tint tv is available to local stations, pic will show up much better, with bright tones of fabric, etc., making for a bright display. Meanwhile, however, content won't suffer via black & white showings.

2d-Run Vidpix

Continued from page 35

of live shows had a 31.6 average for winter and a 24.0 for summer. Share of audience figures gave the first run films a 52.1%, with a 52.2% for their repeats. Control group had a 48.4% winter share and a 50.2% summer share.

Similarly, in the ability of the shows to hold their audiences, Nielsen index based on percentage of homes tuned in at the fifth minute still tuned in at the 25th minute showed the rerun with 89% compared to first run 90%. Control group had a 90% for winter, 88% for summer. Length-of-viewing factors showed little difference between first-run and repeat viewers or winter or summer length-of-viewing.

Control group was made up of shows which approximated the rerun group in network, day, time and rating. Their Jan.-Feb. ratings were compared with July-Aug. ratings. Same sample homes were used in the pairings, making the comparisons possible.

TV's 'No Time For Weakies'

Continued from page 23

of it returning in the fall. Meanwhile "Truth or Consequences" fills in. Tuesday is more of a poser for CBS. Both Gene Autry and Red Skelton are flops in terms of making any inroads on Milton Berle. Both "Suspense" and "Danger" are regarded as "iffy." "This Is Show Business" is being lopped off, with "Meet Millie" going in.

Unless Arthur Godfrey decides to up and lay off for a year or so (there have been recurring rumors to this effect), CBS considers itself well off on Wednesday. So does NBC.

The Friday at 8 entry on NBC—the Pontiac-sponsored Dave Garraway show—is a trouble spot for the network. Gulf, going great guns with its 8:30 "Life of Riley" show, wants a stronger show to precede it, with Garraway no match for the opposing "Mama" show on CBS. NBC concurs.

Saturday's Big Shuffle
Saturday will find probably a whole new Saturday night lineup on the NBC roster, with the 90-

minute "Show of Shows" due for a breakup as both Sid Caesar and Imogene Coca go their respective ways. NBC, however, may still cling to the 90-minute formula, with Martha Raye as the pivotal star entry. The 8 to 9 segments will get some attention, with the network still determined to book Mickey Rooney into the 8-8:30 period. Pet Milk is happy about "Original Amateur Hour" at 8:30 to 9, but NBC isn't. CBS won't know for another week yet whether "Medallion Theatre" will go off.

Sunday will probably find both networks playing around with new shows. Biggest "if" on the NBC calendar is "Colgate and Its Comedy Hour." (There's been talk that the network may offer Colgate Sid Caesar in the time—three weeks out of four—to retain the billings.) CBS' "Life With Father" 7 o'clock entry is perhaps the standout and costliest disappointment of the year in tv, both in terms of the network's \$750,000 investment in the property and from an audience acceptance standpoint. What Johnson's Wax, the sponsor, will do about it, is anybody's guess at the moment. And it's reported that General Electric shares CBS' viewpoint that it's time something was done about making a change in the 9 o'clock time, now occupied by Fred Waring.

Telepix Ratings

Continued from page 35

23.8 and "Liberace" at 22.5. All are on KING-TV.

Survey marked first time KOMO-TV, local NBC outlet, had been rated after Dec. 11 preem on the air. Other KOMO shows were rated as follows: "Cisco Kid" 19; "Nutsy as the Clown" 15; "Crown Theatre" (Gloria Swanson) 14.5; "Life With Elizabeth" 14, and "Annie Oakley" 13.5.

Chicago—"Cisco Kid" tops the Chi list of vidpix with a solid 25.8 on WBKB, according to January ARB ratings. Other top-rated telepix are "Badge 714," 22.1 (WGN); "I Led Three Lives," 20.4 (WGN); "Victory at Sea," 19.0 (WNBQ); "Inner Sanctum," 16.3 (WNBQ); "Foreign Intrigue," 15.2 (WNBQ); "Racket Squad," 14.6 (WBKB); "Boston Blackie," 13.4 (WGN); and "Abbott & Costello," 12.3 (WNBQ).

New Haven—This single-station market has come up with some consistently good figures in latest Pulse ratings. Five toppers line up as follows: "Death Valley Days" (Wed. 7 p.m.), 29.3; "Superman" (Tues. 7 p.m.), 25.3; "Douglas Fairbanks" (Mon. 11 p.m.), 26.0; "Jeweler's Showcase" (Sun. 1:30 p.m.), 24.7; "Foreign Intrigue" (Thurs. 11 p.m.), 15.3.

St. Louis—"Favorite Story" 47.3; "City Detective" 42.5; "Victory at Sea" 42.3; "Crown Theatre" 38.5; "Sport Spotlight" 35.5; "I Led Three Lives" 33.8. All KSD-TV.

Vidpix Chatter

New York

Don Kearney, ABC Film Syndication national sales chief, took over speechmaking chores at the network's New Orleans affiliates confab this week vice vee George Shupert, who's laid up with a bad shoulder in N. Y. . . Milton E. Olin exited United Artists Television as divisional sales chief to join WABC-TV here as an account exec. . . Association of Documentary and Television Film Craftsmen (CIO) starting on an expanded public relations-advertising campaign, with Ted Pershing handling the publicity end. . . Harry Townes starring in NBC-Galahad "Inner Sanctum" episode rolling this week. . . Screen Gems sales v.p. John H. Mitchell in Toronto over the weekend for huddles with Cockfield, Brown agency on "Your All Star Theatre" sponsorship by Ford of Canada. . . William Finkel-dey, formerly with Consolidated Television Sales, joined CBS-TV Film Sales as a Gotham account exec.

Alice Necker, secretary to Bill Lacey, film buyer for WCBS-TV, becomes his administrative assistant Feb. 23, succeeding Glyn Truly, who joins United Television Programs as salesman.

Irish on TV

Continued from page 23

don't hate radio and tv, we love them. We feel, however, that we still provide a show, and we expect to get paid for it."

Stockholders in the Garden have invested \$20,000,000, he said. "We think that we're entitled—just like radio and television people are—to a return on our investment. It's not up to us to pay for talent and the time on the air."

James Lawrence Fly, the former chairman of the FCC, moderated the RTES discussion in which Irish took part: "Widespread sports information will encourage sports," Fly said.

Other speakers on the platform at the RTES meeting were Nathan L. Halpern, prexy of Theatres Network TV, Inc., and Robert T. Mason, head at WMRN, AM & FM, Marion, O.

Louisville—Sam Gifford, WHAS radio program director, has announced the appointment of Mrs. Jane Dennis as supervisor of the newly-created WHAS Home Department. Innovation in the Louisville station's program structure will initially feature a 15-minute daily Home show at 9 a.m., providing cooking and home development info to Kentucky and Southern Indiana women.

NEW SALES HORIZONS FOR DISKS

Too Many A&R Men Already, So Pubs Don't Like Song-Judging AM-TV Shows

Music publishers are beginning to shy away from radio and television shows that judge new songs.

In the past year pubs have discovered that getting a new tune auditioned before a radio and/or television panel can be more of a hindrance than a help. Several major publishers have now put a black-out on their new copyrights, not caring of traders or non-pros. Many of the pubs insist that a good review of the platter can't help the tune but that a bad review could possibly ruin it.

Target for the pubs' squawks on radio-TV appraisals are "Judge for Yourself" (NBC-TV), Coast deejay Peter Potter's show (ABC-TV) and Fred Robbins' "The Big Preview" (ABC). The pubs have had little to say about getting their tunes judged on the latter two airers since both use disk releases, but they've been able to hold back okayes on licensing airing on "Judge for Yourself," because the show uses live plugs.

The pubs have been trying to get the diskeries from giving advance releases to the platter preview airers. Their claim, in the case of the Peter Potter show, especially, is that the celebs Potter uses as judges are in no position to appraise a disk. Their beef against the Robbins' show isn't as vehement (stanza uses deejays from around the country), but they feel that their songs are put at a disadvantage when pitted against regional tastes.

Biggest pub holdback, however, is on "Judge for Yourself," a TV-er emceed by Fred Allen. On this show the pubs object to having their songs judged by amateurs. According to one pub, "this show makes every layman an artist & repertoire man and we've got enough of them already." Incidentally, "Judge for Yourself" is going off the air in May.

CAP SETS PENNARIO AS REPLY TO LIBERACE

Hollywood, Feb. 16. Capitol has teamed longhair pianist Leonard Pennario with Les Baxter in four sides for release shortly in what may be the opening gun battle to challenge Liberace's popularity with the nation's matrons. Waxworks hopes to build Pennario, long a concert hall figure, into a pop and semi-classic piano personality.

Reaction to the initial four sides will be gauged carefully to determine whether Capitol will continue with the experiment or forget the whole thing.

Jahncke Picked for BMI Board, Replacing Diaz

Ernest Lee Jahncke Jr., vice-president and assistant to the president of the American Broadcasting-Paramount Theaters, was elected to the board of Broadcast Music, Inc., at the company's annual two-day meeting in Boca Raton, Fla., last week. Jahncke fills the unexpired term of Ray Diaz, national program director of ABC Radio, who resigned recently. Diaz resigned in favor of Jahncke because of the latter's activity in both radio and video fields.

BMI prexy Carl Haverlin delivered the annual report to the board.

P-M to Handle Cap Disks In 3 O'Seas Countries

Capitol Records has lined up Pathe-Marconi, a French diskery, to handle the manufacture and distribution of its platters in France, Belgium and Luxembourg.

John MacLeod, Pathe-Marconi exec, is now in New York, huddling with Sander A. Porges, manager of Cap's International Division, on future plans.

Kitt's Pic Disk Kick

Importance of disk clicks is again being pointed up via the forthcoming CinemaScope release of "New Faces," which opens at the Roxy, N. Y., Friday (19). Production is spotlighting three of Eartha Kitt's RCA Victor record hits, which weren't in the original legit version of the revue. New additions are "C'est Si Bon," "Uska Dara" and "Santa Baby."

In addition, Miss Kitt retains her original numbers, "Monotonous," "Bal Petit Bal," in which she teams with Robert Clary and "Love Is a Simple Thing." Songstress participates in the last named tune with several other cast members.

Conkling Named New RIAA Prexy; 46 Cos. in Fold

James B. Conkling, Columbia Records topper, was elected prexy of the Record Industry Assn. of America last week, replacing Milton Rackmil, Decca prez, who had served in that post for nearly two years. Term of office runs for one year.

Other officers elected were Harry Kruse, London topper, and Dario Sorio, Angel chief, as veepees and Frank B. Walker, M-G-M manager, as treasurer. John W. Griffith remained as RIAA's exec secretary.

The board of directors elected were Howard Letts, RCA Victor; Irving Green, Mercury; Arthur Shimkin, Bell; John Stevenson, Childrens Record Guild, and Rackmil.

The RIAA is set up in five grades to fit the earning capacity of each diskery. The record company's dues are governed by the grade slotting. There are now 46 companies in the various grade classifications. Org. teed off in 1952 with 31 diskeries in the fold.

On the RIAA's agenda for the coming year is a campaign for the repeal of the 10% Federal excise tax on disks. Org. presently plans no action in pressing for Gov. Dewey's approval of a bill establishing record piracy as a misdemeanor in New York State. The bill was passed by both Houses of the Legislature in 1952 and 1953 but failed to get Gov. Dewey's signature. The RIAA feels that for the time being it seems useless to pursue the effort further.

KENTON 'JAZZ FESTIVAL' GROSSING TALL COIN

The Stan Kenton "Festival of Jazz" is picking up some tall coin on its current one-night concert jaunt around the country. The group hit its peak take at the Paramount, Brooklyn, Saturday, Feb. 6, when it scored \$19,200 in two performances at a top of \$3.60.

Outfit, prior to coming to the Brooklyn Par, scored \$9,600 at Raleigh, N.C.; \$10,800 at the National Auditorium, Washington, and \$12,000 at the Tower Theatre, Upper Darby, on the outskirts of Philadelphia. Show has been on tour since Jan. 28, when it opened in Wichita Falls.

Following the windup of his current concert tour, Stan Kenton will lay off for an extended vacation. Tour is slated to run through Feb. 27, with a final date at the Auditorium, Oakland, Cal.

Bookings past that date are not being made.

OVERHAUL PRICES AND DISTRIBUTION

The disk industry is currently in full swing of a merchandising revolution that is affecting every facet of the business, from longhair to pops. The upheaval actually began five years ago, with introduction of the new speed records. But in recent months, the old disk biz structure has been transformed with new ideas of packaging, distribution and selling.

The most important phase of the industry's new merchandising approach is the problem of distribution. Since the end of the war, the potential of the disk biz has almost doubled, along with the increase in the number of phonograph machines in the homes from about 15,000,000 to the current estimate of over 25,000,000. Until recently, however, the disk distrib setup has been a holdover from prewar days.

Currently, the major disk companies are searching for new distrib channels to service the doubled market. Bell Records, via its Pocket Book auspices, set the trend with its displays on some 180,000 racks in stores also handling the cheap paper-backed books. The major companies, meantime, have also been expanding their market via syndicate and department store disk lines, such as RCA Victor's Camden label. Columbia Records, on the other hand, has been selling to the chains and supermarkets via a sub-distribution deal with Elliot Wexler, who services these outlets.

More Fluid Setup
The distribution setup of virtually all the companies is now more fluid than it has been in many years. When Label X, Victor's new quasi-indie operation, began looking for distributors, other labels warned their distributors that if they handled Label X, they would be dropped. Coral Records, Decca subsid, has recently moved into the Decca distrib orbit in four territories, while several other major labels have been looking for new distributors in various areas in a scramble to get the livewire outlets for themselves.

Victor and Mercury, meantime, (Continued on page 46)

DECCA SHUTS COAST PLANT

Hollywood, Feb. 16. The Decca - Brunswick - Coral Coast pressing plant was shut down, probably permanently, over the weekend after more than eight years of operation. Economy move throws approximately 100 employees out of work.

Decision as to whether the shutdown will be temporary or permanent probably will be reached by Decca execs in the east this week. George Van Meter, local plant manager, is awaiting word on whether the plant is to be dismantled, disposed of or retained on a standby basis.

Plant was opened Sept. 1, 1945. It has a capacity of 50,000 records per shift but has been operating on about a \$25,000 disks per day basis for the last three or four years.

Local plant has been used only for the pressing of 78 and 45 rpm singles. Firm's 45 rpm EP and 33 rpm LP disks are turned out in the Richmond, Ind., plant.

RCA Re-Pacts Stoky

Leopold Stokowski, vet member of RCA Victor's longhair roster and one of the diskery's bestselling maestros, has been re-packed to another long-term deal.

Stokowski made his first Victor record with the Philadelphia Orchestra back in 1917 and has been with the label continuously since that time.

LP Price War Pendulum Swings Sharply Next Month as Lists Go Up

Barefoot Diva

The hillbillies are going longhair. "The Grand Old Opry," WSM (Nashville) radio show, long an incubator for cornball tunes and artists, will feature ex-Met star Helen Traubel on its March 27 program. Miss Traubel got her invite after she had resigned from the Met last year.

During the diva's stay in Nashville, she'll appear on WSM's regional show "Sunday Down South."

Crucial Stage For Web Talks With Petrillo's Entry

Negotiations between the American Federation of Musicians and major radio-TV webs for a new pact entered the final, crucial stage this week with entry of AFM prexy James C. Petrillo into the picture for the first time. Up to now, N. Y. Local 802's Al Manuti had been carrying the ball for the union and had run into a stalemate with the networks. Although Local 802 had previously set a deadline of Feb. 15 for a new pact, Petrillo is now extending the old deal on a day-to-day basis as long as the talks proceed.

Initial talks between Petrillo and the webs, with heads of the various union locals attending, also led nowhere Monday (15) and another meeting was held late yesterday afternoon (Tues.). It's understood that Petrillo is taking a firm stand on the question of the webs' using more live music on their shows, but he has not as yet indicated whether he will support Manuti's demand for live music for live shows all the way.

The initial problem facing Petrillo was the webs' counter-demand that quotas for staff musicians be abolished. It's understood that Petrillo was irked at this demand and sounded off against the networks for sluffing off musicians in the programming calculations.

It's known that the rank-and-file of the AFM has been pressuring the leadership to conduct a vigorous battle for more jobs for musicians on the networks. One of the biggest squawks has stemmed from the webs' use of transcribed cue, bridge and mood music on dramatic shows with live actors.

If Petrillo insists upon the use of musicians for live shows, it will be a reversal of his attitude of three years ago, when the last pact was negotiated. At that time, Local 802 execs also were in favor of putting up a fight for this demand, but Petrillo overruled the N. Y. unit and did not put any restrictions on the use of canned music into the pact.

BIG LABEL ARTISTS TO GUEST AT D.C. HI-FI FAIR

Washington, Feb. 16. Recording artists for RCA Victor, Columbia, Capitol and Westminster are slated for guest appearances here in connection with Washington's first High Fidelity Fair to be held March 5-7.

The three days of the fair will feature an exhibit of all national brands of hi-fi reception components. The Washington Audio Society, an engineering group, will hold business meetings during the period. A concert will be broadcast from the library of Congress on the first evening and concerts by the Baltimore Symphony will be received in the convention auditorium the other two evenings.

The disk biz will swing from a price war, in progress this month, to higher prices in the longplay field next month. It's understood that several of the indie labels, such as Westminster and Urania, are planning to up their lists from \$5.95 to \$6.45, while the major labels may standardize temporarily at the \$5.95 level for 12-inch LP platters.

Dealers and distributors, meantime, are buying to their limit from Columbia Records and RCA Victor, both of which have cut their prices radically this month. Victor sliced its list on LPs by 30% following Columbia's promotion plan of selling one disk at half-price for every disk bought at list, which is equivalent to a 25% discount.

Victor is limiting its distributors' buying to a percentage of their previous territorial sales and the distributors, in turn, are expected to allocate the cut-price disks to their dealers on a similar basis in order to give everybody equal treatment. In some areas, retail orders for both Victor and Columbia merchandise have been so heavy, that distributors have gone out of stock.

Victor has also devised a plan to protect dealers who had big LP stocks, bought at the old price, from getting hurt by price cuts this month. Victor is permitting these dealers to buy sufficient platters at the current reduced levels to compensate for the mark-downs in their previously-bought merchandise.

Neighborhood dealers, meantime, are still enjoying strong biz in the classical field. For the first time in the New York area, the nabe outlets have been able to compete with the discount houses, since the latter's discounts are now relatively small. Many retailers, however, expect that longhair biz will drop sharply next month when prices are restored to their old, or higher, level since customers are now buying in anticipation of the end of the price war.

KRAMER JOINS ASCAP BOARD IN LESLIE EXIT

Alex Kramer, Canadian-born pop songwriter, was elected to the ASCAP board by the society's directors yesterday (Tues.) to fill the unexpired term of Edgar Leslie. Leslie resigned from his long-held post as ASCAP board member late last year because he wanted to lay off official duties.

Kramer joined ASCAP in 1942 when he also became an American citizen. He collaborated with his songs with his wife, Joan Whitney.

Dave Clark, Music Biz Character, Dies at 74

One of the last of the colorful holdovers from the early Tin Pan Alley era passed with the death of David J. (Evd) Clark at 74 in Pilgrim State Hospital in Brentwood, L. I., Sunday afternoon (14). Songwriter, pianist, hooper and a poet in doubletalk, Clark was an intimate of all the top songwriters and other show biz figures, many of whom became his benefactors over the last couple of decades.

Clark was regarded as an eccentric whose command of fractured English bordered on neoliterary genius. His friends called him "the male Gertrude Stein," and some ad agency exec, who knew him only by reputation, actually assembled a glossary of Clarkiana for future publication, a project that never came to fruition. The Reader's Digest, however, quoted Clark's observations on several occasions and Bugs Baer, Hearst columnist, wrote a couple of pieces about Clark for his syndicate.

One of his best-known cracks was, "It's great show—miss it if you can"—which later he turned into a song. He also is remembered for "I may be wrong but I'm not" (Continued on page 48)

Jocks, Jukes and Disks

By MIKE GROSS

Mills Bros.: "You Didn't Want Me When You Had Me." "I Had to Call You Up to Say I'm Sorry" (Decca). The Mills Bros. have a cleanup slice in "You Didn't Want Me." It's a lilting tune that the combo projects with top harmony technique. Due for plenty of action on all levels. Sy Oliver's arrangement and orch backing gives the side an important lift. Reverse is an okay sampling of the Mills treatment of a neat ballad.

Les Paul-Mary Ford: "South." "I Really Don't Want to Know" (Capitol). On this money platter from the Les Paul-Mary Ford factory, the honors are split on each side between Paul's guitar and Miss Ford's warbling. It's all Paul on the rhythmic oldie, "South," and he takes the tune for a jaunty instrumental ride. Sure bet for jukes. Bottom deck is dominated by Miss Ford's effective reading of tender ballad. A tossup as to which side will break through.

Karen Chandler: "Positively No Dancing." "Hit the Target" (Coral). Karen Chandler has a noise-making coupling in "Positively No Dancing" and "Hit the Target." The latter demonstrates an effective sentimental styling on "Dancing"

phy" (Victor). Tony Martin is in top romantic form on "Here," giving the side a hit-bracket potential. It's a solid ballad entry and Martin's powerhouse rendition hugs the ear. "Philosophy" is a light-hearted novelty that means little. Henri Rene's backing on "Here" is lush and attractive.

Vic Damone: "The Sparrow Sings." "Until You Came to Me" (Mercury). "The Sparrow Sings" is an above-average Tin Pan Alley entry and it gives Damone a chance to display his way with a ballad. It should get plenty of jock and juke action. "Until You Came to Me" is too reminiscent in melodic theme to get very far.

The Four Lads-Jill Corey-Mitch Miller: "Cleo and Meo." "Do You Know What Lips Are For" (Columbia). Songsmith Bob Merrill has come up with another novelty that's pegged for teenage appreciation and could make a lot of noise in the market. It's cute and catchy and the Four Lads, Jill Corey and Mitch Miller's orch get together for a rousing delivery. Reverse is another breezy side that will attract spinning attention.

Hugo Winterhalter: "Latin Lady." "Heidelberg" (Victor). "Lat-

Best Bets

MILLS BROS.... YOU DIDN'T WANT ME WHEN YOU HAD ME (Decca) I Had to Call You Up
LES PAUL-MARY FORD SOUTH (Capitol) I Really Don't Want to Know
KAREN CHANDLER POSITIVELY NO DANCING (Coral) Hit the Target
HELENE DIXON MY REWARD IS LOVING YOU (Epic) Temptation

and reverses field to project a rowdy piping delivery on "Target." Both are solid spinning items, but the melodic appeal of the ballad side, "Dancing," may give it the edge over the "Ricochet"-styled "Target."

Helene Dixon: "My Reward Is Loving You." "Temptation" (Okeh). Helene Dixon comes into her own on this platter. "Loving You" marks her as a potent entry in the femme vocalist sweepstakes, and the side could make out of left field for a big payoff. Tune is a neatly constructed blues-styled number and Miss Dixon pounds it across with impact. The oldie "Temptation" on the reverse is given the kind of flashy orch and warbling treatment that goes well with the coinbox trade. Phil Moore's orch supplies top backing on both sides.

Bing Crosby - Guy Lombardo: "I Get So Lonely." "Young At Heart" (Decca). Although this mating of Crosby and Lombardo can be tagged "cover" sides, each slice is potent enough to make a dent. "Lonely" has the better chance to step out. Tune is just beginning to break nationally and the jaunty Crosby-Lombardo treatment could push it to the top. "Heart" is given a slick dance-tempoed workover by Lombardo and Crosby croons it effectively.

Tony Martin: "Here." "Philoso-



LAWRENCE WELK

and his
CHAMPAGNE MUSIC
129th Consecutive Week, Aragon Ballroom, Santa Monica, Calif.
Newest Coral Record Album
PICK A POLKA
Recently Released
NIMBLE FINGERS Album

four-side wax box in this Coral release. The four tunes are Williams' originals and show him off as an imaginative composer and orch leader. There are some progressive overtones in the overall melodic scheme, but he manages to hold on to a danceable and exciting tempo. Orch could become potent entry for the terpsiters. "Knocked Out Choo-Choo" and "Rompin' Stomper" should get top jock play.

Vince Carson: "Have Faith." "Moth Balls" (Cadillac). "Have Faith" is a religious entry that deserves watching. Could be a sleeper that'll creep into the top brackets. Vince Carson croons with proper emotion. "Moth Balls" is about as appealing as its title.

Joan Regan: "Someone Else's Roses." "The Love I Have for You" (London). Joan Regan is an effective disk warbler, but she'll need better material than on this coupling to raise her stock. "Roses" is a hillbilly-styled item that doesn't carry much weight. "Love I Have for You" is a cumbersome ballad.

Album Review

Matt Dennis: "Sings and Plays Matt Dennis" (Trend). This set was waxed on location at the Tally-Ho Club, Hollywood, and it retains all the intimacy of the small room. Dennis has a lot of sock tunes to his credit ("Let's Get Away From It All," "Will You Still Be Mine," "Everything Happens to Me," etc.) and he bats 'em out in a warmly appealing style. Virginia Maxey comes in for some okay duets while Mack Barnett and Gene Englund accomp on drums and bass, respectively.

Leith Stevens' All Stars: "Jazz Themes From 'The Wild One'" (Decca). Stevens has conceived some pulsating themes for the Col pic, "The Wild One" and his All Stars present them with emotional impact. "Blues for Brando" stands out as a good bet for release as a single.

George Williams: "The Knocked Out Choo-Choo." "The Rompin' Stomper" - "Creole" - "Whamboogie" (Coral). The George Williams orch makes an impressive

Longhair Disk Reviews

Franck: Sonata in A & Strauss: Sonata in E-Flat (RCA Victor; \$5.45). Victor reissue of two choice chamber music pieces, Jascha Heifetz and Artur Schnabel in a choice, beautifully-balanced performance of the gentle, melodious Cesar Franck, and Heifetz and Arpad Sandor equally well-coordinated on the more lush Strauss.

Hindemith: Mathis der Maler & Concert Music for Strings and Brass (Columbia; \$5.95). Full-bodied reading by the Philly Orch under Eugene Ormandy of the Mathis religious trypic backed by a lesser-known but lively, interesting, curiously rhythmic work in the Concert Music opus.

Rachmaninoff: Sonata in G Minor (Capitol; \$5.72). Moody, melodious and appealing opus, with Leonard Pennario's piano work holding its own with Joseph Schuster's gifted cello playing, for an attractive disk.

Chopin: Concerto No. 2 in F Minor & Fantasia in F Minor (Angel; \$4.95). Warm, sympathetic as

well as accomplished readings of Chopin by Witold Malczynski. The concerto, backed by the Philharmonia under Paul Kletzki, has a dashing, vivid performance, with the lovely slow movement full of poetry.

Walton: Belshazzar's Feast (Westminster; \$5.95). Vigorous, forceful performance of a stirring, dramatic modern oratorio on the Biblical story of the fall of Babylon. Dennis Noble is a fine soloist in this performance by Sir Adrian Boult and the Philharmonic Promenade Orch.

Delius: On Hearing First Cuckoo In Spring & Walk To Paradise Garden (London; \$2.95). Two fine examples of British impressionism, given poetic, evocative readings by the Lohdon Symphony under Anthony Collins.

Haydn: Symphonies Nos. 96 & 97 (London; \$5.95). Two gay symphonic works, played in clear, brisk style and proper light classic vein, by the Concertgebouw Orch under Eduard von Beinum. Bron.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director, alphabetically listed.

Survey Week of February 5-11, 1954

A Dime And A Dollar	Famous
Baubles Bangles And Beads—"Kismet"	Frank
Bell Bottom Blues	Shapiro-B
Boogie Woogie Maxixe	BVC
Breeze And I	Marks
Changing Partners	Porgie
Creep	Miller
Darktown Strutters Ball	Feist
Don't Ask Me Why	Harms
Ebb Tide	Robbins
From The Vine Came The Grape	Randy-S
Granada	Southern
Heart Of My Heart	Robbins
Hold Me	Robbins
Jones Boy	Pincus
Make Love To Me	Melrose
Many Times	Broadcast
Marie	Berlin
My Restless Lover	Chappell
Oh My Papa	Shapiro-B
Secret Love—"Calamity Jane"	Remick
Stranger In Paradise—"Kismet"	Frank
That's Amore—"The Caddy"	Paramount
That's What A Rainy Day Is For—"Easy To Love"	Robbins
Till We Two Are One	Shapiro-B
Till Then	Pickwick
Wanted	Witmark
Woman (Man)	Studio
You Alone	Roncom
You Made Me Love You	Broadway
Young At Heart	Sunbeam

Second Group

Answer Me My Love	Bourne
Bimbo	Fairway
Cabbages And Kings	B & B
Deadwood Stage—"Calamity Jane"	Remick
Don't Forget To Write	Advanced
I Get So Lonely	Melrose
I See The Moon	Plymouth
I Speak To The Stars	Witmark
Man Man Is For The Woman Made	Garland
Off Shore	Hanover
Old Shes And A Bag Of Rice	BVC
Our Heartbreaking Waltz	Village
Pass The Jam Sam	Chappell
Rags To Riches	Saunders
Sadie Thompson Song—"Miss Sadie Thompson"	Mills
Somebody Bad Stole De Wedding Bell	Morris
South Of The Border	Shapiro-B
Strings Of My Heart	Alfred
Under Paris Skies	Leeds
You You You	Starrite
You're My Everything	Mellin
	Harms

Top 20 Songs on TV

(More In Case of Ties)

Are You Looking For A Sweetheart	Calvert
Bell Bottom Blues	Shapiro-B
Changing Partners	Porgie
Cling To Me	Miller
Cross Over The Bridge	Valando
Heart Of My Heart	Robbins
I Believe	Cromwell
Jones Boy	Pincus
Love Is Such A Cheat	Caesar
Make Love To Me	Melrose
Marie	Berlin
Oh My Papa	Shapiro-B
Ricochet	Sheldon
Secret Love	Remick
Stranger In Paradise	Frank
That's Amore	Paramount
There'll Be No Teardrops Tonight	H & R
They Don't Play Piano Anymore	Presser
Where Can I Go Without You	Mogull
You Made Me Love You	Broadway
Young At Heart	Sunbeam
You're A Dan Dan Dandy	SongSmiths

† Filmusical.

• Legit musical.

VARIETY 10 Best Sellers on Coin-Machines

1. OH, MY PAPA (9)
2. SECRET LOVE (3)
3. THAT'S AMORE (12)
4. MAKE LOVE TO ME (3)
5. TILL WE TWO ARE ONE (2)
6. STRANGER IN PARADISE (3)
7. I GET SO LONELY (3)
8. CHANGING PARTNERS (12)
9. HEART OF MY HEART (5)
10. STRANGER IN PARADISE (4)

Second Group

- RAGS TO RICHES
FROM THE VINE CAME THE GRAPE
STRANGER IN PARADISE
DARKTOWN STRUTTERS BALL
SOMEBODY BAD STOLE DE WEDDING BELL
ANSWER ME, MY LOVE
YOUNG AT HEART
RICOCHET
CROSS OVER THE BRIDGE
CHANGING PARTNERS
JONES BOY
MARIE
EBB TIDE
LOVIN' SPREE
BELL BOTTOM BLUES

- Eddie Fisher Victor
Doris Day Columbia
Dean Martin Capitol
Jo Stafford Columbia
Georgie Shaw Decca
Tony Martin Victor
Four Knights Capitol
Patti Page Mercury
Four Aces Decca
Tony Bennett Columbia

- Tony Bennett Columbia
Gaylords Mercury
Four Aces Decca
Lou Monte Victor
Eartha Kitt Victor
Nat (King) Cole Capitol
Frank Sinatra Capitol
Teresa Brewer Coral
Patti Page Mercury
Kay Starr Capitol
Mills Bros. Decca
Four Tunes Jubilee
Frank Chacksfield London
Eartha Kitt Victor
Teresa Brewer Coral

(Figures in parentheses indicate number of weeks song has been in the Top 10)

Cap's Radio ETs To Be Taped For Commercial Use

Hollywood, Feb. 16.

Capitol Records has entered into an exclusive deal with Magna-phonics for taping of its transcription library catalog. Formerly available to radio stations, the Magna-phonics firm will make the Cap library available on tape to commercial such as banks, factories, supermarkets, restaurants, department stores and even cemeteries which can utilize continuously playing music. The deal, however, does not cover Capitol's regular disk catalog of pops and long-hair which will continue via regular disk retail outlets.

Magna-phonics, headed by Percy L. Deutsch, is leasing the Cap transcription library and will set up its own sales organization for distribution to commercial users. Cap transcription library, formerly active in radio field, was headed by Walter Hoebner of Capitol Broadcasts Sales Division. Magna will take care of all license fees and payments to the Music Performance Trust Fund.

Cap's deal with Magna-phonics is in line with a tape development that has been growing steadily in the commercial music market. Several tape manufacturers have developed machines that can play continuously for up to eight hours without servicing. Cap prez Glenn E. Wallich underlines that the regular disk catalog is not being transferred to tapes.

32,000 Songs Registered With SACEM Last Year; 6 Gallic Singers Hitting

Paris, Feb. 16.

According to SACEM (Societe Des Auteurs, Compositeurs, Editeurs De Musique), the ASCAP of France, over 32,000 songs were registered in the society in 1953. Biggies last year were "Bolero," "L'Etoile Des Neiges" ("The Snow Start"), "Petit Coquet" ("Little Buttercup") and "High Noon." Sheet music has fallen off largely since the war and a hit which sold over 300,000 copies in 1930 now only hits about 100,000. Songs from films have been on the upbeat here with "Moulin Rouge," "Limelight," "Ruby," and "The Complaint of the Unfaithful," from "La Maison De Bonnardue," in the upper brackets.

There has been the rise of a flock of newcomer vocalists recently. Of these, three write and sing own numbers. Top writer-singers are Georges Brassens, Gilbert Becaud and Nicole Louvier and the other three are Odette Laure, Tohama and Philippe Clay.

Brassens was discovered at Pat-achou's niter and this hirsute, heavy set man with his guitar and his poetic material soon caught on with the young set as well as the intellectuals. His disks are in the topselling groove and his "Margot" has been pushed by Patachou. Gilbert Becaud sings more breezy songs and is now a big fave with the young set. Nicole Louvier is a young Left Banker who sings her plaintive chants at the Rose Rouge.

IMPORTED HMV DISKS GET SPECIAL DISTRIB

In a move to give specialized handling to its imported line of British His Master's Voice (HMV) disks, RCA Victor has extracted the HMV line from its regular distributors and has appointed a specialty distributor, Addison Foster, to sell the British disks nationally. Foster is head of a Philadelphia firm which has been distributing and merchandising imported platters for several years.

Foster plans to conduct an extensive promotion program for the HMV disks, in addition to giving speedy delivery service to dealers throughout the country. The switch only applies to imported disks and does not affect the domestic HMV lines produced in the U.S. by Victor.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

TALENT

POSITIONS	This Week	Last Week	ARTIST AND LABEL	TUNE
1	1		EDDIE FISHER (Victor)	(Oh, My Papa Many Times
2	2		DEAN MARTIN (Capitol)	That's Amore
3	5		DORIS DAY (Columbia)	Secret Love
4	4		PATTI PAGE (Mercury)	(Changing Partners Cross Over The Bridge
5	3		TONY BENNETT (Columbia)	(Stranger In Paradise Rags To Riches
6	9		JO STAFFORD (Columbia)	Make Love To Me
7	6		FOUR ACES (Decca)	(Stranger In Paradise Heart Of My Heart
8	10		FOUR KNIGHTS (Capitol)	I Get So Lonely
9	8		GEORGIE SHAW (Decca)	Till We Two Are One
10	7		TONY MARTIN (Victor)	(Stranger in Paradise I Love Paris.

TUNES

(*ASCAP. †BMI)

POSITIONS	This Week	Last Week	TUNE	PUBLISHER
1	2		*OH, MY PAPA	Shapiro-B
2	1		*STRANGER IN PARADISE	Frank
3	4		†CHANGING PARTNERS	Porgie
4	3		*THAT'S AMORE	Paramount
5	5		*SECRET LOVE	Remick
6	6		*HEART OF MY HEART	Robbins
7			*MAKE LOVE TO ME	Melrose
8	7		*TILL WE TWO ARE ONE	Shapiro-B
9	..		*I GET SO LONELY	Melrose
10			*FROM THE VINE CAME THE GRAPE	Randy-S

7 TOBIASES VERSUS 4 SONGSMITHING FREEDS

New York.

Editor, VARIETY:

The Hatfields and the Coys' feud will be as mild as a wet firecracker on the 4th of July if the Freed family challenges the Tobias clan on the numerical supremacy of writers. They claim four? We claim seven, with one precinct yet to be heard from—my son Jerry's young six-month-old son, who shows tendencies of outshouting if not outwitting us all.

My Mrs. Edna, wrote a big record seller in 1923, "The Cat's Whiskers" and although not in ASCAP she counts. Brother Harry lost his son Elliot who had several songs to his credit and was an ASCAP writer. How dare they dispute our supremacy? Freed! Humph!

(The Freed writing clan includes brothers Arthur, Ralph, Walter and sister Ruth—Ed.)

Dan Belloc Orch Signs With M-G-M; Joins MCA

Chicago, Feb. 16.

Dan Belloc orch, on the rise in this territory, last week packed with Music Corp. of America and, almost at the same time, with M-G-M Records. Band had previously received bookings through General Artists Corp. Band is currently playing the new Holiday Club here for five weeks.

By day, batonist Belloc doubles as a school teacher.

Mercury Artists Names Burnham Music Chief

In a move to expand its band operation, Mercury Artists Corp. has named Bill Burnham vicepres in charge of the agency's music department. Burnham took over his post Monday (15).

For the past five years Burnham had been heading his own agency. Previously he had been associated with the William Morris Agency and Music Corp. of America.

Best British Sheet Sellers

(Week ending Feb. 6)

London, Feb. 8.

Oh My Papa Maurice
Swedish Rhapsody Connolly
Answer Me Bourne
Rags to Riches Chappell
If You Love Me, World Wide F. D. & H.
Cloud Lucky Seven Robbins
That's Amore Victoria
Ricochet Victoria
Blowing Wild Harms-Connolly
Istanbul Aberbach
Ebb Tide Robbins

Second 12

Poppa Piccolino Sterling
Golden Tango Wright
The Creep Robbins
Big Ben Box & Cox
Chicka Boom Dash
Here to Eternity Dash
Heart Belongs to You Kassner
Wish You Were Here Chappell
You You You Mellin
I See the Moon Feldman
Changing Partners Mellin
Tenderly Morris

RIAA Engineering Comm. Devises Standardization Of Recording Techniques

A standard recording and reproducing characteristic curve is in the offing for the disk industry. The model technique in waxing has been devised by the Record Industry Assn's Engineering Committee and has been approved by the org's board of directors.

Difference between diskeries' recording techniques has grown progressively smaller in the past couple of years and the RIAA's engineering committee has devised a way of recording that represents an average of the techniques of all the diskeries.

In the past, recording characteristic had been determined mainly by the mechanical properties of the sound boxes. In recent years, however, the recording characteristic became a matter of engineering choice rather than use of equipment.

Cap Builds Molly Bee

Hollywood, Feb. 16.

Capitol Records is launching a buildup of Molly Bee, moppet disk heretofore heard only on a free-and-easy country tune basis. Gal has etched a pair of sides with Van Alexander conducting a full orchestra, using his own arrangements.

Adams Looks Like ASCAP Shoo-In For 2d Prez Term

Stanley Adams, who was elected to his first term as president of the American Society of Composers, Authors & Publishers last year, is seen as a cinch to be re-elected for a second term. Elections of new ASCAP officers will be held by the board of directors at its regular meeting April 29.

Adams is regarded as a shoo-in for the prez post because he has established himself as an able administrator with the rest of the board. Even some of the writer-members of the board, who were originally opposed to Adams, have been won over to his side. The major publishers on ASCAP's board are expected to go along with the writers in seconding another term for Adams.

At this point there is no competition with Adams for the top spot in ASCAP. While in former years there has been some factional struggle to put over one or another candidate, this election is shaping up as routine renaming of the incumbent by unanimous consent. The ASCAP prez is elected for one-year terms while the board, which names the prez, is elected by the membership for two-year terms.

For the past year, since Adams has been in office, the proposal to name a general manager to handle administrative details for ASCAP has all but faded. Adams has been active in handling the key negotiations with the tv vets and indies in addition to overseeing the ASCAP operation. ASCAP has been without a general manager since John G. Paine died some 10 years ago.

Victor Preps New Toscy Special With Two-Disk Beethoven 'Solemnis'

Another major longhair album by Arturo Toscanini will top RCA Victor's new album line this spring. New work, to be released next month, is Beethoven's choral work, "Missa Solemnis," featuring the Robert Shaw chorus. Album is being issued in an unusual package with a Japanese print, suitable for framing, visible through a cellophane window. George Marek, Victor's artists & repertoire chief, has etched a special 45 rpm disk for retailers, explaining how the two-disk set should be sold.

Meantime, Toscanini's \$25 four-disk limited edition set of the four Brahms symphonies has been a sellout, with 13,000 copies turned over. Although Victor cut its price on longplay disks back to \$3.99 this month, the limited edition continues at the old list of \$25.

B'WAY MUSIC NIPS MERC ON 'ALCOHOLIC' ETCHING

Mercury Records has been charged with copyright infringement by recording a tune titled "The Alcoholic Blues," according to a suit filed in N.Y. Federal Court last week by Broadway Music. Mercury claims that it had leased the masters and is not responsible for royalty payments. Sammy Spear made the waxing independently and, according to Merc, has to pay the royalties.

The complaint charges that about June, 1953, the defendant, without filing notice of use, obtaining permission or pay royalties, etched the tune. Broadway also alleges that Merc refuses to obtain a license from the copyright owner as required by law. Pubbery claims that the tune was penned by Edward Laska and Albert Von Tilzer in 1918 and that it obtained the renewal copyright in 1946.

Action seeks a declaration that plaintiff is rightful owner of all rights and the waxing is a violation of those rights. Broadway asks that an injunction enjoining defendant from distributing the alleged infringed disks and triple damages be awarded on accounting of profits.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

ASCAP: † BMI.

Variety

DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP. † BMI.

Pos. last wk.	Pos. No. wk. in log	Artist	Label	Song
1	2	Doris Day	Columbia	"Secret Love
2	1	Eddie Fisher	Victor	"Oh, My Papa
3	3	Four Aces	Decca	"Stranger in Paradise
4	6	Dean Martin	Capitol	"That's Amore
5	7	Jo Stafford	Columbia	"Make Love to Me
6	7	George Shaw	Decca	"Till We Two Are One
7	5	Patti Page	Mercury	"Changing Partners
8	9	Four Knights	Capitol	"I Get So Lonely
9	2	Lou Monte	Victor	"Darktown Strutters Ball
10	11	Hilltoppers	Dot	"Till Then
11	10	Gaylords	Mercury	"From Vine Came the Grape
12	4	Nat (King) Cole	Capitol	"Answer Me, My Love
13	12	Tony Bennett	Columbia	"Stranger in Paradise
14	4	Millie Eros	Decca	"Jones Boy
15	11	Frank Sinatra	Capitol	"Young at Heart
16	8	Tony Martin	Victor	"Stranger in Paradise
17	3	Eartha Kitt	Victor	"Lovin' Sprue
18	3	Eartha Kitt	Victor	"Stole De Wedding Bell
19	20	Georgia Gibbs	Mercury	"Stole De Wedding Bell
20	14	Teresa Brewer	Coral	"Bell Bottom Blues
21	23	Tony Bennett	Columbia	"Rags to Riches
22	8	Frankie Laine	Columbia	"Granada
23	10	Four Aces	Decca	"Heart of My Heart
24	12	Kay Starr	Capitol	"Changing Partners
25	4	Vic Damone	Mercury	"Breeze and I
26	13	Cornell-Dale-Desmond	Coral	"Heart of My Heart
27	1	Johnnie Ray	Columbia	"You'd Be Surprised
28	20	Teresa Brewer	Coral	"Ricochet
29	12	Henry Jerome	M-G-M	"Tiptoe Serenade
30	38	Jerry Vale	Columbia	"Two Purple Shadows
31	1	Perry Como	Victor	"Wanted
32	4	Jose Ferrer	Columbia	"Woman
33	14	Artie Wayne	Mercury	"My Hymn to Her
34	33	Perry Como	Victor	"You Alone
35	12	Johnny Desmond	Coral	"Woman
36	24	Frank Chacksfield	London	"Ebb Tide
37	1	Patti Page	Mercury	"Cross Over the Bridge
38	3	Eileen Barton	Coral	"Secret Love
39	1	Felicia Sanders	Columbia	"Don't Ask Me Why
40	23	Hilltoppers	Dot	"Ma Carly-Headed Baby
41	28	Kitty Kallen	Decca	"From Vine Came the Grape
42	3	Crows	Rama	"Looking for a Sweetheart
43	1	Leo Diamond	Ambassador	"Saddle Thompson's Song
44	5	Bing Crosby	Decca	"Y'all Come
45	50	Four Tunes	Jubilee	"Marie
46	3	Rosemary Clooney	Columbia	"Man
47	1	Jimmy Sacca	Dot	"Alone
48	1	Modernaires	Coral	"Salute to Glenn Miller
49	5	Richard Hayman	Mercury	"Saddle Thompson's Song

Copyright 1954, Inc. All Rights Reserved

Pos. last wk. in log

Artist

Label

Song

Pos. last wk. in log

Artist

Label

Song

Pos. last wk. in log

Artist

Label

Song

Pos. last wk. in log

Artist

Label

Song

Pos. last wk. in log

Artist

Label

Song

Pos. last wk. in log

Artist

Label

Song

Pos. last wk. in log

Artist

Label

Song

Pos. last wk. in log

Artist

Label

Song

Pos. last wk. in log

Artist

Label

Song

Pos. last wk. in log

Artist

Label

Song

Pos. last wk. in log

Artist

Label

Song

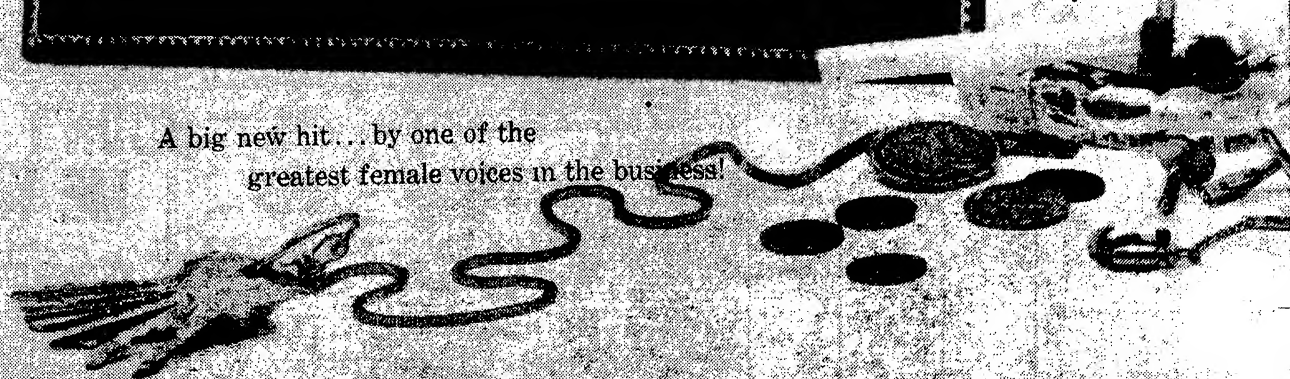
Pos. last wk. in log

Artist

Label



A big new hit... by one of the
greatest female voices in the business!



JUNE VALLI

THE GYPSY WAS WRONG

and Old Shoes and a Bag of Rice

Orchestra and chorus conducted by Joe Reisman

RCA VICTOR
LIVE IN RECORDED MUSIC



New Horizons for Disks

Continued from page 41

have entered into a deal with Popular Science for sale of disks on newsstands through the magazine S-M News Co. distribution system. Initial tests will comprise 15 cities with 1,250 outlets. The initial disk to be sold at regular price, will be Perry Como's "Wanted" (Victor), with the second disk to be Patti Page's "Cross Over The Bridge" (Mercury). Each disk will be on the subway racks for a month in special multi-covered sleeves. The disks will be packaged on both special seven-inch 78 rpm platters and on 45s.

The second phase of the merchandising revolution covers the price problem. Bell Records again

has made the biggest impact with its 35c seven-inch disk. In the longplay field, Columbia has its low-priced Entre series, Victor its Bluebird and Camden lines, and Decca, its 4,000 series.

Many disk execs believe that the market potential can be tremendously expanded over its present level by a radical reduction in price. A general cutback on all merchandise, however, is not regarded as feasible, due to basic production costs, although steps are being taken to overcome this obstacle by a steady mechanization of the whole manufacturing and packaging process.

BMI Check List

OF NEW RECORD RATINGS
BY THE TRADE PRESS

ANYTHING CAN HAPPEN	Billboard	Cash Box	Variety
MAMBO (Beechwood)			
DOLORES HAWKINS (Epic)	70 (Good)	B (Very Good)	Excellent
BANDERA (Blue Grass)			
AL ALBERTS (Decca)	74 (Good)	B (Very Good)	
BELLA BELLA DONNA MIA (Love)			
SAMMY KAYE (Columbia)	70 (Good)	Best Bet	Excellent
BY HECK (Marks)			
DAVID CARROLL (Mercury)	75 (Good)	C+ (Good)	Very Good
DOG GONE IT BABY I'M IN LOVE (Mill & Range)			
CARL SMITH (Columbia)	Best Buy	Bullseye of the Week	
RUSTY WELLINGTON (Arcade)	76 (Good)	B (Very Good)	
DON'T STOP KISSING ME GOODNIGHT (Aberbach)			
GINNY GIBSON (MGM)	72 (Good)	C+ (Good)	Fair
SHEB WOOLEY (MGM)		B (Very Good)	
GO WHERE YOU GO (Gale & Gayles)			
PEGGY LEE (Decca)	71 (Good)	Best Bet	Fair
HOW COME YOU NEVER ANSWER (Acuff-Rose)			
JO ANN TOLLEY (MGM)	72 (Good)	B (Very Good)	Very Good
THE MAN WITH THE BANJO (Mollin)			
AMES BROTHERS (Victor)	New Record to Watch	Disk of the Week	Excellent
ROMEO AND JULIET (Bentley)			
ANDY GRIFFITH (Capitol)	Best Buy	B (Very Good)	Good
STOP CHASIN' ME BABY (Hollis)			
THE LANCERS (Trend)	Best Buy	Best Bet	
TENNESSEE WHISTLING MAN (Studio)			
RED FOLEY (Decca)	C & W Best Buy	B+ (Excellent)	Excellent
WALL OF ICE (Weiss & Barry)			
TOMMY EDWARDS (MGM)	73 (Good)	B (Very Good)	Best Bet
Y (THAT'S WHY) (Republic)			
SAMMY KAYE (Columbia)	76 (Good)	Best Bet	Best Bet
Y'ALL COME (Starrite)			
BING CROSBY (Decca)	Best Buy		Very Good
ARLIE DUFF (Starday)	C & W Best Buy		
YOUNG AT HEART (Sunbeam)			
FRANK SINATRA (Capitol)	Best Buy	Sleeper of the Week	Best Bet
BING CROSBY-GUY LOMBARDO (Decca)		Disk of the Week	

Disk Companies' Best Sellers

CAPITOL	ARTIST
1. THAT'S AMORE	Dean Martin
2. YOU'RE THE RIGHT ONE	
3. I GET SO LONELY	Four Knights
4. I COULDN'T STAY AWAY FROM YOU	
5. YOUNG AT HEART	Frank Sinatra
6. TAKE A CHANCE	
7. ANSWER ME, MY LOVE	Nat (King) Cole
8. WHY	
9. WHAT IT WAS, WAS FOOTBALL (PART I)	Andy Griffith
10. WHAT IT WAS, WAS FOOTBALL (PART II)	

COLUMBIA	ARTIST
1. MAKE LOVE TO ME	Jo Stafford
2. ADI, ADIOS AMIGO	
3. STRANGER IN PARADISE	Tony Bennett
4. WHY DOES IT HAVE TO BE ME?	
5. SECRET LOVE	Doris Day
6. DEADWOOD STAGE	
7. MAN	Rosemary Clooney
8. WOMAN	Jose Ferrer
9. RAGS TO RICHES	Tony Bennett
10. HERE COMES THAT HEARTACHE AGAIN	

CORAL	ARTIST
1. OUR HEARTBREAKING WALTZ	Teresa Brewer
2. BELL BOTTOM BLUES	
3. HOLD ME	Don Cornell
4. SIZE 12	
5. PINE TREE, PINE OVER ME	Desmond-Barton-McGuire Sis.
6. CLING TO ME	
7. THE SHEIK OF ARABY	Buddy Greco
8. UP THE CHIMNEY IN SMOKE	
9. A SALUTE TO GLENN MILLER (PART I)	Modernaires
10. A SALUTE TO GLENN MILLER (PART II)	

DECCA	ARTIST
1. STRANGER IN PARADISE	Four Aces
2. HEART OF MY HEART	
3. TILL WE TWO ARE ONE	Georgie Shaw
4. HONEYCOMB	
5. Y'ALL COME	Bing Crosby
6. CHANGING PARTNERS	
7. THE JONES BOY	Mills Bros.
8. SHE WAS FIVE AND HE WAS TEN	
9. ARE YOU LOOKING FOR A SWEETHEART	Kitty Kallen
10. A LITTLE LIE	

LONDON	ARTIST
1. CRYSTAL BALL	Johnston Bros.
2. THE CREEP	
3. GOLDEN TANGO	Frank Chacksfield
4. DANCING PRINCESS	
5. SUDDENLY	Mantovani
6. BEAUTIFUL DREAMER	
7. FEB TIDE	Frank Chacksfield
8. WALTZING BUGLE BOY	
9. STARLIGHT SERENADE	Stanley Black
10. FROM HERE TO ETERNITY	

MERCURY	ARTIST
1. FROM THE VINE CAME THE GRAPE	Gaylords
2. STOLEN MOMENTS	
3. CUDDLE ME	Ronnie Gaylord
4. OH AM I LONELY	
5. SOMEBODY STOLE DE WEDDING BELL	Georgia Gibbs
6. BAUBLES, BANGLES AND BEADS	
7. CROSS OVER THE BRIDGE	Patti Page
8. MY RESTLESS LOVER	
9. FANCY PANTS	David Carroll
10. BY HECK	

M-G-M	ARTIST
1. TURN AROUND BOY	Lew Douglas
2. CAESAR'S BOOGIE	
3. YOU BETTER KEEP IT ON YOUR MIND	Hank Williams
4. LOW DOWN BLUES	
5. YOU'RE MY EVERYTHING	Joni James
6. YOU'RE NEARER	
7. A SINNER KISSED AN ANGEL	George Shearing
8. MOOD FOR MILT	
9. POPPA PICCOLINO	Nocturnes
10. FOR THE FIRST TIME IN A LONG TIME	

RCA VICTOR	ARTIST
1. DARKTOWN STRUTTERS BALL	Lou Monte
2. I KNOW HOW YOU FEEL	
3. MAN WITH THE BANJO	Ames Bros.
4. MAN, MAN IS FOR THE WOMAN MADE	
5. WANTED	Perry Como
6. LOOK OUT THE WINDOW	
7. OH, MY PAPA	Eddie Fisher
8. UNTIL YOU'VE SAID GOODBYE	
9. SOMEBODY STOLE DE WEDDING BELL	Eartha Kitt
10. LOVIN' SPREE	

Brit. Nix Work Permit For Mary Lou Williams

London, Feb. 16. American pianist-composer Mary Lou Williams, due to join the new Variety show "Jazz Wagon," which kicks off at Chiswick Empire (London) on Feb. 22, has been refused a working permit by the Ministry of Labour. Her place in "Jazz Wagon" is being taken by West Indian pianist-vocalist Mike McKenzie. American dancer-singer Taps Miller, also engaged for the show, has been allowed in and arrived last week. He has already started rehearsing with the Jack Parnell orch around which the "Jazz Wagon" production is being moulded.

Reason for nixing Miss Williams' reentry is officially given as the fact that she did not leave England until November, and that a six-months period must elapse before she is allowed to play here again. Her manager, Jack Higgins, alleged that she had not worked in Britain since last summer, and that her sojourn here in November was "purely social."

Willsons Hit Concert Trail En Route to L. A.

Denver, Feb. 16. The Meredith Willsons broke their jump back to their Beverly Hills home with a concert Monday night (15) at the local Cosmopolitan Hotel ballroom, doing one of their "Evenings With Meredith & Rini Willson."

The maestro went east for a Lincoln Day's concert in the 3,600-capacity Kleinhans Auditorium, Buffalo, his second return within a year, continuing his heavy concert routine which has been the radio-tv maestro's wont in recent seasons.

Label X Sets Eastern Distrib Via Boorstein; Names Reps in 26 Cities

Gearing itself for a national distribution setup, the recently formed Label X last week lined up the Transdisc Corp. to represent it in east. The Transdisc distribution setup will cover the territory from Maine to Richmond, Va., and go as far west as Buffalo.

Transdisc was set up by Lou Boorstein to handle the line. At present no deals to distrib other labels have been made by Transdisc. Firm will headquarter in New York and set up branches in Boston, Buffalo, Hartford, Albany, Philadelphia and Baltimore.

Label X already has lined up distrib representation in 26 cities. Distribs for Tennessee, Atlanta and Miami territories have yet to be set. X plans to release 10 platters a month on a twice-monthly schedule.

Ray McKinley Disbands Orch, Cancels 25 Dates

After three more weeks of one nites, Ray McKinley will disband his orch. Bandleader is pacted for the "Showcase" series on WNBC, N. Y. He made his initial bow on the show Feb. 6 as vocalist and batoner of a six-man combo. Because of prior bookings he'll be off the show for the next three weeks.

General Artists Corp., which books the McKinley aggregation, has cancelled out about 25 dates skedded for March. McKinley is currently using a 14-man crew on the road.

Steve Sholes, head of RCA Victor's country & western division, planned to Nashville last week for several weeks of recording.



SMASH HIT!
RECORDED ON ALL MAJOR LABELS

SADIE THOMPSON'S SONG
From the Columbia Technicolor Picture
"MISS SADIE THOMPSON"
MILLS MUSIC INC.

DON'T ASK ME WHY

recorded by
EILEEN BARTON
CORAL #61109
HARMS, Inc.



Loudon
RECORDS



"The finest sound on record"



DECCA
RECORDS

America's Fastest Selling Records!

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this week.

National Rating This Last wk.		Artist, Label, Title		New York—(Gaiety Music)	Boston—(Moshier Music Co.)	Philadelphia—(Williams Co.)	San Antonio—(Alamo Piano)	Chicago—(Hudson Ross)	Indianapolis—(Pearson's)	Minneapolis—(Don Leary)	Kansas City—(Jenkins Music)	St. Louis—(Ludwig Music House)	Cleveland—(Record Mart)	Los Angeles—(Denet's Music Co.)	Seattle—(Sherman & Clay)	POPULARITY
1	1	EDDIE FISHER (Victor)	"Oh, My Papa"	1	2	2	1	8	5	5	1	1	6	1	1	98
2	2	DEAN MARTIN (Capitol)	"That's Amore"	5	10	6	2		6	4	3	2	4	9	5	65
3	3	PATTI PAGE (Mercury)	"Changing Partners"	6			4		7	1	5	7	5	5	7	52
4	4	DORIS DAY (Columbia)	"Secret Love"	2		4	5			2	4	10	4	9	48	
5	5	TONY BENNETT (Columbia)	"Stranger in Paradise"	3		1				6	3			4	38	
6	16	JO STAFFORD (Columbia)	"Make Love to Me"		1			2		8		5	8		6	36
7	6	FOUR KNIGHTS (Capitol)	"I Get So Lonely"		3		10	5		2			2			33
8	12	GEORGIE SHAW (Decca)	"Till We Two Are One"			3	6	1		10			7			28
9	9	TONY MARTIN (Victor)	"Stranger in Paradise"					4	1				2			26
10	19	LOU MONTE (Victor)	"Darktown Strutters Ball"	4	7	5		3								25
11	7	TERESA BREWER (Coral)	"Ricochet"	8			9		4	9		8		8	10	21
12	19	EARTHA KITT (Victor)	"Lovin' Spree"		5					7				2	19	
13A	11	GAYLORDS (Mercury)	"From the Vine Came the Grape"	9		7		7				3				18
13B	10	FOUR ACES (Decca)	"Stranger in Paradise"		9		3		3							18
15A	15	FOUR ACES (Decca)	"Heart of My Heart"				8			4		9	6			17
15B	17	FRANK SINATRA (Capitol)	"Young at Heart"	10	4	10							3			17
17	17	RONNIE GAYLORD (Mercury)	"Cuddle Me"									1				10
18	8	TONY BENNETT (Columbia)	"Rags to Riches"				7		10		10	9				8
19		TERESA BREWER (Coral)	"Bell Bottom Blues"		8								7			7
20		HILLTOPPERS (Dot)	"From the Vine Came the Grape"						8		10					4

FIVE TOP ALBUMS

1	2	3	4	5
KISMET	THAT BAD EARTHA	GLENN MILLER	CALAMITY JANE	SHOW BIZ
Broadway Cast	Eartha Kitt	Limited Edition	Doris Day	All Star Cast
Columbia	Victor	Victor	Columbia	Victor
ML 4850	LPM 3187	LPT 6700	C 347	LOC 1011

D.C. Sympk Seeks 260G

Washington, Feb. 16.
Washington's National Symphony Orch has launched a drive for \$260,000 as a sustaining fund for the coming year. Orchestra, now

over 25 years old, played to a total of over 200,000 persons in the past year.

It has been experimenting with pop music and offered a concert recently of the music of Rodgers & Hammerstein.

Coral Pacts Premise

Nitery thrush Josephine Premise has been inked to a longterm pact by Coral Records.

Miss Premise will cut her first eight sides for the label March 7 when she winds an engagement at the Town Casino, Buffalo.

Inside Stuff—Music

News-Scope, a newsletter for jukebox operators, reports in a recent issue that George Miller, president of the Music Operators of America, virtually concedes that the jukebox ops will have to pay a music performance fee sooner or later. The MOA head, according to News-Scope, "admitted that it was only a matter of time before we will lose this fight." A bill to amend the Copyright Act to remove the licensing exemption from coin machines has been introduced by Sen. Pat McCarran and is currently being considered by a sub-committee of the Senate Judiciary Committee. Meantime, Stanley Adams, ASCAP prexy and head of one of several music groups supporting the McCarran bill, has asked Miller to discuss a possible solution to the licensing problem.

Although Decca's "Oklahoma" album was the first Broadway cast set to top the 1,000,000 sales marker, other albums have also entered the golden circle of bestsellers. Al Jolson's set of songs from the Columbia picture, "The Jolson Story," issued by Decca under that title, reached the 1,000,000 mark before "Oklahoma." Bing Crosby's "Merry Christmas" set, also on the Decca label, topped that figure several years ago. Several Jolson albums, following "The Jolson Story," also have come near the 1,000,000 level.

For the first time in almost 20 years, Bing Crosby and Guy Lombardo have teamed up on a Decca coupling of "Young-At-Heart" and "I Get So Lonely." Both Crosby and Lombardo have been with Decca since the company's inception back in the early 1930s but never recorded together. They did, however, cut a couple of sides together for the old Brunswick label which eventually was absorbed by Decca. Those numbers were "Young And Healthy" and "You're Getting To Be A Habit With Me."

The Copacabana, New York nitery, has come to the fore again as the launching point for pop market product. Current show is featuring "Somebody Bad Stole De Wedding Bell," which has been cut by Georgia Gibbs (Mercury), Eartha Kitt (Victor) and Ella Fitzgerald (Decca). Tune was penned for the Copa production by Bob Hilliard and Dave Mann.

Past hits originating in Copa shows have been "Dearie" and "There's An Awful Lot Of Coffee In Brazil."

E. B. Marks Music will celebrate its 60th anni next Friday (26) with a cocktaily and luncheon for close friends at Toots Shor's N.Y. eatery. The anni observance will run two weeks during which time Marks will run an exhibit at its homeoffice of memorabilia covering the firm's 60 years of operation. Festivities will be headed up by Herbert E. Marks, son of firm's founder.

Coca Cola, which has been picking up the tab for the NBC-TV Eddie Fisher show, is tying in with RCA Victor on Fisher's next release via a special multi-colored disk sleeve with the singer's picture and a plug for the soft drink. Disk will be distributed to Coca Cola's bottlers as well as the disk jockeys.

Ever since Arthur Tracy (The Street Singer) has been deejay-whirled around, as part of the RCA Victor "Show Biz" Album, he has been getting so much word-of-mouth that it threatens "to pull me out of retirement." Tracy is a successful realtor in Washington, D. C.

ASCAP Execs Go West For Membership Meet

ASCAP's Coast membership meeting will convene for its semi-annual meeting in Hollywood next Tuesday (23) at the Ambassador Hotel where the Society's execs will present a financial and operational report. Stanley Adams, ASCAP prexy, is training out to the Coast today (Wed.) together with L. Wolfe Gilbert, board member who is returning home, and controller George Hoffman.

ASCAP, incidentally, is now rotating its membership meetings on the Coast among the various hotels in Los Angeles. Formerly, the meetings were regularly held at the Beverly Hills Hotel.

Victor Ties in Mambo Names With C.H. Concert

Frank Amaru, RCA Victor exec in the International Division, is tying in with "The Mambo Concert," skedded for a Carnegie Hall, N. Y., bow Saturday (20), by releasing the deejays and record librarians in the New York area a special mambo kit of 30 platters of Victor's Latino artists appearing on the bill.

Kit includes such Chile paces as Noro Morales, Sylvia De Grasse, Perla Marini, Mercedes Valdes and Alfredo Saydel. "The Mambo Concert" currently is being prepped for a 25-city tour.



FABULOUS PERFORMANCES!

As Sung Nightly In The Broadway Show "John Murray Anderson's ALMANAC"

HARRY BELAFONTE

sings

HOLD 'EM JOE

and

I'M JUST A COUNTRY BOY

Now on...RCA VICTOR RECORD No. 20-5617

On The Upbeat

New York

Irving Deutch, general professional manager of Peer International, back at his desk after a business trip to Chicago. Irving Fields Trio held over for five weeks at the Thunderbird Hotel Las Vegas. Combo also nabbed a Monday-thru-Friday tele show on KLAS-TV, Las Vegas. Thru Paul Stevens opens at the Elegant Club, Brooklyn, Feb. 23. Milton Karle handling disk promotion for The Taylor Sisters on Eureka Records. Vernia Leeds, Original Records thrush, on deejay trek through the midwest. Henry Okun, promotion head for Original, plotting d.j. trip through New England for the Dixie Sisters.

Ira Brant begins his fourth month at the Harwyn Club, N.Y., doubling as solo 88er and front of his own trio. Harvey Geller to New England this week on a deejay contact trek for Joy Music.

George and Nicholas Alexander, guitarists and singing duo, return to the Sherry Netherland's Carnival Room, March 2. Bernice Parks, currently at the Casino Royal, Washington, opens at the Latin Casino, Philadelphia, Feb. 25. Slim Gaillard held over at the Birdland for another six weeks. Tunesmith Charlie Tobias due back from the Coast March 1.

London

Annie Ross, ex-Lionel Hampton singer, arrived in London last week for an indefinite stay. Sax-player Chris Curtis opens with his own band at the Trocadero Restaurant on Feb. 20, replacing Ronnie Pleydell. June Christy, scheduled for a solo tour, has had to cancel as her husband is to undergo a major operation. London agent Harold Davison hopes to reopen negotiations for the tour later. Blackpool, centre of British summer entertainment, will feature the bands of Ted Heath, Jack Parnell and Geraldine this year. Singer Anne Shelton is to be featured in Lawrence Wright's "On With The Show." Edmund Ros and society bandleader Alf Van Straten negotiating a com-

pany for the furtherance of various united entertainment projects.

Hollywood

Harry King orch opens at the Coconut Grove tomorrow (Wed.) night for a six-week stand. Tex Beneke set for a four-week stand at the Palladium, starting April 16. Hal White crew, with Clessa Williams vocalizing, played the Valentine Party dance at the Capistrano Beachcombers Club. George Fields trio using harmonica, xylophone and bassoon as musical background for the Stan Freberg show on KNX. Pete Rugolo's new outfit cut its first sides for Columbia. Eddie Bradford anklung Bar of Music at the end of March to provide backing for mime Arthur Blake's one-man concert tour. Stan Kenton modern jazz package booked by deejay-promoter Gene Norman for a one-night stand at the Shrine Auditorium Feb. 28.

Chicago

Blue Barron and Tex Beneke orchs playing one-niters in Chi territory this month and next. Edgewater Beach now showcasing Dixieland band, Dixie Dukes, on Friday nights for the late crowd. Gay Claridge held over at Oh Henry, while Art Kassel is held at Martinique indefinitely. Carl Sands set for Baker Hotel in Dallas for four weeks beginning March 29. Xavier Cugat to Roosevelt Hotel, New Orleans, March 11-24. Shep Fields pegged for fortnight at Rice Hotel in Houston beginning Feb. 25. Dick Jurgens to Shamrock, Houston, March 30 to April 16.

Pittsburgh

Dorsey Bros.' band opens week's engagement at Vogue Terrace Monday (22). And that big room has following orchs lined up for week engagements during bowling banquet season in May: Shep Fields, Hal McIntyre, Joy Caylor's all-girl outfit, Tony Pastor and Blue Barron. Reid Jaynes playing nightly at Eddie Aschner's Club, where week-end music is augmented by Rhythmaires, Dave Carey, Tommy

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating

This Last wk. wk.

Title and Publisher

		New York, MDS	Philadelphia, Charles DuMont	Boston, Mosher Music Co.	Chicago, Carl Fischer	St. Louis, St. Louis Music Supply	Seattle, Capitol Music Co.	Detroit, Grinnell Bros.	Cleveland, Grossman Music Co.	Minneapolis, Schmitt Mus. Co.	Los Angeles, Freeman Music Co.	San Antonio, Alamo Piano Co.	Rochester, Neisner Bros.	TOTAL POINTS
1	1	*Stranger in Paradise (Frank)...	2	2	1	2	2	1	1	1	2	2	2	112
2	2	*Oh, My Papa (Shapiro-B)....	3	1	3	1	4	3	2	4	1	1	3	105
3	3	*Changing Partners (Porgie)....	1	4	8	4	6	1	2	4	5	3	4	89
4	5	*Secret Love (Remick).....	4	3	2	3	4	8	4	5	2	5	4	83
5	4	*That's Amore (Paramount).....	6	...	5	3	3	5	3	3	4	3	6	69
6	6	*Heart of My Heart (Robbins)....	5	8	...	6	7	6	6	7	6	6	5	48
7	7	*Ebb Tide (Robbins).....	...	...	...	5	9	8	6	7	7	10	...	25
8	9	*Till We Two Are One (Shapiro-B)...	5	...	10	8	...	7	...	10	9	8	20	...
9	9	*Ricochet (Sheldon).....	...	...	9	10	7	10	9	8	...	7	...	17
10	8	*Rags to Riches (Saunders).....	...	...	9	...	9	8	...	10	8	10	12	...
11A	...	*Make Love To Me (Melrose)....	9	10	5	...	...	...	...	9	...	...	...	11
11B	...	*Vine Came the Grape (Randy-S)...	8	7	...	...	...	...	...	...	...	7	11	...
13A	11	*Jones Boy (Pincus).....	7	6	...	...	...	...	...	...	...	...	9	...
13B	12	*Woman (Studio).....	...	...	7	...	...	...	...	6	...	...	9	...
15	...	*Young at Heart (Sunbeam).....	10	6	...	...	...	...	...	...	...	...	6	...

Lavelle and George Zinsner. Nelson Maples, spending his third winter in Florida, at piano and organ at bar operated down there by former Pittsburghers Al Mercer and Dave Harris. Eddie Cole Foursome into the Twin Coaches Lounge. Big room there presently has shows weekends only but will resume them on a regular basis in the spring. Marty Kling combo, with Louise Shaw on the vocals, has checked in at the Sleepy Hollow Tavern in Legionier for an indefinite engagement. Joe Negri Trio opened indefinite stay Monday (15) at Dore's Restaurant in East Liberty, replacing organist Everett Hadyn. Sammy Kaye booked for Horizon Room at Greater Pittsburgh Airport week of March 11.

Boston

Joe Hollicker's trio moved into the Moulin Rouge replacing the Nick Jerret Trio who switched to the Barclay Club, Cambridge. Syl Dubano has taken over the lead alto chair in Mike Gaylord's Blinstrub orch, replacing Bill Dewey, who is now a full-time engineer on the staff of WHDH. Carl Rand two-beaters back at the Savoy for a couple of weeks. Society maestro Herbie Sulkin vacationing in Florida for a month leaving Tony Vye in charge of operations during his absence. Jack Sager's Cellar-Dwellers working weekends at Elsie's.

Dallas

Frances Langford opens a two-week engagement at the Shamrock Hotel, Houston, on Feb. 16. Also on the bill will be Hector & Byrd, dancers. Hal McIntyre band replaces Paul Neighbors orch. Sonny Howard, vocalist, Teddy & Phyllis Rodriguez opened a two-week engagement at the Balinese Room at Galveston last week.

Dave Clark

Continued from page 41

far from it" and "I bought a new dictionary to see what he said to me."

His biggest song hit was "Have You Seen My Henry Brown?" which he did for Mary Cahill, and he also wrote "It's Cottonland In Georgia." His lyrics were also on the doubletalk side, but Clark was always careful that the rhymes were in the right place.

Clark broke into show biz as a nightclub performer with a piano-playing and hoofing routine. Some 45 years ago, he became a newspaperman with the N. Y. Morning Telegraph and then later joined the songwriters' ranks.

Clark never became a member of the American Society of Composers, Authors & Publishers but, for the last few years, ASCAP supported him by a special financial endorsement. Before that, Clark was taken care of by numerous friends.

ASCAP made arrangements for the funeral which was held yesterday (Tues.) at Universal Chapel in N. Y.

2d Kosty Symphonic Pops Concert Hits SRO \$5,800; New Audience Laps It Up

For the second of his three special concerts with the N. Y. Philharmonic, last Saturday night (13) at Carnegie Hall, N. Y., designed to woo new listeners to longhair, Andre Kostelanetz trotted out a real symphonic pops program that had lightness and verve as well as mood, melody and color. Reaction was evidenced in a second SRO house, this time grossing \$5,800 as against the first concert's \$5,500 (press list being smaller).

Enthusiased audience made a study in itself—an entirely new Philharmonic aud, young and receptive. It's obvious that this new group, won to longhair by the Kosty draw, ought to be retained and cultivated. Management, impressed with the two b.o. figures if not with the musical missionary angle, is reported already planning such Kosty repeat concerts next season.

Program opened with a rakish "Sorcerer's Apprentice" (Dukas), followed with a sensitive "Afternoon of a Faun" (Debussy), and into a light, airy reading of Weber's "Invitation of the Dance" that was delightful. First half wound with a rousing, rhythmic reading of the Enesco Rumanian Rhapsody No. 1, on which the boys and Kosty really went to town. Second half offered the first N. Y. performance of the concert suite from Tchaikovsky's opera, "Queen of Spades," and Ferde Grofe's "Grand Canyon Suite," both done lushly.

Final concert this season, next month, will find a slightly more solid program, with Prokofiev and Stravinsky as well as Gershwin. This new-found audience can take it. Bron.

Decca's Threeway Shift Of Branch Mgrs. in East

Decca Records has reshuffled its eastern distribution exec setup with a threeway shift of branch managers. William Donovan, formerly head of the Richmond, Va., office, has moved to Boston with William Crowley going from Boston to the Albany office. Donald Hobens completed the switch by going from Albany to Richmond. Al Simpson, head of Decca's eastern division, made the changes.

Col Execs Take to Road For Promotion Tour

A flock of Columbia Records execs hit the road last week on a promotion tour of distribs to kick off the diskery's forthcoming product Group consisted of Paul Wexler, sales chief; Irving Townsend, promotion director; William Neilsen, sales manager for Col's subsid, Epic Records, and Charles Schicke, Epic promotion manager. Mitch Miller, Col's artists & repertory topper, is also scheduled to make a promotional junket later this week.

Ralph Flanagan orch booked for a one-nighter at Louann's, Dallas, Feb. 28.

The New Dance Sensation!

THE CREEP

MILLER MUSIC CORPORATION

SUGAR RAY ROBINSON

Currently

TOWN CASINO, Buffalo

Then

LATIN QUARTER, Boston

Exclusive Management

ASSOCIATED BOOKING CORPORATION

JOE GLASER, Pres.

New York

Chicago

Hollywood

125 Ave. PL 2-4600

203 No. Wabash

2619 Sunset Blvd



BOB SANTA MARIA

sings

I Really Don't
Want to Know

The
Big Dream

MGM 11666
K 11666

78 RPM
45 RPM

M-G-M RECORDS

THE GREATEST NAME IN ENTERTAINMENT

701 SEVENTH AVE., NEW YORK 36, N. Y.

AGVA Can Picket Cafes Even If Acts Are Indie Contractors, Court Rules

The American Guild of Variety Artists has started picketing Long Island, N. Y., cafes, following a decision in Nassau County Supreme Court which held that AGVA was a bonafide union, and entitled to press for betterment of working conditions.

The decision delivered by Justice Ritchie stated that the question of whether acts are independent contractors, as claimed by a group of Long Island operators who sought to restrain AGVA from picketing their spots, has nothing to do with the question of their attempting to get a minimum basic agreement, trying to impose union shop conditions in the niteries or posting of a bond.

Court also stated that the imposition of AGVA demands upon the cafes doesn't violate any anti-trust laws. Question came up when the niteries owners stated that AGVA, outside of chorus employees, was a trade association because most of the members were indie contractors, and therefore would be subject to antitrust laws. However, the court pointed out that the union was subject to the injunction laws of New York State.

Decision is seen as creating a legal precedent, inasmuch as the court ruled that the question of whether acts are independent contractors doesn't affect the right of the union to attempt to organize the cafes.

For many years the question has been argued of whether variety talent coming into niteries or theatres with their own acts and who work without apparent supervision from niteries owners are employees or indie contractors. The decisions that have come down are indecisive and apply only to the spots on which decision is based. Thus the Radio City Music Hall, N. Y., case in which the court ruled that acts playing there are independent contractors applies only to the Music Hall.

The Long Island cafe situation has been boiling for nearly six months since AGVA attempted to organize the jurisdiction. Union had refrained from picketing while decision was being mullied. Meanwhile, most of the Nassau county spots are on the unfair list, but bulk of them have been getting by with talent belonging to the American Federation of Musicians and some have been hiring non-union acts.

Dunn Quits H'wood Grade Office, Going It on Own

Hollywood, Feb. 16. Henry Dunn has resigned as head of the Hollywood branch of the Lew & Leslie Grade Agency to go in business for himself. Dunn resigned at the end of his contract period, having been with the office for three years. Prior to coming to the Grade outfit, Dunn was national administrative secretary of the American Guild of Variety Artists, and previously was teamed with Alan Cross in a vaude and cafe turn.

Temporarily succeeding Dunn in the Hollywood post is Elkah Kaufman, of the Grade's London office. Kaufman recently arrived in the U.S. from England and went to the Coast with Lew Grade, agency's prexy.

'Cycles' \$45,990, Regina

Regina, Sask., Feb. 16. "Ice Cycles of 1954" drew 20,000 customers and grossed \$45,990 during a six-night stand in the Stadium here which closed Feb. 6. Gross was 25 percent up on last year, when the icer played four nights. Tickets sold at \$2.75, \$2.20 and \$1.65.

Presentation was under Regina Exhibition Assn. auspices on a 60-40 split.

Hindu Singer's O'Seas Dates

Amru Sani, Hindu singer now at the Sazerac Room of Washington's Old New Orleans Club, leaves for a cabaret tour of Italy after the D. C. date.

Then she goes to London for a stint at a West End supper club, returning to the U. S. in the fall.

New Des Moines Aud.

Pacts Manager at 10G Des Moines, Feb. 19.

The Veterans Memorial Auditorium commission has announced appointment of Axel H. Reed, manager of the Mayo Civic Auditorium, Rochester, Minn., for the past eight years, as general manager of the new Des Moines \$525,000 auditorium at a salary of \$10,000. He will report for duty about July 1.

Reed is president of the International Assn. of Auditorium Managers. Before he became manager of the Rochester auditorium, his work included promotion of Navy recruiting and in trades, sports and amusement fields.

It is expected that the auditorium, now under construction, will be open by Jan. 1, 1955.

AGVA's 60% Top On O'Seas Talent

The American Guild of Variety Artists last week passed a precedent-setting resolution that would make it mandatory for the British revue coming into the Flamingo, Las Vegas, to have 60% for the cast from the U. S. Show, produced by Harry Foster, head of the Foster Agency, London, and booked through the William Morris Agency, slated to open April 15. Ron Fletcher will produce, with Vera Lynn and Tommy Cooper heading the cast.

Henceforth all foreign variety revues will have to conform to the percentage of American performers set by the union.

Grade Feuds With Equity

London, Feb. 9. The Lew & Leslie Grade organization is at loggerheads with British Equity.

Grade has had several inquiries for English chorines for American touring musicals, circuses and fairs, and closed a deal to export around 30 gals for these shows, with pay to be around \$100 per week, against the English rate of about \$20. Transportation costs were also involved.

Deal has been, stymied by Equity, which is demanding that London agents deposit two weeks' salary in advance, plus cost of transportation. This would involve an advance of about \$6,000, which the agency is not prepared to do.

The girls are hoping to override Equity opposition, as they are anxious to have the new experience as well as the extra pay.

ALBERT, WIFE MARGO SET FOR 1ST CAFE DATE

Eddie Albert and his wife, Margo, will team in a niterie act which will open at the Waldorf-Astoria, N. Y., April 1. It's the first cafe date for this tandem.

Albert & Margo are being booked by the William Morris Agency.

New Act: Hildegard And Johnny Johnston

Hildegard & Johnny Johnston, who recently combined as a new act, will make their bow with a series of dates on the Statler Hotel time. Tandem debuts at the Statler, Washington, Feb. 26 for 16 days and then follows with the inn time in Detroit, Buffalo and Cleveland.

Duo is also committed to a series of concert stands in the midwest starting next September.

'Capades' 78G, N. Haven

New Haven, Feb. 16. A full week of "Ice Capades" last week (4-10) meant a full till at the Arena boxoffice for the steel-gliding outfit.

Show was in for nine performances, all SRO. At regular \$3.60 top, plus \$4.80 weekend top, 32,000 subscribers paid an approximate \$78,000 turnstile fee.

Henie Ice Revue Set For Calgary Stampede

Calgary, Alta., Feb. 16.

The Sonja Henie ice revue has been signed for six night performances and a matinee in the Stampede Corral as an added attraction at this year's Calgary Exhibition and Stampede.

It will be the first time an ice show has been presented here in midsummer and Miss Henie's first appearance in Western Canada.

Newest Chi Cafe, Encore Room, In Fast Fold

Chicago, Feb. 16.

Chi's newest cafe, the Encore Room, did a fast fold last week after less than a five-week tenure and with the new show only four days in the running. Encore owners Milt Schwartz and Ralph Mitchell said they dimmed the room "for repairs," though it's known that biz was sorely off, with one weekend show hosting only two paying customers.

Performers on the last card, Leo De Lyon, Arthur Walsh and Sheila Arnold, were booked for different lengths of time—the longest being three weeks—and each settled separately with the house for the unplayed time. Terms of settlement were not disclosed. The acts followed the sock four weeks of Artie Shaw and his Gramercy 5, evidently before the Randolph St. room had established itself in the public mind as a showcase of top vaude talent, which it aspired to be.

What the bonifaces will do next with their upstairs bistro is open to conjecture. Chief problem, as they see it, is that the staircase to the Encore leads from the Preview Lounge downstairs. Both Schwartz and Mitchell seem to feel that the doorway should locate itself on the street, and it's likely that the repairs whereof they spoke are such as would be necessary to extend the entrance out of the Preview Lounge.

Another problem that has been no trifle, as panicky booking of the last show bears out, is that the 3-seat room was unable to book name talent at an agreeable price. All acts considered declined to accept a percentage deal, and the house refused to go out on a limb for an expensive drawing card.

The Encore apparently still has serious intentions. It had had a quick demise last November after two weeks of Al Morgan, Doodles & Skeeter and Maria Velasco, and the alibi then was that it was off-season for cafes. Previously, the second-floor bistro had been known as the Omar Room and had done adequately well with a rumba band policy.

Pitt Pair Sets Niterie Record

Pittsburgh, Feb. 16.

Bobby Fife, comedian, and Carl Gerold, musical clown, never thought their jobs would be permanent at Allen's Cafe in East Liberty, but things almost turned out that way. The two of them are finally closing at Allen's Saturday night (20). Fife after 15 years and Gerold after 12. The latter was the comedy drummer in the stage band at the Enright Theatre, next door to Allen's, in 1929, when Dick Powell was the m.c. there.

Management of Allen's has felt for some time now the need of "new faces" and recently became convinced of that when a couple of "exotic dancers" were booked in with Fife and Gerold. Bid immediately took a jump. So the new policy will be on the vaude-variety side, with emphasis on femmes. Luke Riley, longtime maestro at Casino, local burlesque house, and Ralph Granada head the new musical unit going into Allen's Monday (22) and there'll be plenty girls.

The 15 years for Fife and the even dozen for Gerold constitute an all-time record locally for consecutive niterie runs.

First Vaude in 7 Years Due For State, N.Y.; New Act Situation Looms

First vaudeville show at Loew's State, N. Y., since 1947 is in the works for Easter week. Negotiations are still going on for Julius LaRosa to play that house, starting April 17, for two weeks. Final inkling is being held up while Loew execs palaver with Local 1 of the International Assn. of Theatrical Stage Employees, on stagehand requirements for the house.

LaRosa will be getting a reported \$21,000 guarantee with overages starting at \$105,000. He'll supply the surrounding show and the band with Archie Bleyer batoning. Others on the show will be Ella Fitzgerald, Saxon & Herbert Wells & 4 Fays. General Artists Corp. set the deal.

For many years Loew's State has been synonymous with vaudeville in New York. Until the Palace opened, it was the only live talent

house on the act standard, the other theatres being geared to presentation or bandshow format.

Leo Cohen, who books talent for the Loew theatres, has been scouting around for some time for shows that could be set at the State and Capitol, both New York; Capitol, Washington, and other Loew houses in other cities. Paucity of suitable names has stymied these ventures.

However, with the State negotiations for LaRosa, an entirely new situation is coming into focus. It's no secret that there have been many lean weeks in the former stageshow houses since they went into straight pix. It's becoming evident that big moneymaking films are practically as scarce as live names that will spell lively boxoffice.

The scramble for top pictures is so keen that pic distributors have been able to tell various vaude houses that they will deny them their top product, because they do not care to have percentages start at the figure which takes in the generally huge stageshow costs. Thus the former vaude houses have been forced away from live talent. After the dropping of stageshows they are then on an equal bidding basis with other houses, and then find that they can get the top product only occasionally.

It's a Long Wait However, the former vauders have found that it's a long wait between moneymakers and they cannot live on the few fat weeks that the film distribs grant them. Many have been considering vaudeville or some kind of live presentation, if and when suitable talent becomes available.

The State, on the vaude standard, got by with second run pix and first runs that were not of the top cut. They may try that policy again during the sporadic weeks when they have vaudeville. The ideal combination for that theatre would be stage shows during the times it cannot get the big films.

The Capitol had been considering going back to vaudeville, but the tremendously profitable "From Here to Eternity" veered Loew execs from that course of thinking.

Another aspect of the State's return to pictures points up the fact that it's possible to make Cinema-Scope installations in such a way that stageshows are still possible. State had shown "How to Marry a Millionaire" in the anamorphic process.

For performers and talent agencies, the opening of the State presents a new hope that vast amounts of talent may again have a theatre showcase. Performers such as LaRosa (who previously worked La Vie en Rose in New York) had no theatrical outlet here. The Palace, on the vaude standard, doesn't have that kind of budget, and the Radio City Music Hall has no need of names because of their presentation policy.

It's also an indication that record names may have a showcase. As the case of LaRosa indicated to many, the faves of juves and teenagers aren't drawing the mature element who can afford to pay \$5 plus tax minimums at niteries, and the youngsters cannot afford that kind of tap. Thus the only spot they can show locally is in a theatre since niterie economics do not dictate drastic enough reductions to entice the highschool kids still living on an allowance.

After LaRosa is signed, the State will have a new kind of problem. It's been so long since the State had stageshows that the thought of live talent is no longer synonymous with the State. They'll have to get customers back to that trend of thinking.

They're Still Building Hotels in Miami Beach

Miami Beach, Feb. 16. Despite one of the worst seasons in Miami Beach, hotel building continues. A new hospice, the Fontainebleu, will be ready for occupancy next December.

It's being built by Ben Novack, who constructed the Sans Souci. Erected at a reputed cost of \$6,000,000, inn will have a large room for a niterie operation, as well as a ballroom suitable for the convention trade.

Police Shutter 2 Ottawa Clubs

Ottawa, Feb. 16.

Police clampdowns have closed two prominent local niteries, the Claudierre and Fairmount. Using 14 police from Montreal and three from Hull, provincial authorities raided the Claudierre on the Aylmer Road and Fairmount on the Mountain Road, both within a few minutes of the heart of Ottawa, and seized more than \$5,000 in liquor. Both clubs lost their licenses to sell liquor and officials indicated the places would cancel floorshows and shutter at once. Raiding police refused to give reasons for the raid and license cancellations, but a Montreal provincial police authority is quoted as claiming the clubs were selling liquor after legal hours.

Meanwhile, the Gattineau Club, oldest nightspot of the district, is closed for extensive renovations and redecoration. Gattineau manager Joe Saxe is in New York looking over bookings for a mid-March reopening of his 1,000-seat room.

HAVOC INKED TO NITERIE DATES; OPENS AT PIERRE

June Havoc has been signed for a series of niterie dates. She'll open at the Cotillion Room, Hotel Pierre, N.Y., March 23, and thence to the Thunderbird Hotel, Las Vegas, May 13.

The dates were booked through the Mercury Artists Corp.

Atlantic City Op Gets Cut on Tax Rap Jail Term

Atlantic City, Feb. 16.

Fight made by Leroy B. Williams, owner of Club Harlem sepiu spot here, against serving a three-year jail term following conviction on an income tax rap, has ended with Williams gaining a reduction of sentence to 18 months, which he is expected to start serving at once.

A Federal jury in Camden last March found Williams guilty of evading approximately \$10,000 in income taxes for 1950 and 1951. He was indicted in 1952 by a U. S. Grand Jury after hearing special revenue agents who were members of the "racket squad" probing gambling in the resort area.

It was Williams' second trial on income tax evasion charges. He was acquitted during a four-year investigation which started here in 1937 and ended with the conviction of Enoch L. Johnson, the then Republican boss, in 1941. However, Williams was later convicted on charges of perjury and sentenced to prison in 1940.

Draper's 2d N.Y. Recital

Paul Draper will give his second N. Y. dance recital of the season April 4 in Carnegie Recital Hall.

Tap classiest gave his first Gotham recital in several years at the 92nd St. YMHA Dec. 16. He's been working in Europe for some seasons.

PREMIERE!

Cye-Martin

CLOTHIERS — HABERDASHERS

— announce —

the opening of their NEW STORE

1657 Broadway, New York

(At 51st Street—Next to Lindy's)

FRIDAY, FEBRUARY 19th

With grateful acknowledgement to our friends in show business whose patronage has made this new and larger establishment possible

(Listed Alphabetically)

Gordon Andrews	Charlie Drew	Tom McAvity
Steve Allen	Mickey Deems	Marty Mills
Buddy Arnold	Al Frisch	Toots Mondello
Paul Ash	Stan Free	Russ Morgan
Jan Arden	Jerry Field	Guy Mitchell
Ray Anthony	Phil Foster	Barry Nelson
Paul Barry	Eddie Fisher	Phil Napoleon
Sid Bass	Joey Forman	Lew Nelson
Nicholas Brodsky	Freddie Field's	Jackie Paris
Ted Brown	George Freems	Low Parker
Eric Bernet	Benny Fields	Jack Prince
Ben Barton	Bernie Green	Al Perry
Ames Brothers	George Gilbert	Jules Podell
Norman Brooks	Jackie Gleason	Benny Payne
Milton Berle	Sid Gould	Byron Palmer
Joey Bishop	Sid Gary	Jack Philbin
Larry Best	Irving Grey	John Pransky
Tony Bennett	Lester Gottlieb	Teddy Powell
Red Buttons	Sid Garfield	Bobby Ramsen
Milton Blackstone	Dick Gabbe	Archie Robbins
Phil Bodner	Paul Grey	Buddy Rich
Herman Bernstein	Harold Gary	Don Russell
Irv Brebach	Dick Henry	Maurice Rocco
Sam Bramson	Kurt Hoffman	Al Span
Ray Block	Bob Hilliard	Loy Seiler
Jerry Bergen	Richard Hayes	Frank Satenstein
Lew Black	Jim Hilliard	Dick Shawn
Walter Bloom	Buddy Howe	Herkie Styles
Jerry Blaine	Ray Heatherton	Frank Sinatra
Lew Carey	Jack Hurdle	Sonny Sands
Roger Coleman	Joe Higgins	The Skylarks
Jerry Cooper	Jack Irving	Manie Sacks
Robert Clary	Nat Keiken	Hank Sanicola
Richard Carlson	Marvin Holtzman	Jules Schacter
Cress Courtney	Johnny Johnston	Mike Sloan
Cozy Cole	Oscar Katz	Jules Styne
Leo Cohen	Ray Katz	Bobby Sherwood
Ralph Curtis	Sid Kroft	Don Seat
Bob Carroll	Bernie Kamber	Danny Scholl
Myron Cohen	Dick Kallman	Henry Slate
Lee Cooley	Sonny King	Sid Slate
Tony Curtis	Gig Kaye	Jerry Sager
Larry Darnell	Roger Lewis	Norwood Smith
Lynn Duddy	Art Lund	Jerry Taylor
George DeMarlo	Jay Lawrence	Eric Thorsen
Paul D'Amato	Four Lads	Mel Torme
Billy Daniels	Peter Lorre	Ivan Tors
Larry Douglas	Jerry Lewis	George Treadwell
Jimmy Durante	Marlo Lewis	Billy Vine
Danny Dayton	Jack E. Leonard	Bobby Van
Dagmar	Jerry Lester	Sam Weiss
Bullets Durgom	Ben Leedy	Earl Wilson
Allen Drake	Steve Lawrence	Earl Wrightson
Eddie Davis	Wynn Lassner	Art Weems
Milton DeLugg	Pinky Lee	Jackie Winston
Sammy Davis Jr.	Gary Morton	Danny Welks
Billy DeWolfe	Jack Miller	Allan Walker
Phil Davis	Frank Marlow	Ralph Watkins
	Irving Mansfield	Florian Zabach

Gratefully,

Cye-Martin

CLOTHIERS — HABERDASHERS

Custom Tailors

Night Club Reviews

St. Regis, N. Y.

Marti Stevens, with Don Pippin; Milt Shaw and Ray Bari Bands; \$1.50 and \$2.50 couvert.

Slick and sleek in a stunning velvet gown, described by the femmes who are up in that department as "typically French," with its moulded waistline and torso, Marti Stevens makes an immediate sight impact at the St. Regis' Maisonette. She's also OK for sound.

Possessed of a classy chassis, the hourglass courtesier job (with its striking founce effect at the bottom) is matched by a savvy songalog style which is best suited for the chichi environs of this plush Pierre Bultinck bistro.

Her accent is on popularly appealing French ballads—"Douceur" is a good new one, as is "Chez Moi"—and she mixes it up with "Young-At-Heart," "Three Coins In The Fountain," "Birth of the Blues," "I Love Paris," "C'est Magnifique," "Pigalle" and "Auf Wiederseh'n," indeed a United Nations pot-pourri.

Miss Stevens has been doing her stuff in the intermediary league boites like the Blue Angel and the schooling has stood her in good stead for the big league Maisonette. The fact that she is daughter is no secret by now, but she has long since proved that her show biz talents lie in a different direction from the film tycoon. Latter would have to concede his daughter has been evidencing a sophisticated song style of merit that requires no nepotism to command attention.

Per usual, the suave dansapation of Milt Shaw's "society" band is tiptop backer-upper for the songstress and the hoofing customers alike, and the alternating Ray Bari combo is likewise in the tradition. Maitre d' August will be a busy kid during this semester.

Palmer House, Chi

Chicago, Feb. 11.
Romo Vincent, Robert Maxwell, Federico Rey & Pilar Gomez, Empire Eight, Enil Coleman Orch (10); \$3.50 minimum, \$1 cover.

The next four weeks at the Empire Room of this Hilton hostelry will be agreeably diverting, and the present spread should do all right at the door, even in these times of slack cafe biz. There are quite a few doctors in the house to deliver the hype, as the medicos are holding conclave on these premises currently. Variegated layout keeps them applauding zealously.

It's rotund Romo Vincent's first appearance in this room, though he's familiar in town from yearly dates at other niteries, and he keeps the dignified clientage warmly engrossed in his dialect monologs. He's a relaxed performer whose conversational delivery, table-touring and self-mockery set him amiably with the crowd, and he sustains an idiom of humor that never hits the belly but always succeeds in rousing a steady round of chuckles.

Robert Maxwell is greeted by a strong following here which awards him an ovation for pop, classical and novelty harpistry and personable patter between times. In a dim blue spot he sprinkles an artful "Ebb Tide," a tune which he authored, and follows with a lively olio of tinkling Charleston music and "12th Street Rag," simulating piano. From small harp he issues a medley of oldtime faves and, reverting back to the large instrument, caps his segment on polished Hungarian Rhapsody No. 2 by Liszt. His fluid fingertips earn him a loud begoff.

Castanet-clicking terp team of Federico Rey & Pilar Gomez reaps bravos and oles in the second spot for nimble editions of flamenco and Spanish peasant dances. Light-footed Rey gets a big mitt for solo on 18th century bolero and, with Miss Gomez, who displays plenty of verve and tasteful comedy in her footwork.

Basin Street, N. Y.

Sylvia Syms, Bobby Hackett and Buck Clayton Bands; \$2.50 minimum, \$1 general admission.

The new Basin Street Club which shuttered for a few weeks after initially experimenting with dual room operation, has now reopened with a straight music policy in a hep groove. While the nearby Birdland is stressing the bop or progressive idiom, this spot is riding with the Dixieland and swing rhythms for the more traditionally-

minded clientele. With future bookings including such names as Louis Armstrong, Lionel Hampton and Woody Herman, Basin Street is now among the few remaining showcases for big bands in New York.

The current show adds up to a neat getaway for the new policy, with two fine combos and a sock song stylist in Sylvia Syms. Miss Syms, who has developed a large following in Greenwich Village via her regular Village Vanguard bookings, is a smart, sophisticated songstress who knows how to bend a note with the best. She's most effective on the rhythm numbers, such as "Love Me or Leave Me" and calypso numbers, which she projects with drive and humor. Her handling of such numbers as "September Song" and "These Foolish Things" is also marked by a savvy attack that compensates for a slight vocal weakness on the ballad long notes.

In the Dixieland manner, Bobby Hackett, with a lineup of top sidemen, works over the oldtime favorites with bounce and color. Hackett's trumpet is complemented by Lou McGarity's trombone and Hank D'Amico's clarinet against a rhythm section consisting of Cliff Leeman on drums, Lou Stein on piano and Arnold Fisherman on bass.

Buck Clayton, another standout trumpet man, heads a fine quartet. This combo really moves under Clayton's swinging horn and Jimmy Crawford's flexible skinbaiting. Group also supplies expert accompaniment to Miss Syms.

Sands, Las Vegas

Las Vegas, Feb. 10.
Tallulah Bankhead (with Dean Fuller), Merv Griffin, Page & Bray, Copa Girls (10), Ray Sinatra Orch (12); no cover or minimum.

Tallulah Bankhead, who made an auspicious niter debut here last year, is just at sparking in her second try. With the "Copa Room" sold out a week in advance, solid biz is assured throughout the four weeks. Accolades underline the entire 30-minute stint, despite the fact that Tallu presents the same act second time around. Only exception is a brief funny piano bit as "Liberace's sister."

Headliner's personality presents contrasts. There's the main dramatic bit, Dorothy Parker's monolog, "A Telephone Call." There's also the hilarious gambling skit wherein an innocent gal enters a "rumpus room" (casino), and discovers a character named Nicholas the Greek.

Miss Bankhead, attired in long white gown, jewels and a white outer frock, is striking in her short bob. Star's profundo vocal of "Bye, Bye Blackbird," with a fast Charleston terp to wind it is a notable bid that evokes top mirth reaction, and may also be Tallu's tongue-in-check opinion of nightclub entertainment. Withal, hoydenish quality of the Bankhead personality is most refreshing. Dean Fuller, leading the Ray Sinatra orch and accompanying star at piano, proves outstanding in support. Gus Schirmer staged the act.

Producer Jack Entratter has woven okay support led by young warbler Merv Griffin, Freddy Martin alumnus, who pleases in crooning of "Tenderly." He belts "Stranger In Paradise" for good returns. "No Business Like Show Business" is well done with exception of a few impressions.

Making their initial American appearance are Page & Bray, youthful French dance team. They display undoubted artistry in a colorful adagio, and their acrobatic offerings net salvos.

Copa girls shine in a pair of numbers, most effective being the handsomely costumed "Manhattan Serenade," a rhythmic impression of the blues that features Charles Nelson on vocals.

FIRST TIME ON NEW YORK STAGE

TOWN HALL, February 28, Sunday Evening, 8:30

FOLK SONGS of the PHILIPPINES

CATALINA ZANDUETA, Soprano

ALBERTO VALDES BLAIN, Guitarist — 5 Authentic Costume Changes
Pers. Rep.: JOLYN WYRZYKOWSKI, 331 E. 23d Street Tel. Murray Hill 9-2573

PHIL LAWRENCE and MITZI

Youth on Tap

Currently: HOTEL STATLER, Buffalo, N. Y.

Opening: Feb. 18, NEIL HOUSE, Columbus, O.

Dir.: GENERAL ARTISTS CORP.

Mgt.: KEN GREENGRASS

La Vie en Rose, N. Y.
Vic Damone, Lenny Kent & Rose Marie, Van Smith and Jorita Orchs; \$5 minimum.

It's possible that Vic Damone's opening session at Monte Proser's spa was sabotaged by the nearly an-hour of cutting up which preceded him. Lenny Kent & Rose Marie, who formed a team a few months back, must have gone through their entire repertoire—solo and paired—but they were on the winning side during most of the route and they got off while still ahead (see New Acts).

Thus it became a matter of comparative talent in the see-if-I-can-top-you sweepstakes and Damone just didn't have that impact here.

One of the basic negatives in the Damone stint is over-production, wherein most every number becomes a Federal case, what with a dark room and those spots producing the singer from various angles. He doesn't have the weight to support such heavy atmosphere, not to mention that his act isn't gaited for a change of pace. In this largely one-dimensional stint, it's easy for the customers to become uneasy. And if you can't rivet their attention, you're a dead duck.

Damone's equipment is no more limited than dozens of other vocalists whose selling appeal virtues measure the difference. He's a pleasant sort with a will to please, but he isn't giving himself much leeway in an introductory set of mostly slow-paced numbers overdosed on the pashy side and not (Continued on page 52)

"Master of Mischief"

BOB BAXTER

"Sophisticated comedy in a low down manner."

Contact—DICK HENRY
1733 Broadway, New York

"Rhythm and Drive"
VARIETY.

Steve Gibson's RED CAPS

with DAMITA JO

Currently:
CIRO'S, Miami Beach
Direction: MCA

Week End Gales
COMEDY

Management
HESS MAYER
426 MADISON AVE.
New York PL 5-4544

WHEN IN BOSTON

It's the

HOTEL AVERY

The Home of Show Folk
Avery & Washington Sts.

MEMO

from ANNA SOSENKO
re: HILDEGARDE
and JOHNNY JOHNSTON
TO: . . . LAWRENCE BARNETT
MCA ARTISTS LTD.

Dear Larry:

After an association of several years, you can imagine how exciting it was to learn that your associates, JOHN DUGAN, DAVID BAUMGARTEN and JACK TALENT (all men whom I not only like personally but who are wonderful representatives) were excited about the idea of MY TEAMING HILDEGARDE WITH JOHNNY JOHNSTON! . . . so much so . . . that they immediately went out and booked the act for months in advance. When you've been at this business as long as I have one can understand an occasional lagging of enthusiasm. But this merely proves the agent will always be as good as the idea which inspires him, no matter how many years the agent and artist are working together.

I was on the coast when I happened to hear JOHNNY JOHNSTON at the Biltmore Bowl with a friend of mine who was interested in him for another project. I met his manager SAM WEILER, who is the kind of a manager people dream about. Out of the blue, I envisioned a wonderful act between HILDEGARDE AND JOHNSTON. I could see some delightful moments during which they'd be singing nostalgic songs. HILDEGARDE playing the piano, and JOHNSTON playing the guitar. I could see some fun between them with the harmonica which he also plays. I imagined a charming dance routine. (It won't upset the dance business but it will be amusing and they will get "A" for effort, I am sure.) I believe it has the makings of a FINE, CLEAN, CHARMING, COLORFUL AND ENTERTAINING SHOW and it will have that WHOLESOME AMERICAN LOOK ABOUT IT.

Let's face it Larry, John, David and Jack . . . people are getting SO MUCH ENTERTAINMENT for NOTHING TODAY, they are SURFEITED. When people go out and have to PAY A COVER CHARGE they have the RIGHT TO EXPECT the ULTIMATE IN IMAGINATION, VITALITY, ELEGANCE and last BUT CERTAINLY NOT LEAST . . . ENTERTAINMENT! I found JOHNNY JOHNSTON a very talented artist of skill and enormous charm. What I think of HILDEGARDE is "generally known" don't you all think? She can't possibly be more wonderful than I always said she was!!!!

To those people who query this move let me state that those who know me in the theatre know I am one of those mercurial managers. I get as RESTLESS as the artist and that's saying a lot. I believe IN "CHANGE" as much as I believe IN THE NEED TO EAT TO SURVIVE. But, I believe in "CHANGE" WHEN IT IS LEAST EXPECTED. HILDEGARDE has proven the point that she is a SUPERB "ONE WOMAN SHOW". She and I know we are not in business to GO ON "PROVING". We are in business to give the public the MOST EXCITING ENTERTAINMENT IT IS WITHIN HILDEGARDE'S POWER TO PROVIDE AND WITHIN MINE TO DIRECT AND PRODUCE. It is my firm conviction the public will welcome the type of show HILDEGARDE and JOHNNY JOHNSTON are now rehearsing. It will be a simple, warm and charming show which we all HOPE everyone will love. WE'LL TRY. Most heartwarming for the moment, however, is the way managements have been calling for future bookings. WHO CAN ASK FOR ANYTHING MORE?

The new musical conductor, arranger, and pianist is the brilliant musician OSCAR KOSARIN. HILDEGARDE'S superb violinist accompanist, ROBERT NORRIS, continues on. ROY SOMLYO will be in charge of production. SOLTERS AND O'ROURKE are handling press relations. By the way, your own press department has been very cooperative, and we are thankful. You know that SIEGEL AND SPIGLER have been our long time accountants and MARTIN J. DESMONI has been our attorney for many years. They will continue to function for HILDEGARDE and me. SAM WEILER has a fine personnel for JOHNNY JOHNSTON. MEANWHILE CONTINUE TO CALL ME ABOUT THE BOOKINGS. YOU'VE MADE US ALL VERY HAPPY. I can't sign off on this memo without asking you to thank John Grandl of the Statler Hotel Company for coming up first with the bookings for the five Statler hotels.

Sincerely and with thanks, I am

Anna Sosenko

Manager . . . Director . . . Producer . . .
FOR HILDEGARDE.

Now Working in Cooperation with
SAM WEILER in the Joint Interests
Of HILDEGARDE and JOHNNY JOHNSTON

AGVA Balked on Lakewood, N.J., Inns' Movein Via Series of Court Orders

A series of court orders is stymieing the American Guild of Variety Artists' plan to organize Lakewood, N. J. Union's executive board had already voted to put that resort area on the unfair list, when the Lakewood Hotel Assn. attorneys, Laporte & Meyers, obtained two ex-parte orders which have the effect of enjoining any action until court hearings take place. First order was obtained last week in Lakewood, which would not have prevented AGVA from taking action against Lakewood from New York. However, a second order taken in the N. Y. Federal Court made the injunctive moves completely effective.

Legality of one action was contested by AGVA, which declared that the Jersey order had been served fraudulently. According to the union, a committee of innkeepers had been negotiating with union reps in Lakewood when the hotelmen asked for caucus. When they returned to the conference room, a marshal accompanied

them, and the injunction was served.

The order forbids AGVA to restrain its members from working the Lakewood hotels, enjoins the union from taking action against members and agents to service that area, and forbids any action on the Lakewood matter until the issue is decided in court. Papers are returnable in New York tomorrow (Thurs.). Both these orders rescind AGVA's unfair action against the resort inns.

'Hit and Run' Claim

According to AGVA the ex-parte move had been made out the day before the scheduled conference, but opposing attorney said it was made out the same day.

Counsel for the hotelmen claim that this procedure had to be followed in order to protect "people who own property in Lakewood against 'hit and run artists.'" Attorney stated that in December "two gentlemen from AGVA came before several hotelmen in December and shoved a paper in front of them in the half-light and said 'sign this.' When they refused the shows were pulled from three hotels." Legality stated he wanted no repetition of this incident. And when it appeared after preliminary parleys that no agreements would be reached, the court order was served on AGVA.

However, AGVA claimed trickery in the service and stated that the fact that the paper was taken out in advance of the parley indicated that they were not bargaining in good faith.

'Capades' 218G D.C. Take Points Up Strong Value Of Proper Date Skedding

Indications of the coin that can be made in display of ice shows when a town is evenly apportioned is seen by the fact that the showing of "Ice Capades" at the Uline Arena, Washington, scored the highest blades gross in the history of the house, beating the previous high by almost \$30,000. Show scored \$218,000 in 14 performances recently, having made a terrific comeback from last season, when show hit just a little more than its expenses. Last season, other ice shows dropped a healthy wad in the Capital.

Washington's "Ice Capade" gross is supplying an object lesson to the big freeze entrepreneurs. There will be two displays there with Arthur Wirtz's "Hollywood Ice Revue" slated for April 6, and good grosses for that show are indicated.

This is contrasted to last year, when Sonja Henie played almost at the same time as "Ice Follies." She didn't do too well herself, and at the same time drained off enough of the "Follies" coin to make it a losing proposition.

Nashua Bars Christine

Nashua, N. H., Feb. 16. Christine Jorgensen will not be permitted to make a public appearance in this city, it has been announced by a majority of the City Licensing Board.

There had been no formal application for a permit, but Police Chief Joseph L. Regan said a Lowell, Mass., nightclub operator had asked if the performer could bring him to Nashua.

Christine had been banned from the Lowell clubs, as well as the Latin Quarter in Boston.

Martino Set for 12-Week Brit. Vaude-Concert Tour

London, Feb. 16.

Al Martino is set for a 12-weeks' tour of variety theatres and concert dates throughout Britain, commencing May 17. He was here for the first time last summer, and made a big impact with his fortnight's stint at the London Palladium plus out-of-town dates.

This time he will not be playing the Palladium but will headline the big variety theatres around the country. Lew & Leslie Grade are handling the tour.

Ohio Liquor Ads Need Censor OK

Columbus, Feb. 16.

All liquor advertising copy in Ohio must be submitted to the State Liquor Dept. for approval before publication or display, it was revealed last week by Anthony J. Rutkowski, state liquor director, who originally issued the order on Jan. 21.

Under the ruling, all printed advertising dealing with alcoholic beverages must be submitted to an advertising committee of the department headed by Joseph Harrell, assistant director. The order is intended to prevent any "abuses" arising in the future. The rule does not apply to beer advertisements on radio and television.

Already there are reports that the committee is not approving the copy fast enough and a backlog of the stuff has accumulated in the basement of the liquor department awaiting the group's action.

Meanwhile, legal objections were heard. Paul R. Gingham, counsel for the Ohio Newspaper Assn., said: "We never have objected to, and have even assisted in, drafting certain standards which liquor advertising should follow. However, we always have been unalterably opposed to the principle of censorship in any form, including prior approval of advertising, regardless of the character of the advertising."

Vaude, Cafe Dates

New York

Eileen Barton tapped for the Latin Quarter, Boston, March 8... Charliettes set for the Shamrock Hotel, Houston, March 30, following a stand at the Edgewater Beach Hotel, Chicago, March 5... Peggy Ryan & Ray McDonald pacted for the Helen Traubel show at the Copacabana, N. Y., next Thursday (25). Joey Bishop assigned to the comedy spot on that card... Billy Sheppard on a holdover session at the Chateau, Rochester... Eddy Arnold and Andy Griffith set for the Feb. 24 session at the Olympia Theatre, Miami... Chandra Kaly Dancers to the Seville Theatre, Montreal, March 25... Tony Carter at the Rustic Cabin, Englewood Cliffs, N. J., on the Gene Krupa bill, Saturday (20).

Denise Darcel has been rebooked for the Cotillion Room, Pierre Hotel, starting May 4... Johnnie Ray to the Seville Theatre, Montreal, starting tomorrow (Thurs.)... Neja Ates starts at Cafe Society, Feb. 22... Bob Manning down for the Celebrity Club, Providence, March 1... Kay Thompson to start at the Palmer House, Chicago, March 11... Jack Carter tapped for the Balinese Room, Galveston, May 7.

Hollywood

Les Paul & Mary Ford set to return to Hollywood for a two-week stand at the Cocoanut Grove, starting April 21... Norman Brooks made his Coast bow last night (Tues.) at Mocambo... Joyce Taylor, Mercury Records vocalist, opened at Billy Gray's Band Box Monday (15) with Buddy Lester... Byron Palmer debuts his new act Feb. 24 at the Sands, Las Vegas... Julius LaRosa follows Billy Daniels into Ciro's Feb. 26... Russ Black, former keyboard accompanist for Dorothy Shay, opens late this month at Bob Hall's Wild Goose in Sherman Oaks, replacing Marvin Ash... Irene Ryan set for a return date at the Park Lane, Denver... Jad Paul, singing pianist, held over at Pete and Billy Snyder's Melody Room.

Night Club Reviews

Continued from page 10

Le Vie En Rose

particularly well arranged for his pipes. Best of his middle book are "Our Love Is Here to Stay" and "Can't Take That Away From Me," but the segue into an announced medley of standards doesn't get off the ground. If he wants to do "Ebb Tide," that's his business, but the lyric is lost under an instrumental shroud. Okay on a finishing "Why Was I Born." Good backing by piano, drums and bass throughout a most difficult array in which Damone appeared to be suffering from preem jitters. Trau.

Waldorf-Astoria, N. Y.

Connie Russell, Bob Hamilton Trio; Nat Brandwynne and Mischa Borr Orchs; \$2 cover, \$2.50 week-ends.

Combination of Connie Russell and the Bob Hamilton Trio gives the Empire Room a colorful attraction of unusual appeal.

Miss Russell (see New Acts) is a songstress with a big voice, charm, looks and refreshing vitality, who gives each number a distinctive treatment, while excelling in the novelty ditties.

Miss Russell is preceded by the Bob Hamilton Trio, w.k. dance combo from tv's "Show of Shows," who put on a fast, entertaining show. Hamilton, who works out his own choreography, is accompanied by Florence Baum and Helena Seay, two lookers with plenty of ability and an uncanny sense of rhythm.

Show, which has the trio in sync motion most of the time, starts off with "Blacksmith Blues," which warms up the customers. Next Hamilton does a takeoff on Fearless Fosdick, the comic strip detective, with the gals terping the parts of two hoods. "Artistry in Bolero," by Stan Kenton, is a briefly that allows a change of pace.

Final number, "Crazy Man, Crazy," a takeoff on jitterbugging, shows the trio to best advantage in a sock routine. They're top pantomime dancers with a distinct flair for the unusual. Trio does wonders on the small floor, with Hamilton standout and getting fine support from his femme partners. Costuming is colorful and imaginative. Nat Brandwynne orch is in great form for both acts. Mischa Borr is relief. Hift.

Village Vanguard, N. Y.

Trude Adams, Will Holt, Enid Mosier, Clarence Williams Trio; \$3 minimum.

Although current bill at the Village Vanguard is shy on name talent, niter has a sock attraction in holdover chirp Trude Adams. Songstress, who's new to the Gotham bistro belt, gives out with some vibrant piping. Distaffer has a solid repertoire that ranges from standards to special material. In latter vein her bit about European cars is a sure pleaser. Tune deliveries include "I Get a Kick Out of You," "Someone to Watch Over Me" and, "Come Rain or Come Shine."

Following Miss Adams, who opens the show, is folksinger Will Holt, reviewed under New Acts. Closing frame is handled by Negro singer Enid Mosier. Femme, who bowed at this Greenwich Village spot last September, is still in need of stronger material. At show caught she failed to register, with anything of an exciting nature. Gal performs in a tight-fitting gown and in one number puts her costume to advantage via some strenuous body movements. A more vitaminized songalog, however, is necessary.

Neat show backing and rhythmic tunes for customer terping are provided by the Clarence Williams Trio, regulars at this cellar intimacy. Norman Martin, Miss Adams' husband in private life, dispenses keyboard accompaniment for his spouse. Jess.

Shamrock, Houston

Houston, Feb. 9. Carl Ravazza, Harbers & Dale, Paul Neighbor Orch; \$1.50-\$2.50 cover.

Whether stomping through a bon number or whispering a dreamy moonlight routine, Carl Ravazza can flip on the charm switch. His second two-week stint in the Shamrock Hotel's Emerald Room is sure-fire. The personable crooner is a sock hit.

He hits them hard with "My Lady Loves to Dance," and then quiets them down with a whispered non-music interpretation the "Old Master Painter." A comedy-vein "Always Marry a Woman Uglier Than You" is followed by a deep-South boogie, "Rock, Rock, Rock."

He spread a clever Little Pedro number next and audience reaction proves it favorite. A calypso number follows in the same spirit. As a closer, Ravazza relaxes in a chair and runs through a group of nostalgic numbers that score sharply.

Harbers & Dale present dance routines done in sophisticated manner. Splitting their movements, part acrobatic and the rest smooth ballroom manners, they're especially well received.

Paul Neighbor's orchestra back-grounds the show commendably and plays for dancing. They're finishing a two-month stand at the Shamrock and are a cinch for another repeat. Jedo.

THE KIRBY STONE FOUR

Currently
LAST FRONTIER
LAS VEGAS

Mgt: WILLIAM MORRIS
Agency

LEW BLACK and PAT DUNDEE

(Beauty and the Beast)
A new note in
Glamor Comedy

Staged by
Mervyn Nelson
Mgt.
Cora Franklin
Lou Walters, Ent.
1578 Broadway
New York



A. GUY VISK

Whiffing Enterprises

presents

"BEST COMEDY BITS"

Bk. of 5 professional acts: \$5
Monologues, Sketches and Pantomimery
94 Hill Street Troy, N. Y.
(The Mirthplace of Show Biz)

MIND READING ACT

T.B. forces sale of finest Mental Code in biz. Act complete or Code only. Also single act.

WILLIAM BARNETT

1167 So. Hoover, Los Angeles, Calif.

WANTED

Female piano accompanist for male singer. Must be tops in technique and ability; able to arrange. Attractive, smart dresser. Know jazz and other styles. Some traveling. Write or phone for appointment. Sid Shayer, 175 Eway, N.Y. Circle 5-6226—Room 1907.



BILLY GILBERT

Currently
COLONY CLUB
DALLAS, TEXAS

Personal Mgt.—DAVID L. SHAPIRO
1776 Broadway, N. Y. CI 5-5368

COMEDY MATERIAL

For All Branches of Theatricals

FUN-MASTER

THE ORIGINAL SHOW-BIZ GAG FILE

(The Service of the STARS)

First of 15 files \$7.00—All 15 issues \$22

Singly \$1.05 Each in SEQUENCE ONLY

Beginning with No. 1—No Skipping!

• 3 BKS. PARODIES, per book... \$10

• 4 MINSTREL BUDGET... \$25

• 4 BLACKOUT BKS. per book... \$25

• BLUE BOOK (Gags for Stars) \$50

HOW TO MASTER THE CEREMONIES

No C.O.D.'s

GIANT CLASSIFIED ENCYCLOPEDIA

OF GAGS, \$300. Worth over a thousand

per C.O.D.

BILLY GLASON

200 W. 54th St., New York 19—Dept. V

Circle 7-1130

HAIR GOODS

by America's Leading

Authority...

M.J. GOLDSTEIN

FALLS-WIGS-CHIGNONS

TOUPEES-BRAIDS

"Everything in Real Human Hair"

CHICAGO HAIR GOODS COMPANY

428 So. Wabash Ave. Chicago 5, Ill.

Latest Comedy Material

for MC's, Magicians, Entertainers, etc. Send for our latest price list of great ORIGINAL gags, monologues, dialogues, parodies, sketches, etc. Written by show biz top gagsmen. Or send \$10 for \$50 worth of above. Money back if not satisfied.

LAUGHS UNLIMITED

106 W. 45 St., N. Y., N. Y. JU 2-0373

for no people but show people!

SPECIAL RATES!

Right in the heart of Philadelphia's theatrical and night club district... excellent facilities, spacious, homey rooms.

The John Bartram Hotel

BROAD AND LOCUST STREETS

Robert Pearce, Resident Manager

★ Sweethearts of Song

HERB and BETTY WARNER

Currently

BRITISH COLONIAL HOTEL

Nassau, Bahamas

THANKS—JIMMY GRADY

MARTHA WRIGHT

The gal who washed that man right
out of her hair 1,042 times in "SOUTH PACIFIC,"
is hitting the *High Spots!*



OPENING FEB. 17th for 2 WEEKS

COCOANUT GROVE

Ambassador Hotel, Los Angeles

OPENING MARCH 11th for 4 WEEKS

Empire Room

WALDORF-ASTORIA

NEW YORK



Personal Management
TED BAUMFELD

Press Relations
ART FRANKLIN



Bookings—



VARIETY BILLS

WEEK OF FEBRUARY 17, 1954

Numbers in connection with bills below indicate opening day of show
whether full or split week
Letter in parentheses indicates circuit: (I) Independent; (L) Leew; (M) Mass; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY
Music Hall (I) 18
Arlyne Frank
Gentle Men
Brunhilda Roque
John Lombardy
Wally Boaz
Innovos
Corps de Ballet
Sunn Palace (R) 19
Vallie
Nightingales
Henny Nadel
Festive Moders
Pigment Co
Appletons
Roxas La Pierre
Fontaines
Chicago (P) 19
Gilbert & Russell
Bobby Jule
Larry Best

AUSTRALIA

AUCKLAND
St. James (T) 15
Walton & O'Rourke
John Wood Co.
Love & Ladd
Cook & Leans
John Wood Co.
Guy Nelson
Chevalier Bros
Pethan
Renita Kramer
Bouna
Bert Duke & Joy
Bobby Corbeau
Dorothy Hall
Shaw Girls
MELBOURNE
Tivoli (T) 15
Gus Brox
John Wood & Stead
John Blythe
Balcombes
Gloria Dawn

BRITAIN

BLACKPOOL
Palace (I) 15
Bonar Colleano
Eric James
Edorica
Raynor
David Berglas
Devine & King
John Wood Co.
Pepinos Circus
BOSCOMBE
Hippodrome (I) 15
Joe Stein
Noon Bros
Joan Turner
Grieve
Marsh & Lorraine
Billy Gay
Moulton House Girls
BRIGHTON
Hippodrome (I) 15
Vivian Vautour
Fayne & Evans
W. Keppel & B.
John Wood
David Hurst
Des O'Connor
Bruce Forsyth
Conway & Day
Keefe Bros & A.
BRIXTON
Empire (I) 15
Les Fuld
F. Bamberger & P.
M. Norman & Ladd
S. Roberts
Peter Ross
Olga Varona
Richard Mils
CHISWICK
Empire (S) 15
Gladys Morgan
Marian
Gerry Brereton
Max Goldray
George Collins
Fred Atkins
Dunn & Grant
Rusty
Hayden & Day
EAST HAM
Granada (I) 15
W. Delyse & J.
Nixon & Dixon
Maxwells
Crochets
Metropolitan (I) 15
Dr. Crook
C. Henderson
Kimber & Peabody
Iris Sadler
B. Brough
N. & N. Grant
EDINBURGH
Empire (I) 15
Peter Duley
Anne Shelton
Ronnie Collis
S. Slinners
V. Julian Pels
Tommy Fields
Ballet Montmartre
FINSBURY PARK
Empire (I) 15
M. & M. Mann
Dorothy Quares
Hylda Baker
Skyline
Jimmy Wheeler
Jackie Ross
Musical Elliotts
Nongedors
GLASGOW
Empire (I) 15
Roy Rogers
Dale Evans
Tricker
G. Ronly
Fred Harris & C.

L. Armstrong All S
Rena (I) 19
Dinah Washington
C. Williams Bd
Lorraine Vinton
Checkers
Peg Lee Bates
Freddie & Flo
MIAMI
Olympic (P) 17
Cecil Shirley
Steve Martin
Susan Brown
Frisars & Reynolds
June Hearn
SALT LAKE CITY
Capitol (P) 20 only
Festive Moders
American Jazz
Stan Kenton Ork
Shirley Ross
Erroll Garner
June Christy
L. & M. Parker
L. Konitz
Candido

SYDNEY
Tivoli (T) 15
Tommy Trinder
Tony Green
Joe Lee
Dagenham Girl P.
W. Latona & Sparks
John Paul
Mary Priestman
Littiejohns
Harry Monahan
Lord Martin
Tom Lamond
Maureen Helman
Ballet Girls

BLACKPOOL

3 Hellos
Leslie Randall
John & S. Lamonte
GRIMSBY
Palace (I) 15
Eve Boswell
Kirby & Haves
John Wood Co.
D. & J. De-Mott
Billy O'Sullivan
John Wood
Julie & Marie
Sheba
LACKNEY
Empire (S) 15
Rita Martell
Kink Bros
John Hall
Terry James
June Birch
Vivian Vautour
K. & M. John
Baker & Douglas
John Wood
Shella Murphy Co.
NORWICH
Hippodrome (I) 15
Laurel & Hardy
Rosalie
Patricia Arland
Harry Wokes
Kaye Perkins
John & Gus
John Wood
Roy & Ray
Lorraine
NOTTINGHAM
Empire (I) 15
Billy Cotton Bd
K. & M. John
Dave King
Angels
Turner
Evy & Evert
Avis Dainton
George Collins
Fred Atkins
PORTSMOUTH
Royal (I) 15
Roy Rogers & Pat
Diana Decker
Jeffrey Lenner
Nittwits
Gold Cordell
Scott Sanders
Austral
Kiddon & Karna
SOUTHPORT
Savoy (I) 15
Carol Alexander
SUNDERLAND
Empire (I) 15
Patricia Arland
Ronald Chesney
Ossie Noble
Pete Madley
Les Rayner
D. Dandies & E.
Edward Vitor
Richard Mitchell
Jimmy Gilmore
WOLVERHAMPTON
Hippodrome (I) 15
B. Warcham & Babs
Hal Monty
Diana Decker
Barney Powell
Inky Williams
Jimmy Hawthorn
J. & B. Grantham
WOOD GREEN
Empire (I) 15
Arthur English
Eddie Gray
Harris Lebus
Alfred & Leslie
Ron Bowlands
Peggy Cavell
Graham
Seaton O'Dell

AMSTERDAM

AMSTERDAM
The Red Caps
The Trenchers
Lena Horne
Betty Luster
Tony Lopez Ork
Alfred & Leslie
Woody Woodbury
D. Lido Ork
Ritz Bros
Zig Brox
Freddie Calo Ork
Empress Hotel
Hal Edwy Altona
M. Darby Dancers

Copacabana
Myron Cohen
Cervena
Lorraine & Brunner
Sandy Evans
M. Dursio Ork
Frank Marshall Ork
Hotel Ambassador
Jules Lande Ork
L. & M. Rose
Vic Damone
Lenny Kent
Rose Marie
Van Smith Ork
No. 1 Fifth Ave
John Komack
Charmions
Bob Downey
Harold Fonville
Hotel Waldorf
Old Roubenstein
Sadie Banks
Jill Sherry
Joe LaPorte Ork
D'Aquila Ork
Two Guitars
Vladimir Rozen
Lubov Hamshay
Judy Zindman
Senia Karavane
Misha Markoff
Hotel New Yorker
Senia Karavane
John Leary
Jo Barnum
Sen Dora
John & Ray Ork
Dee Drummond
A. Rollin Ork
Hotel Elmer
Denise Darcel
Dalia & Hara
Stanley Melba Ork
Chico Belli Ork
Hotel Plaza
Marilyn Carson
Teddy Foy Ork
Monte Ork
Hotel Roosevelt
Guthrie Sherry
Hotel St. Regis
Marti Stevens
John Wood Ork
Roy Bari Ork
Charlotte Rae
Hotel Sheraton
Northland
Alexander Bros

CHICAGO
Tany
Neville Black
Val Navarro
Grace Hodge
Bob & Betty Trio
Black Orchid
Guy Chermey
John Wood
Lune Hunter
Ken West Trio
Chex Parce
Helen Teller
Buddy Hackett
Du Pre Trio
Brian Patton Ork
Chamano Band
Conrad Hilton Ho'l
Margie Lee
Capek

LOS ANGELES

Los Angeles
Manon Smith
Mildred Seymour
Marguerite Padula
A. Brown Ork
M. & M. Mann
Norman Brooks
Paul Herbert Ork
Moulton House
B. Minevitch H. R.
De Castro Sis (3)
Domestic
Chiquita & Johnson
Louise Hoff
M. & M. Mann (5)
Gina Genardi
Tony Canyon
Fluff Charvon
Bob Snyder Ork
D. Arden Dancers
St. Staffer Hotel
Carmen Torres
Cardini
J. Bachemin
Frankie Carter Ork
Ron Perry Ork

MIAMI-MIAMI BEACH

MIAMI-MIAMI BEACH
L'Algon
Chuy Reyes Ork
L. & M. Mann
Latin Quarter
Jane Morgan
L. & M. Mann
The Snyons
Veronica Bell
Ruth Castelle
Ralph Young
Piroksa
Erich Amato
Cortez Ork
Campe Ork
L. & M. Mann
Ina Sid Stanley Ork
Allan Drake
L. & M. Mann
Jack Stuart Ork
Jeannie Moore
L. & M. Mann
Chuck Fontaine
A. O'Reilly
Jackie Farrell
Billy Austin
Nancy Kent
Charles Waters
Bill Gray
Ralph Gilbert
Phil Ford Ork
Antone & Ina
Sid Stanley Ork
H. Stern Stings
S. & S. M. Mann
Carl Brisson
L. & M. Mann
S. & S. M. Mann
S. & S. M. Mann
Ann Herman Dora
Carmen Cavallaro
Louis Adler Ork
Ronney Place
M. & M. Mann
George Jones Ork
Saxony Hotel
Los Chavales
Trini Reyes
Val Olman Ork
Helene
Tony Vagabonds
Vagabonds (4)
Maria Nealla
Condos & Brendon
L. & M. Mann
Frank Linnale Ork

Las Vegas, Nevada
Desert Inn
Jackie Miles
Les Charvilles
Betty Kelly
El Cortes
Nick Lucas
Wild B. Davis Trio
E. Skrivane Ork
E. Skrivane Ork
Fred Martin Ork
Last Frontier
Ronald Reagan
Blackburn Twins
Sueylin Ward
The Continentals
Money Bros
Golden Nugget
Jimmy Kennedy
Ben Berli
Patli Joy
Joe Venuti Ork
Sands
Tallulah Bankhead

Las Vegas, Nevada
Mapes Skyroom
B. & R. Goman's
Naughtly 90's Rev
M. & M. Mann
E. Fitzpatrick's Ork
New Golden
Four
Joy Jayson

HAVANA

Havana
Montmartre
M. de Paris Ork
Michelle Duc
Pedro Vargas
Bergaza & Terraza
Rosendo Rosell
Monsieur Ork
E. Antunes Ork
C. & M. Mann Ork
S. & S. M. Mann
O. Chaviano
Walter Nick
Juliet & Sander
Ray Carson
Tondelayo

RENO

RENO
Tony Wing
S. Young Ork
Riverdale
Mills Bros
Janik
Armaut
Bill Clifford Ork

Las Vegas, Nevada
El Rancho Vegas
Harry James Ork
Harlyn Carter
Sahara
Kathryn Grayson
Jack Carter
S. & S. M. Mann
Cee Davidson Ork
Silver Slipper
Maxie Rosenbloom
Henk Henry
Sparky Kaye
Nicholas Trio
Bill Williams
Jimmie Cavanaugh
Virginia Dew
M. & M. Mann
Joan White
G. Redman's Ork
Thunderbird
Dino Costello
Slate Bros
Al Johns Ork

Las Vegas, Nevada
Mapes Skyroom
B. & R. Goman's
Naughtly 90's Rev
M. & M. Mann
E. Fitzpatrick's Ork
New Golden
Four
Joy Jayson

RENO

RENO
Tony Wing
S. Young Ork
Riverdale
Mills Bros
Janik
Armaut
Bill Clifford Ork

RENO

RENO
Tony Wing
S. Young Ork
Riverdale
Mills Bros
Janik
Armaut
Bill Clifford Ork

Las Vegas, Nevada
El Rancho Vegas
Harry James Ork
Harlyn Carter
Sahara
Kathryn Grayson
Jack Carter
S. & S. M. Mann
Cee Davidson Ork
Silver Slipper
Maxie Rosenbloom
Henk Henry
Sparky Kaye
Nicholas Trio
Bill Williams
Jimmie Cavanaugh
Virginia Dew
M. & M. Mann
Joan White
G. Redman's Ork
Thunderbird
Dino Costello
Slate Bros
Al Johns Ork

Las Vegas, Nevada
Mapes Skyroom
B. & R. Goman's
Naughtly 90's Rev
M. & M. Mann
E. Fitzpatrick's Ork
New Golden
Four
Joy Jayson

HAVANA

Havana
Montmartre
M. de Paris Ork
Michelle Duc
Pedro Vargas
Bergaza & Terraza
Rosendo Rosell
Monsieur Ork
E. Antunes Ork
C. & M. Mann Ork
S. & S. M. Mann
O. Chaviano
Walter Nick
Juliet & Sander
Ray Carson
Tondelayo

RENO

RENO
Tony Wing
S. Young Ork
Riverdale
Mills Bros
Janik
Armaut
Bill Clifford Ork

Las Vegas, Nevada
El Rancho Vegas
Harry James Ork
Harlyn Carter
Sahara
Kathryn Grayson
Jack Carter
S. & S. M. Mann
Cee Davidson Ork
Silver Slipper
Maxie Rosenbloom
Henk Henry
Sparky Kaye
Nicholas Trio
Bill Williams
Jimmie Cavanaugh
Virginia Dew
M. & M. Mann
Joan White
G. Redman's Ork
Thunderbird
Dino Costello
Slate Bros
Al Johns Ork

Las Vegas, Nevada
Mapes Skyroom
B. & R. Goman's
Naughtly 90's Rev
M. & M. Mann
E. Fitzpatrick's Ork
New Golden
Four
Joy Jayson

HAVANA

Havana
Montmartre
M. de Paris Ork
Michelle Duc
Pedro Vargas
Bergaza & Terraza
Rosendo Rosell
Monsieur Ork
E. Antunes Ork
C. & M. Mann Ork
S. & S. M. Mann
O. Chaviano
Walter Nick
Juliet & Sander
Ray Carson
Tondelayo

RENO

RENO
Tony Wing
S. Young Ork
Riverdale
Mills Bros
Janik
Armaut
Bill Clifford Ork

Las Vegas, Nevada
El Rancho Vegas
Harry James Ork
Harlyn Carter
Sahara
Kathryn Grayson
Jack Carter
S. & S. M. Mann
Cee Davidson Ork
Silver Slipper
Maxie Rosenbloom
Henk Henry
Sparky Kaye
Nicholas Trio
Bill Williams
Jimmie Cavanaugh
Virginia Dew
M. & M. Mann
Joan White
G. Redman's Ork
Thunderbird
Dino Costello
Slate Bros
Al Johns Ork

Las Vegas, Nevada
Mapes Skyroom
B. & R. Goman's
Naughtly 90's Rev
M. & M. Mann
E. Fitzpatrick's Ork
New Golden
Four
Joy Jayson

HAVANA

Havana
Montmartre
M. de Paris Ork
Michelle Duc
Pedro Vargas
Bergaza & Terraza
Rosendo Rosell
Monsieur Ork
E. Antunes Ork
C. & M. Mann Ork
S. & S. M. Mann
O. Chaviano
Walter Nick
Juliet & Sander
Ray Carson
Tondelayo

RENO

RENO
Tony Wing
S. Young Ork
Riverdale
Mills Bros
Janik
Armaut
Bill Clifford Ork

Las Vegas, Nevada
El Rancho Vegas
Harry James Ork
Harlyn Carter
Sahara
Kathryn Grayson
Jack Carter
S. & S. M. Mann
Cee Davidson Ork
Silver Slipper
Maxie Rosenbloom
Henk Henry
Sparky Kaye
Nicholas Trio
Bill Williams
Jimmie Cavanaugh
Virginia Dew
M. & M. Mann
Joan White
G. Redman's Ork
Thunderbird
Dino Costello
Slate Bros
Al Johns Ork

Las Vegas, Nevada
Mapes Skyroom
B. & R. Goman's
Naughtly 90's Rev
M. & M. Mann
E. Fitzpatrick's Ork
New Golden
Four
Joy Jayson

HAVANA

Havana
Montmartre
M. de Paris Ork
Michelle Duc
Pedro Vargas
Bergaza & Terraza
Rosendo Rosell
Monsieur Ork
E. Antunes Ork
C. & M. Mann Ork
S. & S. M. Mann
O. Chaviano
Walter Nick
Juliet & Sander
Ray Carson
Tondelayo

RENO

RENO
Tony Wing
S. Young Ork
Riverdale
Mills Bros
Janik
Armaut
Bill Clifford Ork

Las Vegas, Nevada
El Rancho Vegas
Harry James Ork
Harlyn Carter
Sahara
Kathryn Grayson
Jack Carter
S. & S. M. Mann
Cee Davidson Ork
Silver Slipper
Maxie Rosenbloom
Henk Henry
Sparky Kaye
Nicholas Trio
Bill Williams
Jimmie Cavanaugh
Virginia Dew
M. & M. Mann
Joan White
G. Redman's Ork
Thunderbird
Dino Costello
Slate Bros
Al Johns Ork

Las Vegas, Nevada
Mapes Skyroom
B. & R. Goman's
Naughtly 90's Rev
M. & M. Mann
E. Fitzpatrick's Ork
New Golden
Four
Joy Jayson

HAVANA

Havana
Montmartre
M. de Paris Ork
Michelle Duc
Pedro Vargas
Bergaza & Terraza
Rosendo Rosell
Monsieur Ork
E. Antunes Ork
C. & M. Mann Ork
S. & S. M. Mann
O. Chaviano
Walter Nick
Juliet & Sander
Ray Carson
Tondelayo

RENO

RENO
Tony Wing
S. Young Ork
Riverdale
Mills Bros
Janik
Armaut
Bill Clifford Ork

New Acts

LENNY KENT & ROSE MARIE

Comedy, Songs
55 Mins.
La Vie En Rose, N. Y.
Lenny Kent and Rose Marie joined forces a few months ago and are currently being showcased at Monte Proser's expanded saloon as a winsome twosome. Comic Kent is a capable singer who's been knocking around near the top at various key city cafes and has done well in tv as guest or replacement fodder. Rose Marie has been a big "Baby" for some years now and is a pro from the go, no matter what route she's playing.

In their opening salvo at La Vie, co-featured with Vic Damone and preceding him, they did a 55-minute string more familiar in length and structure to vintage or special attraction vauders than bistros. The variety stage were a going concern in this country, they'd star on many a hill. Yet they do fit the niterly idiom, being seldom wanting in material, always alert to how they're getting over and never letting the deal lag. Kent is a skillful, self effacing jokester with none of that artificial heartiness, and he throws out the one-liners and asides with a neat sense of timing values. Rose Marie can put over a song in any vein, though obviously a better hand at the lampoon than the lilt. She's a good cutup by herself and a fine foil for her partner. Kent's heckling and stage work in the audience is a builder-upper for the act itself.

They go well as a duo, whether insulting each other or essaying those crazy mixed-up tunes. "3-D Is a Pain in the Eyes to Me" has an offbeat connotation that's not of fensive in an era when crispier taste seems to get by. One of their high registries is a "Moon" number with femme at the piano. Their take-off on "C'est Si Bon" is a marionette thing enhanced by inventive-ness. Kent's No. 1 is a going-over on Billy Daniels that's a wallop. His trademark "synopsis of show" is still one of his best, flippant. Altogether, a welcome two-act. True.

VIDA BENDIX

Songs
Don Juan, London
Half Norwegian and half Spanish, Vida Bendix is a newcomer to West End cabarets, making her first London appearance at this ultra-lush niterly. She is an elegant-looking redhead with a melodious set of pipes and a restrained, dignified personality. There is a slight minus quality in projection, although the few ring-side on hand gave her an ovation opening night.

Like most Continental performers, Miss Bendix makes the common mistake of having too few songs with English lyrics, but her foreign-language numbers have a unique appeal and are delivered with a real touch of sincerity.

By generally accepted standards her stage presence leaves room for some improvement. She has a tendency to hug the mike even for her calypso and flamenco numbers, which require a freer and more vital delivery.

Act is attractively backgrounded by Hermanos Deniz' rumba aggregation. Jill Allen, the only femme bouncer on the niterly scene, alternates for the customer tending.

Myro.

GILBERT BECAUD

Songs
30 Mins.
L'Olympia, Paris
Gilbert Becaud is that not-too-rare phenomenon here, a composer-mistral of having too few posing racy songs for Edith Piaf, Jacques Peals and others, he started his own stint this year and after the break-in hit off with the younger set and is now one of the leading pop singers here. Becaud is young and good-looking and has a warm manner on stage. However, his gurgling, free-wheeling approach still lacks the touch of style and uniqueness to put him in top brackets. He has to cut down on flamboyant mannerisms and straighten out a song rep before he is ready for possible U. S. chances.

There is a tendency to salt a few corny sentimental numbers into his essentially throaty and light rep, which could be eliminated for better cohesion. His "Allez Viens" is tops in his style as it depicts a brash flirtation with winning appeal. Also well heard are "Les Croix," a pulsating lament, "Dance Avec Moi" and "Mes Mains." More work and ease should make Becaud one of the staples and a possible bet for intine slotting in U. S. niteries or TV.

CONNIE RUSSELL

Songs
25 Mins.
Waldorf-Astoria, N. Y.
Connie Russell is a little gal with a plenty big voice, a lot of vivacious oomph and the feel of a trouper who's at home in all moods and with all audiences. She proved this to everyone's obvious satisfaction at her opening engagement at the Empire Room of the Waldorf-Astoria. It's her first really important cafe date and should prove a springboard for bigger and better things to come.

Handicapped by laryngitis, Miss Russell overcame this with professional elan. A trim-figured redhead, who laces her repertoire with pleasant patter and changes moods at will, she has a tendency to belt her songs with a bit too much vigor, particularly since she works close to the mike. It's all right for a big room like the Empire, however.

Miss Russell has the audience in hand almost from the start when she puts everyone at ease with a bit of intro material written by Ian Bernard. This she follows with an earnest "Let Yourself Go," in which she reminds of Betty Hutton. Other numbers include "I Love Paris," "Fairytails," "Thrill Is Gone," "Gonna Live Till I Die" and "Sister Kate" which she builds into a spot production.

Miss Russell, who's been to Hollywood, is on tv and has waxed a couple of records, is a natural for niteries. She's got an easy charm that appeals and her delivery tags her as a chirper of more than ordinary talent. She ought to be a crowd pleaser wherever she goes. Nat Brandwynne orch gives her fine support.

Hift.

LYNDA GLORIA

Songs
Quigino's & Allegro, London
From the Continent to make her cabaret bow in London has come a bright, vivacious package in the shapely person of Lynda Gloria, a lush, dark-skinned looker with a slinky figure accentuated by a rich, stylish skin-tight gown. Femme has a provocative personality which gets on the right side of even the most staid ringsiders in a matter of seconds. There is nothing classy about her performance and, if anything, it is on the brash side. But it proves a fine antidote to the current winter chills and should prove a boxoffice tonic for these Piccadilly nightspots.

Miss Gloria speaks and sings in several languages and dances in a universal style. But, like most foreign-speaking performers, she makes the general error of not including a sufficient proportion of English songs. Rhythmic numbers in French and Spanish have a melodic appeal and skillful handling of a pair of castanets provides additional color, but that is not always enough to hold public interest when the lyrics are beyond comprehension. Too many subtle nuances can be missed by a non-linguistic audience.

Although she carefully introduces each tune with an explanation of its theme, the chanteuse has only one English song in her routine and this she penned herself. Titled "I Like Men," it's an ideal vehicle for her brash personality. It's bright and noisy and, as a contrast to some others, is also highly diverting.

Encouraged by customer reaction in both rooms, the management immediately took up both options held on the artist and her original booking for a fortnight has been extended to six weeks. She will do fine here; she could do even better as a star in a Continental type of floorshow.

Myro.

3 CHOCOLATEERS

Comedy
10 Mins.
Palace, N.Y.
Three Chocolateers, a group of Negro lads, is a long established name in the variety field. Last group reviewed under that tag in VARIETY was in 1937, but current batch doesn't look old enough to be the same personnel.

As presently constituted, the present combo lacks form. They knock themselves out in dance and acro work, but their comedy is lackluster. A series of grimaces, falsetto singing and a spot of panto doesn't register. An overhauling is indicated for midcity audiences.

Jose.

AYERIL & AUREL

Dance-Acro
20 Mins.
Bellevue Casino, Montreal
Hoofers Ayeril & Aurel add the icing to the current Natalie Komani.

(Continued on page 55)

Cabaret Bills

NEW YORK CITY

Blue Angel
Anita Ellman
Josephine Premice
Paul Ives
Jorie Rennie
Bart Howard
Jimmy Lyons Trio
Jimmie Daniels
Madmoiselles
Oliver Wakenfield
Kaye Ballard
Dolores Brown
Cafe Society
Gower
& Tunes

Jimmy Lewis
Anthony Roberts
Celebrity Club
Emil Cohen
John Gummy
Ed Schaefer
Stuart Harris
Alfred & Lenore
Roger Steel Ork
Chateau Madrid
Paul Roguet
Lester Reynolds
Marta Nita
Pupl Campa Ork
Gower
Suzi Herrera

Tommy Bennett
Myron Cohen
Cervena
Lorraine & Brunner
Sandy Evans
M. Dursio Ork
Frank Marshall Ork
Hotel Ambassador
Jules Lande Ork
L. & M. Rose
Vic Damone
Lenny Kent
Rose Marie
Van Smith Ork
No. 1 Fifth Ave
John Komack
Charmions
Bob Downey
Harold Fonville
Hotel Waldorf
Old Roubenstein
Sadie Banks
Jill Sherry
Joe LaPorte Ork
D'Aquila Ork
Two Guitars
Vladimir Rozen
Lubov Hamshay
Judy Zindman
Senia Karavane
Misha Markoff
Hotel New Yorker
Senia Karavane
John Leary
Jo Barnum
Sen Dora
John & Ray Ork
Dee Drummond
A. Rollin Ork
Hotel Elmer
Denise Darcel
Dalia & Hara
Stanley Melba Ork
Chico Belli Ork
Hotel Plaza
Marilyn Carson
Teddy Foy Ork
Monte Ork
Hotel Roosevelt
Guthrie Sherry
Hotel St. Regis
Marti Stevens
John Wood Ork
Roy Bari Ork
Charlotte Rae
Hotel Sheraton
Northland
Alexander Bros

CHICAGO
Tany
Neville Black
Val Navarro
Grace Hodge
Bob & Betty Trio
Black Orchid
Guy Chermey
John Wood
Lune Hunter
Ken West Trio
Chex Parce
Helen Teller
Buddy Hackett
Du Pre Trio
Brian Patton Ork
Chamano Band
Conrad Hilton Ho'l
Margie Lee
Capek

LOS ANGELES
Manon Smith
Mildred Seymour
Marguerite Padula
A. Brown Ork
M. & M. Mann
Norman Brooks
Paul Herbert Ork
Moulton House
B. Minevitch H. R.
De Castro Sis (3)
Domestic
Chiquita & Johnson
Louise Hoff
M. & M. Mann (5)
Gina Genardi
Tony Canyon
Fluff Charvon
Bob Snyder Ork
D. Arden Dancers
St. Staffer Hotel
Carmen Torres
Cardini
J. Bachemin
Frankie Carter Ork
Ron Perry Ork

MIAMI-MIAMI BEACH
L'Algon
Chuy Reyes Ork
L. & M. Mann
Latin Quarter
Jane Morgan

The blonde looker beats a bong drum, chirps a song or two and fronts trio while male helpers are on bass and accordian. The only time they demonstrate some life is when they try a couple of Latin tunes, with the stacked female shaking her hips on occasion.

Gal is well dressed in an off-the-shoulder job. But she spoils the visual effect by taking part in too much conversation with her cohorts. Biz night caught (9) was back.

Trump.

Plays Out of Town

By the Beautiful Sea

New Haven, Feb. 15.

Robert Fryer & Lawrence Carr presentation of musical comedy in two acts, with book by Richard Rodgers and lyrics by Alan Jay Lerner. Directed by Charles Walters. Stars Shirley Booth, Cameron Prud'homme, Mae Farnes, Ray Malone, Maria Karnilova, Carol Leigh, Anne Francine, Sets and costumes by Joe Melinger; costumes by Irene Sharaf; choreography, Donald Saddler; musical direction, Jay Blackton; original dance music, Gus Arnheim; original dance music, Genevieve Pitt; production associate, Simon P. Herman. At Shubert, New Haven, Feb. 15, '54; \$6 to top.

Mrs. Rose Koch Edith Case
Ruby Monk Mae Farnes
Cora Belmont Mary Harmon
Molly Belmont Cindy Robbins
Lillian Belmont Gloria Smith
Gus Robert Jennings
Half Note Ward Donavan
Willie Slater Pat Ferrier
Flora Busch Bob Haddad
Lorraine Larry Evans
Phil Flynn Cameron Prud'homme
Burt Mayer Shirley Booth
Lottie Gibson Shirley Booth
Onella Thomas Gleason
Baby Beisy Busch Carol Leigh
Lenny Powers Ray Malone
Demetri Emery Larry Howard
Sidney Eddie Roll
Viola Maria Karnilova
Mr. Curtis Richard Abbott
Attend.

Dancer: Cathryn Damon, Lillian Donau, Pat Ferrier, Signy, Mona Trish; Rex Cooper, Peter Gennaro, Bob Kane, Howard R. Kirchner, Victor Kelley, Eddie Roll.

Singer: Suzanne Easter, Lola Fisher, Corbin O'Connor, Pat, Jean Sincere, Libi Staiger, John Dennis, Ward Donavan, Thomas Gleason, Ray Harmon, Frank Kennedy, Jerry Laurence, George Lenz, Reid Shelton.

Preem of this new musical tonight (15) didn't exactly bring the house down, but it shook the rafters a little during its high spots. From audience viewpoint, show is new in the "glow-of-satisfaction" category rather than the "rush-out-and-tell-your-friends" status. It has a number of standout features but is going to require added impetus before it can get the checkered flag in the smash hit sweepstakes. Indications are that its shortcomings will be eliminated by Broadway curtain time, and Coney Island, play's locale, will take up squatters' rights in Times Square.

In format and execution, "Beautiful Sea" reverts to the style of musicals prevalent before the advent of all-musical, fantasy-type shows such as have emphasized the song-and-dance picture of recent seasons. In brief, its story is told simply, and vocal or perspicacious action follows the standard routine of cues, rather than being blended into the book thread to a pronounced degree. Result is an occasion for relaxed enjoyment, which should be even more pronounced after polishing of production qualities that hold the ear pleasantly and should project several of the tunes into popular acceptance. These include "The Sea Song," "Alone Too Long," and "More Love Than Your Love." On a couple of lively ditties, tagged "Happy Habit" and "Hang Up," the former puts the brakes on proceedings and the latter completely halts them. Lyrics make an overall nice complement to melodies.

If there is any more room for feathers in Shirley Booth's cap, her performance here should crowd its way into the millinery. She sings, she cavorts, she seduces, she even does a baby snooks number that's a resounding click. It all adds up to a fine job.

Wilbur Evans lends a booming voice to the musical department and a seasoned flair to the thespian one. He's a good choice for the casting angle. Mae Farnes puts the stop sign on things with a terrific rendition of "Hang Up" and makes her presence felt on other occasions. Ray Malone does a nice even through as a personable pair of song-and-dance youngsters; Maria Karnilova gets in some good licks as top femme terper; Cameron Prud'homme and Anne Francine do okay on straight roles; and moppet Robert Jennings has effective innings with pint-size footwork.

Book dates back to the turn of the century, with vaude performer Lottie Gibson running a theatrical boarding house on the seashore. Against this background, until she meets Dennis Emery, another two-day who does bits from Shakespeare. Love blooms but is temporarily blighted when it develops that Emery was previously married and he is about to have a 17-year-old daughter unloaded on him for up-bringing. The offspring and Lottie don't see eye-to-eye at first but eventually call a truce that means good news all around. Against this background, plus the colorful atmosphere of Coney Island, settings and costumes have gone a bit hog wild on flash for pleasing eye entertainment. There's a clever piece of designing in a setting showing (via lights) a scenic railway in action.

Choreography is used along supplemental, rather than primary,

lines here and, except for a tendency toward repetition in ensembles, offers lively diversion in its assignment.

Staging is creditable in regard to smooth blending of song and story, and Jay Blackton's dynamic conducting has pitmen and cast on their toes every minute. Bonic.

The Burning Glass

Hartford, Feb. 11.

Theatre Guild and John C. Wilson presentation of drama in three acts (scenes) by Charles Morgan. Stars Cedric Hardwicke, Maria Riva; features Walter Matthau, Scott Forbes. Directed by Luther Kennett; settings, Oliver Smith; lighting, John Davis; costumes, Noel Taylor. At New Parsons, Hartford, Feb. 11, '54.

Reid Shelton Maria Riva
Christopher Terrific Scott Forbes
Luther Kennett Walter Matthau
Gerry Hardlip William Roerick
Lionel Lenn Ruth Clanton
Lord Henry Strat Cedric Hardwicke
Inspector Wigg Basil Howes
Guard Rhoderick Walker

This play fails to generate enough heat to carry it during its three-act span. Like so many other English plays that have failed to make the grade here, "Glass" is too talky. Counterpart of the American production is on the boards in the English provinces, skedded for a London opening.

"Glass" deals with a young British scientist-genius who has discovered a means of harnessing the power of the sun. Via a particular formula, he utilizes the upper strata as a mighty magnifying glass and pinpoints the sun's rays to any place and any activity. This lens power—when harnessed properly—can do good or evil. Plot deals with the attempt of a foreign power to steal the formula, attempts of his government to inveigle it, his kidnapping, return, etc.

"Glass" can be best described as an intellectual melodrama. In the latter capacity, it exploits some of the hammiest gimmicks seen in some time. There is the midnight kidnapping of the scientist, his return in exchange for the non-destruction of a major centre of a foreign country, threats of world destruction, etc. In the intellectual department it deals with the morals of world problems facing us today.

The use of the melodrama is supposed to dramatize the morality thesis. This fails because it's oldhat stuff and because of the obviousness of the gimmicks, the audience being very well aware of what is to happen.

Productionwise and directionwise, "Glass" fails to blend the three acts into a harmonious sequence. First act is overly lethargic because of the monotone effect caused by continued talk.

Castwise, the actors do a competent job. Maria Riva (Marlene Dietrich offspring), as the wife of the scientist, plays her role with plausibility. Scott Forbes turns in an okay performance as the man of science. Walter Matthau, as the scientist's partner and pursuer of his (the scientist's) wife, is also good. Cedric Hardwicke is convincing as the prime minister, as is William Roerick, a foreign agent. Oliver Smith's one-setter English livingroom is authentic. Eck.

The World of Sholem Aleichem

Chicago, Feb. 13.

Howard da Silva & Arnold Perl production in three parts, based on Perl's dramatization of stories by Sholem Aleichem and I. L. Peretz. Directed by da Silva. Features Jacob Ben-Ami, Anne Revere, David Alexander, Bert Lahr, Alice Childress, with Marjorie Nelson, Cliff Carpenter, Edgar Grower, and others. Costumes, lighting, Bernard Gersten. At 11th St. Theatre, Chi. Feb. 13, '54; \$3.70 to top.

"The World of Sholem Aleichem," viewed from any angle, is a very welcome addition to the current in legit scene. It's not a play in the usual sense of the word but a trio of vignettes dramatized by Arnold Perl, two of which are based on Sholem Aleichem Jewish folktales and the third an adaptation of an I. L. Peretz fantasy.

It makes for a wholly satisfying evening, however, because through Howard da Silva's skillful treatment it's a thoroughly unselfish theatrical offering. Without indulging in any artsy symbolism, it freely invites the participation of the viewer's imagination—an invitation that's all too rare these days.

Da Silva's manipulation of the sparse props, used as hints rather than impedimenta, and Bernard Gersten's lighting are pleasing demonstrations of implicit stagecraft. The players for the most part work with a warmth and believability that gives easily accepted breadth and scope to Aleichem's turn-of-the-century world. And the tales from this world, while leav-

Her Nobel Aim

Celeste Holm, costar of "His and Hers" (48th St. Theatre, N.Y.), was quoted by Marie Torre in an interview last week in the N. Y. World-Telegram, as saying, "I'd like to win the Nobel peace prize."

According to the article, "When Celeste Holm was a child of six, she was asked by her mother what she wanted to do when she grew up, and young Celeste replied, 'I want to stop all wars.'"

Tallchief Inking Is Tall Feather in Schang's Cap; NYCB Needs a Ballerina

Fred C. Schang, prez of Columbia Artists Mgt., pulled a 10-strike over the weekend, signing Maria Tallchief as prima ballerina for the Ballet Russe de Monte Carlo, which Schang is having revived, after several years' layoff, to tour next season. Dancer, perhaps the finest ballerina America has produced, has been star of the N. Y. City Ballet the past five seasons. Schang had Frederic Franklin signed as premier danseur as well as maitre de ballet, and had four femme leads inked. He needed a top ballerina, a scarce commodity these days to complete his roster, and now has found it.

Miss Tallchief, reportedly getting from \$175 to \$200 with NYCB, is believed to have signed for around \$500 with Ballet Russe. Troupe will do a 30-week tour next season. Miss Tallchief, who was with BR before joining NYCB, will stay with the latter for its summer season this year on the Coast, and will rejoin it for its 4th European tour in the spring of 1955. (Miss Tallchief also played the Anna Pavlova role in the Esther Williams Metro film, "Million Dollar Mermaid").

Ballet Russe also signed another NYCB lead, in Michael Maule. Four femme leads, under Miss Tallchief, are Nina Novak, Gertrude Tyven, Yvonne Chouteau and Irina Borowski. Male leads, besides Franklin and Maule, include Leon Daniellian, Victor Moreno and Akan Howard.

Now the NYCB has a problem—to find a new top ballerina. There are other fine femme dancers in the troupe, but none fits the prima ballerina bill.

ened with gentle comedy, have their roots deep in tragedy.

To the deftly told folk yarn, "A Tale of Chelm," is delightful buffoonery involving a simple-minded schoolteacher, neatly portrayed by Edgar Grower. He's effectively heckled by his wife, nicely done by Berta Gersten, especially when he gets all mixed up trying to figure out the sex of a goat she's sent him after in the hopes of making a supply of blintzes.

Peretz's "Bontche Schweig" mid-dlepiece is a powerful slice of drama, thanks to a gripping mute acting job by Jacob Ben-Ami as the man who, when he gets to Heaven after a life of extreme hardship, asks only for a fresh roll and butter. Alice Childress, as the defending woman folk recounts for the heavenly court the man's travail on earth, and Grower, as Father Abraham, supply strong support in this sequence.

"The High School," based on Aleichem's "Gymnasium," is a much more complex story, dealing as it does with educational segregation. But here again the pathos is lightened by humor. Ben-Ami makes this tale come alive with a standout delineation of the father who, despite the fact that he would be quite content to have his son forego higher education and join his business, makes every sacrifice to help the lad find a school where he can squeeze in through the quota system.

The father's sacrifice includes the loss of his personal dignity in a touching scene where he "shmears" the school principal, bitingly played by Gilbert Green. Anne Revere, seemingly less involved in her role, fails to completely bring off the domineering mother who goads on both father and son.

Da Silva's contributions are not limited to his fine direction. As a pushcart bookseller, he serves as the narrator who weaves the pieces together with Aleichem anecdotes. These bits are not a small part of the evening's charm.

Word-of-mouth plus plenty of organizational backing augurs well for this production during its four-week visit here. Dave.

Inside Stuff—Legit

Note for advocates of theatre bars and smoking in the auditorium in Broadway legit houses: "New York audiences do not smoke in the theatre, and they are not served with tea and coffee. There is little coughing, no rattling of cups after the curtain goes up, and no rush back from the bar, because New York theatres do not have bars." From "Manhattan Diary" in the London Evening Standard, by British comedienne Hermione Gingold, featured in John Murray Anderson's "Almanac," at the Imperial, N. Y.

From the same piece: "I notice none of that anti-British feeling they talk about in the newspapers. Not once have I been reproached for trading with Red China. Americans are even kind enough to tell me that I have no British accent, which means that they can understand what I say. When I say something funny, it is reported in everybody's column, and I wonder how it gets there. The other day a digest magazine sent me \$10. That was for the perfectly commonsense statement that when we British call it a draft, Americans call it cross-ventilation."

Backers of the Oliver Smith and Playwrights Co. production of "In the Summer House," which wound up its Broadway run Saturday (13), include lyricists Betty Comden and Adolph Green, \$200 each; Philip Langner, co-operator of the New Parsons Theatre, Hartford, and co-producer at the Westport (Conn.) Country Playhouse, \$350; playwright Arthur Laurents, \$350; lyricist John LaTouche, \$400; music/comedy actress Carol Channing, \$500; Lucia Chase, founder and co-director of Ballet Theatre, \$700; Howard Dietz, lyricist and Metro ad-pub veepee, \$700; playwright William Inge, \$700; William H. Walling, husband of actress Peggy Wood, \$700; producer John W. Gardiner, \$750; Ruth Field, wife of Marshall Field, \$1,400; actress Helen Menken, \$1,400; playwright Tennessee Williams, \$1,400; Smith, co-producer of play, \$14,000; Roger L. Stevens, really operator and a member of the Playwrights Co. and co-general partner with Smith in the "Summer House" production (it's understood the Playwrights Co. is only nominally involved in the presentation and not financially), \$27,145; Ben Tobin and A. R. Glancy, really partners of Stevens, \$1,400 and \$2,800, respectively. Production is capitalized at \$70,000, with provision for 20% overall.

"There are so many reasons why you do a play," said Ina Claire, costar of "The Confidential Clerk," in an interview last week with William Hawkins, drama critic of the N. Y. World-Telegram. "The worst I ever did, was because of curiosity about a director. Plays are easier to get than directors. I've always wondered why stars didn't play smaller parts as they got older. I never wanted to be a star. I wanted to be a good actor. They saw personality or something, and made me a star to make money out of it. Then I took lessons to find out what I was doing up there on the stage."

Exit of Ivor Brown as drama critic of the London Observer, effective in June, is understood to stem from the desire of the new editor to get a younger man. Brown, regarded in theatrical-journalistic circles as one of the top critics in London, is in his mid-60s. Kenneth Tynan, who'll succeed him, is in his 30's. Brown has been with the Observer since 1928, and his five-year contract expires in June. He'll receive a small pension from the sheet, provided he does not take a job with any other publication. Besides his regular Observer stint, Brown has authored about 20 books of non-fiction, mostly about legit.

Tynan, who has caused something of a stir in West End theatrical circles in the last couple of years, was formerly drama critic of Lord Beaverbrook's Evening Standard, but was dropped after a policy dispute. He is currently critic for the Sketch. Tynan, incidentally, is due in the U.S. March 23 on an assignment for Punch.

Backers of the Robert L. Joseph and Jay Julien production of "Mademoiselle Colombe," currently in its seventh week on Broadway, include theatre owner-producer Anthony B. Farrell, \$3,200; Richard Avedon, photographer and husband of actress Doe Avedon, \$1,600; composer Leonard Bernstein, \$1,600; Bruce Barton Jr., son of the ad agency owner, \$1,600; Meyer Davis, orch conductor-contractor, \$1,200; Celia Weiner, wife of ad agency owner Lawrence Weiner, \$1,200; film actress Gloria DeHaven, \$1,000; William P. Harris and Mary D. Harris, parents of actress Julie Harris, who stars in the play, \$800 each; tv director Sidney Lumet, \$800; actress Patricia Benoit, \$600; Dorothy Wheelock Edson, associate editor of Harper's Bazaar, \$500; Catherine Dives, of Harper's Bazaar, \$400; James E. Strock, prexy of Brooks Costume Co., and Bianca Strock, his designer-wife, \$400 each; Judith Ann Quirk, of Harper's Bazaar, \$300; Dorrinda P. Dixon and Barbara Slikka, both of Harper's Bazaar, \$200 each; actress Nina Foch, \$200, and tv director Frank Statenstein, \$200. Presentation is capitalized at \$80,000, with provision for 10% overall.

Legit Bits

Leland Hayward, on the Coast to supervise the "Anything Goes" telecast Feb. 28 with Ethel Merman, Bert Lahr and Frank Sinatra, air-commutes to New York most weekends. Between video confabs, he's reading film productions of "Mister Roberts" and "Spirit of St. Louis." Incidentally, legit stager David Alexander planned Monday (15) to L. A. to direct the "Anything Goes" vidcast. . . . Sam Zolotow, N. Y. Times drama reporter, confesses that he took his recent vacation only on the management's threat of docking his pay if he stayed on the job.

London production of "Seven Year Itch" closes Feb. 27, then goes on tour. . . . Peter Cotes, who staged "Pin to See the Peepshow" on Broadway last fall, has produced and directed "Walk Into My Parlor," a comedy by Jane Robertson, as a touring vehicle in England. . . . Dale Wasserman, who is serving as production manager for the Broadway engagement of the Azuma Kabuki troupe, has collaborated with Jack Balch on "Sylvester," a dramatization of the Edward Hymans novel, "98." Attorney Martin H. Leonard is negotiating for its production next season. . . . Jane Sparks, daughter of actress Nydia Westman, is playing Bessie Watly in the ELT production of "Corn Is Green." . . . Bernard Hart, co-producer with Joseph M. Hyman of "Anniversary Waltz," is in Roosevelt Hospital, N. Y., with a fractured leg sustained in a fall last Saturday night (13).

William Hughes, currently missing from the N. Y. scene, is appearing in "Tobacco Road" at the Civic Playhouse, Los Angeles. . . . Composer Alex North's 12-year-old son Steven joined the cast of the off-Broadway production of "Climate of Eden." . . . Jeff Warren planned to London last week to appear there in the George & Alfred Black musical, "Wedding in Paris," which stars Anton Walbrook. . . . Sidney Kingsley's new play, a comedy not yet definitely titled, is set for production early next fall. Meanwhile, the author is already working another script, a drama. . . . Jose Ferrer and Gilbert Miller still hope to produce "The Dazzling Hour," which they tried out on the Coast last summer. . . . Cornelia Otis Skinner has left for London, where she'll open Feb. 23 in her solo revue, "Paris 90." . . . Elaine Perry, already in production with the Jean Kerr-Eleanor Brooke comedy, "King of Hearts," has optioned for next fall "In Time a Giant," by Mann Rubin. . . . Note to N. Y. Times drama critic Brooks Atkinson: David Brooks has been replaced by David Atkinson in "Girl in Pink Tights." . . . Tommy Bodkin is company manager of "Confidential Clerk," with Oscar Olesen general manager. Barry Hymans and Martin Schwartz pressagents, Maxine Keith radio-tv representative, Del Hughes stage manager, and Stuart Vaughan assistants. . . . Producer-realtor Roger L. Stevens is the subject of a two-part profile by E. J. Kahn, Jr., in the New Yorker mag of Feb. 13-20. . . . "I find a rather prim note on my program to the effect that I was (Continued on page 58)

Paris Peeved at N.Y. Brush to French Plays, But Eyes New Broadway Hits

Paris, Feb. 9.

Paris newspapers and legit folk are getting more voluble of late on the differences between U. S. and Gallic legit tastes. The recent lukewarm N. Y. reception of "Mlle. Colombe" and Roland Petit's Ballets De Paris, which were of hit proportions here, is adding fuel to a grievance which has been brewing the last few years. Early demise this season on Broadway of "The Strong Are Lonely" and "The Little Hut," other longtermers here, have fanned this into an important Paris topic.

One French paper has advocated a possible trip stateside for leading French playwrights to get the U. S. pulse. Anouilh, with five Broadway frowns, is most in the news. He has made no statements himself but the complete U. S. veto of all of his plays has disturbed factions here.

Conjecture is on as to the welcome that will be meted out to the newest Jean Anouilh hit, "L'Alouette" ("The Lark"), if and when John Huston takes this to N. Y. next season, as he plans to do. Dealing with the trial of Joan of Arc, this runs to farce and high comedy, to give a lively, theatrical picture of Joan, with a stunning performance of Suzanne Flon as the future saint on trial. Miss Flon is talked of to repeat the role on Broadway.

Paris is a much more open legit centre than N. Y., with over 100 new plays flooding its 70-odd theatres every year, and the lower operating costs give plays a greater chance for staying power. Various U. S. and English plays have made their way here, and French critics do not wield the heavy power of their U. S. counterparts. Recent six-day presentation of the Stratford Memorial Theatre's "Anthony and Cleopatra" was an SRO affair, in spite of the lukewarm cry and the French penchant for usually overlooking the work of the Bard.

The socko success of "Porgy and Bess" is a good sign here, and this musical comes back again next season for a six-week stint at the Empire Theatre. "Annie Get Your Gun" was a moderate success here, compared to the phenom grosses racked up by such old chestnuts as the present revival of "White Horse Inn" and other operetta-type, saccharine morsels. However, all this is not deterring internationally-minded authors, and "Tea and Sympathy" and "Tea-house of the August Moon" are being readied for next season. There is also talk about a possible "Pal Joey," "South Pacific" or "Guys and Dolls."

Legit Highlights In Blake One-Man Concert

Hollywood, Feb. 16. Total of 36 numbers, including several recreations of memorable legit highlights, will comprise Arthur Blake's one-man concert which the mime breaks in at the Wilshire Ebell Theatre here April 23 prior to a U. S. and European tour. Blake closes March 31 at the Bar of Music, local niter.

Included in the concert will be such items as Helen Hayes in "Victoria Regina," John Barrymore in "Hamlet," Walter Huston singing "September Song" in "Knickerbocker Holiday" and a satirical bit called "Any Jessie Matthews Musical." Latter, of course, is designed more for British consumption.

Lindfors-Countess' Set For London March Bow

London, Feb. 9. Lord Vivian has just closed a deal with the management of the Saville Theatre here for his new show. This is a new play by J. B. Priestley and Jacquetta Hawkes (Mrs. Priestley) titled "The White Countess." Cast comprises Viveca Lindfors, recently back from America; Maurice Teynac, French star; Robert Harris, Owen Holder and Alan MacNaughten.

Show opens at the Gaiety Theatre, Dublin, Feb. 15 for two weeks, then a week each at Bradford, Oxford and Birmingham, coming to the Saville March 24.

Be An 'Angel'

Robert Lee Oshman's pitch: "Dear Angel: You are cordially invited to back a big, fast, funny Musical Revue that looks like a Hit Show! (one punctuation mark). 'The Best Show In Town' will be loaded with the best talent in Show Business in a \$250,000 lavish production that should make Broadway History! (note two punctuation marks). Even the Critics should pay to see this beautiful Musical with its brilliant topical lampoon sketches... stunning eye-filling dance numbers... and wonderful catchy tunes of smash potentiality!!! (three punctuation marks—natch). Be an Angel and let me know how much you would like to invest in 'The Best Show In Town.' Yours for a Hit Show."

'Apple' Seen Juicy Bet for B'way

"The Golden Apple," John Latouche-Jerome Moross musical opening March 11 at the Phoenix Theatre, N. Y., is already being readied for possible transfer to Broadway. With that idea, Alfred de Liagre Jr. is sitting in with Phoenix partners T. Edward Hambleton and Norris Houghton on the production. The Broadway presentation would presumably be in association with him.

An additional \$50,000 financing has been raised for "Apple," bringing the budget for the musical to \$65,000. Those putting up the extra coin will have an interest in that show alone, while the regular Phoenix backers are understood to be in for the usual \$15,000 allotted for each Phoenix offering. Entire project of the Broadway transfer of the show depends, of course, on its favorable reception at the Phoenix.

Playwrights Seek Delay On 'Sabrina' Pic Release; Sullivan Okays Tour

The Playwrights Co., producer of "Sabrina Fair," is trying to persuade Paramount to delay release of the film version of the Samuel Taylor comedy beyond the scheduled date next fall. Margaret Sullivan, costarring with Joseph Cotten in the stage edition at the National, N. Y., has agreed to tour next season if the picture is not released by then. Audrey Hepburn, Humphrey Bogart and William Holden star in the film.

Miss Sullivan's run-of-the-play contract with the legit show ends in May. She plans a vacation next summer in Spain. The Playwrights Co. is seeking a suitable star replacement to continue the comedy through next summer and, for whatever period is available before the release of the picture, perhaps a limited road tour.

2d U. S. Legit Troupe Heads for Puerto Rico

Puerto Ricans, who were recently afforded a looksee at some classic plays done off English by the Group 20 Players, are also getting an opportunity to view American presentations in a lighter vein. The Caribe Hilton Hotel and Tapia Theatre in San Juan have booked The Touring Players, American legit group. Outfit will offer pocket editions of the musicals, "Finian's Rainbow" and "Paint Your Wagon." Touring Players' stand this month differs from the Group 20 engagement in that the latter group went to the island under the sponsorship of the U. S. of Puerto Rico. Venture was conducted as a cultural experiment in language and goodwill, with the group offering such works as "Taming of the Shrew," "St. Joan" and "Androcles and the Lion."

New Moppet Musical For Maine Strawhatter

Bryan Turner and Edward Ochsen, producers and directors of the Windmere Summer Playhouse, Seal Harbor, Me., have obtained the rights to the musical works of Frida Sarsen-Bucky, composer of children's music. Duo will utilize the newly-acquired tunes in a kiddie play tagged "Adeline in Dreamland," which they're in the process of writing.

Offering will be presented for moppet consumption at the Saturday matinees Playhouse, which opens July 6, will also present the usual adult fare on a Tuesday-thru-Saturday schedule.

Choate Resents 'Harvey' Report; Claims Cast Took Cuts to Continue

New York.

Editor, VARIETY: Your report on "Harvey" on grosses last week from Los Angeles is about as out of line as I have ever seen. The loss for the "Harvey" company, of which I am now the sole proprietor, was \$2,505—not \$4,500 as quoted. This included a salary of \$1,000 to Frank Fay. If you would check with the booking office, you will find that the Biltmore Theatre has played to many lower grosses than the one you quoted. Of course, the Biltmore Theatre also lost some money, but it cooperated to the limit to keep this road attraction going. In their eagerness to keep the show going until we could work out a proper route for it, all other members of the company reduced their salaries between 25 and 33 1/3%.

This production of "Harvey" is a firstclass one and received really smash notices in Los Angeles and San Francisco. The only bad notice it got was from the Hollywood Daily VARIETY, where the reviewer implied that everybody but Fay was a bushleaguer and not fit to walk on a stage with him. This statement was made about a cast which includes Enid Markey, who creates her own interpretation of the Josephine Hull role, and in every way stands up to the wonderful original performance of Mrs. Hull.

Mary Chase, the author, has given her blessing to the production, and Frank Fay believes that this is as good a company as has ever played in support of him in the role of Elwood P. Dowd.

The crack about Fay's ego is really what annoyed me most. While I don't underestimate his ego, he is, after all, a great performer who has for years enriched show business with his talent and originality. Without egos, we wouldn't have any actors.

"Harvey" closed in Los Angeles Saturday night (13) and it is our present plan to reopen it in the east in the spring with the same production.

The original production cost was only about \$14,000, but, as you must realize, there have been heavy losses during the six weeks we have played, only one week of which was profitable. We consider these losses an investment in a very valuable road property and a potential popular-priced revival for New York.

Edward Choate.

'SEASON' OFF TO GOOD START IN GLASGOW BOW

Glasgow, Feb. 16.

With cast headed by Joseph Buloff, Sylvia Regan's "The Fifth Season" has opened its British tour at King's Theatre here to good notices. Buloff was singled out for special rave mentions.

Play is presented by Linnit & Dunfee, with Richard Bird handling the megging chores. Ron Randall stars with Buloff, and support includes English film actress Honor Blackman.

Leading members of the British clothing trade are well to fore in audiences in view of play's locale, the N. Y. Seventh Ave. garment centre.

Equity Shows

(Feb. 15-28)

Detective Story—Bryant H. S. Queens, N. Y. (19-20).
Corn Is Green—Lenox Hill Playhouse, N. Y. (17-21).

Chi Trib Guards Its Lady's Honor; Lops Chapman for Cassidy Slight

Chicago, Feb. 16.

All Is Forgiven
There's nothing like a good notice to cure a theatrical grudge. Billy Rose was reportedly burned at Brooks Atkinson, drama critic of the N. Y. Times, because of that sheet's "unofficial interim report" a week before the agreed-upon deadline for reviews of his production of "The Immoralist."

But when Atkinson's "official" notice turned out to be the only favorable one (at least by a daily first-stringer), Rose reprinted it as an ad in the other dailies. Introductory copy, over Rose's byline, referred to Atkinson as "the Dean of American drama critics."

'Wish' Nets 100G Despite Foldo

"Wish You Were Here," which folded last Saturday night (13) in Chicago, wound up with a net of about \$100,000. On the basis of the standard 50-50 split between management and backers, that represented a 16.7% profit for the latter on their \$300,000 investment (including \$50,000 overall). Coin was distributed some time ago.

Leland Hayward-Joshua Logan production had earned about \$200,000 profit on its 597-performance Broadway run ending last Nov. 28, but approximately \$75,000 of that was spent on renovating the show for the road, and the additional \$25,000 was lost on the 10-week Chicago run. As a result of the flop of musical there, plans for a subsequent tour were dropped.

Accurate figures on the Chicago operation and closing are due in about a week or so. After that, there will be small added revenue from Jack Hylton's current London production and from stock rights etc. However, there's virtually no prospect of a film sale as the basic story rights are owned by RKO, which filmed Arthur Kober's original play, "Having Wonderful Time," in 1938.

Channing on Straight Salary for 'Town' Stint; Russell Not Due Back

Carol Channing, who takes over April 5 as star of "Wonderful Town," succeeding Rosalind Russell, will get a straight salary, without a percentage. Her contract extends through Oct. 2, but gives her renewal option, presumably for the road.

Miss Russell, who is withdrawing for an RKO film commitment, will then get 2 1/2% of the profits, instead of her present 10%. Her present 10% of the gross will, of course, end with her exit from the musical. Contrary to trade scuttlebutt, the filmstar has no option to return to the show.

Miss Channing, currently rehearsing with director George Abbott, is making a point of not attending regular performances of "Town," as she wants to avoid the possibility of instinctively imitating Miss Russell's portrayal. She hasn't seen the show since shortly after its opening nearly a year ago.

Frail 'Angels' Trips In Lightly on London Stage

London, Feb. 16.

"Angels in Love," presented by Jack de Leon at the Savoy last Thursday (11), is a comedy by Hugh Mills dealing with an adult Lord Fauntleroy who is as innocent in married life as he was as a child. The plot is frail and too much of the humor has a sex derivation, but an excellent cast, headed by Henry Kendall, Barbara Kelly and Kynaston Reeves, helps to keep the fun rolling.

Prospects must be considered limited and will depend largely on the pulling power of the stars.

The Chicago Tribune isn't taking any aspersions on its drama critic, Claudia Cassidy. Not in its own columns, anyway. For that reason, apparently, the self-styled "world's greatest newspaper" killed a syndicated column of last Sunday (14) by John Chapman, critic of the affiliated N. Y. Daily News.

The article in question, on the general theme that drama critics are becoming an "extinct species," mentioned that "there may be three or four in Chicago" and mentioned by name only two also-critics outside New York—Bill McDermott, vet reviewer in Cleveland, and Norman Nadel, of the Columbus (O.) Citizen. It particularly cited the latter for his Broadway show-train junkets for his readers.

Chapman's piece, distributed by the Tribune-Daily News Syndicate and regular printed locally by the Tribune, failed to mention Miss Cassidy, who is generally regarded as too critic in Chicago and one of the most important outside New York. Besides covering leet, she's also music reviewer for the sheet.

Chapman's column said in part, "Without anybody noticing it, another species has all but vanished—and as yet there are no laws or sentiment favoring its preservation. I refer to the drama critic. The remaining colony in the U. S. makes its habitat in New York. It is a small and generally elderly group with only one female."

Outside of New York f-w, if any, true specimens exist. There may be three or four in Chicago, a couple in San Francisco and one each in Dallas and Los Angeles. But even these are not full-blooded drama critics: their racial strain has been diluted or contaminated by their having also to review movies, music, art galleries and lecture halls in order to exist.

"It has become clear that nobody has become intensely interested in the preservation of the species, let alone its propagation. There are game preserves for b f-falo and whooping cranes, but none for the professional play reviewer. If the critic is going to survive, it must do so through its own courage and will-to-live."

"The reason for the declination of the critic is the steady attrition of its feeding-ground. Until now New York is the only place it can eat. Such cities as Denver, where Eugene Field once flourished as a critic, and Cleveland, where Bill McDermott used to be able to keep busy, have become barren. Metropolitan like San Francisco and Chicago, once great production centers where reviewers gorged and multiplied, don't offer enough work to keep a paid playgoer alive. The road has vanished."

Chi Showcase Resumes With Distaff 'Dinner'

Chicago, Feb. 16.

After its closing two weeks back became something of a community issue along the North Shore, the Showcase Theatre in suburban Evanston resumes again next week as the Chi area's only year-round professional stock company. New lease on life came when some \$20,000 rolled in last week to an informal citizens committee which spearheaded the fund-raising drive. Funds were in the form of contributions and over 800 "season tickets" at \$12 each.

Producer Hope Summers signed Patsy Kelly to star in a distaff-switched "The Woman Who Came to Dinner," which tees off the new series of two-week productions next Tuesday (23). Gene Lockhart follows with "You Can't Take It With You."

Marathon Arrau

Claudio Arrau will present all 18 piano sonatas by Mozart during the 1955-56 season in N. Y. As part of the Mozart Bicentennial Celebration in 1956, pianist will also perform all the original 21 piano concertos. This season, Arrau gave all 32 of Beethoven's sonatas at Town Hall, N. Y., in seven concerts.

Plays on Broadway

The Confidential Clerk

Henry Sherck, Producer. Theatre presentation of comedy in three acts by T. S. Eliot. Stars Ina Claire, Claude Rains, Joan Greenwood. Features: Claude Rains, Joan Greenwood, Newton Blick, Richard Newton. Staged by E. Martin Browne. Scenery, costumes and lighting by E. Martin Browne. Feb. 11, 1954. \$12.50 top (\$12 opening).
 Sir Claude Mulhameer..... Claude Rains
 Egeria..... Newton Blick
 Gaby Simkins..... Douglas Watson
 B. Kagan..... Richard Newton
 Lucasta Angell..... Ina Claire
 Lady Mulhameer..... Ina Claire
 Mrs. Guzzard..... Aline MacMahon

T. S. Eliot is a talented writer who just won't come to the point. Or perhaps when he does come to it, can't put it into readily intelligible words. Anyway, in "The Confidential Clerk," Morosco Theatre, the St. Louis-born British poet has composed another of his apparently glib, presumably profound comedies that will have audiences scratching their pates for months.

"Clerk" should be at least moderate boxoffice, partly on the author's devoted following and especially on the strength of the name-heavy cast, including: Ina Claire, Claude Rains and Joan Greenwood as costars, with Aline MacMahon and Douglas Watson among the featured players. Its obscurity and gabbiness are bound to limit its appeal to the esoteric and, of course, the name draw of the stars.

What the play's meaning is, however, maybe only the audience knows, as usual in telling. Or, rather, in interviews and articles he limits himself to repeating his customary, "It means what you think it means." Well, perhaps, but in the case of at least one spectator, Eliot isn't flattering himself.

Like the same playwright's "The Cocktail Party" of four seasons ago, "Clerk" is a verse play that sounds like prose, only rather precise prose, though when the text is published it will doubtless turn out to be, as did "Party," printed mostly in the form of verse. The new piece is similar to "Party," too, in its small cast (in this case seven), fashionable London drawing room locale, its bright chit-chat suggesting momentous overtones and, above all, its cool remoteness.

The dialog, usually in the guise of personal smalltalk but occasionally dealing in the author's characteristically aloof fashion with emotional matters, generally suggests philosophical meanings on successively deeper levels. There's a lot of palaver, for instance, about pursuing one's career or accepting the terms life imposes on us. Although the author seems to advocate the latter, his hero finally turns from an "imposed" life of security and wealth to pursue a risky career as a humdrum church organist. Which view is the author expressing? As always, he doesn't make clear.

By taking a transparently trite story—the original is said to be Greek drama, but seems even older than that—and treating it in stylized symbolic form, Eliot seems to be performing a sort of ritual exercise in classic comedy. It's frequently enthralling, but enigmatic and exasperating. So "Clerk" is unlikely to repeat its current London click here.

Play's story is about a British financial bigwig who brings in his illegitimate son to be his confidential clerk, or what we'd call his personal secretary. The youth is soon on the verge of falling in love with the tycoon's forthright ward, really his ill-used daughter. But when they realize their relationship, the girl gets herself engaged to a rising young financier, presumably of no family background.

The highly contrived finale involves the appearance of an obscure woman who, it turns out, mothered both young men. She reveals that the secretary isn't the millionaire's son at all, but that the apparently commonplace young financier is actually the long-lost illegitimate son of the millionaire's giddy wife. All of which, of course, Eliot to prattle about inherited characteristics and paternal and filial affection.

As to performance, "Clerk" is unevenly, but in some respects brilliantly, done. Miss Claire, returning to Broadway after about a 10-year absence, is magnetic and superb as the absent-minded—one might also say absent-headed—wife. Rains gives an excellent performance in the difficult role of the big brass of finance, skillfully running interference for the other players with no good scenes for himself.

Miss Greenwood, a British film-legit actress making her U. S. debut, makes a positive impression as an emotionally insecure, assertive ward. She is attractive looking, with a booming, somewhat hoarse voice, but seems studied, overly

mannered and lacking in change of pace.

Of the featured players, Miss MacMahon is expressive in the bit part of the woman who mothered two youths. Douglas Watson is effective as the slightly pompous young secretary. Newton Blick is properly poised as his retired predecessor and Richard Newton is acceptable as the girl's fiancé.

British director E. Martin Browne, who has staged all Eliot's plays, has done a rather realistic job with this one that makes it as lively as the material allows. Paul Morrison has provided the scenery, costumes and lighting. Presentation is by Henry Sherck, who produced the London original, and Producers Theatre (Roger L. Stevens, Robert Whitehead and Robert W. Dowling). Hobbs.

Lullaby

Jerome Mayer & Irl Mowrey (in association with Talcott Payne) present comedy in two acts (four scenes) by Don Appell. Stars Mary Boland; features Kay Medford, Jack Warden. Directed by Mayer. Sets and lighting, Ben Edwards. At Lyceum, N.Y., Feb. 3, '54; \$4.80 top. Billed as: Jack Warden, Kay Medford, Mary Boland.

Broadway has had a run, the last couple of seasons, of plays based on the silver cord theme or variations thereof. None has been particularly outstanding or successful. "Lullaby," the new Don Appell entrant, isn't likely to break the hex, despite several things in its favor.

There are so many false or burlesque touches to the play, that they destroy whatever paths there is in this fable of a man tied to his mama's apron-strings. On the comedy side, with the exception of three or four hilarious moments, there isn't enough consistent fun to make the opus score in that direction. Too many writing styles come into play.

Specifically, the work deals with a mama's boy of 38 who elopes with a nitery cigaret girl. Mama follows them to their honeymoon hotelroom, to break up the nuptials. When she moves in on the couple back home, either to wreck the marriage or from fears of being left to live alone. The bride has guts enough to stand up to the mater, and finally imbues the husband with willpower enough to run away with her so they may start a home for themselves.

Too many phony situations and too frequent wisecracks shatter a good deal of the validity which the play intrinsically has. There's poignancy in the long first scene, as the freshly-married duo goes to their hotelroom, and the man reveals himself a frankly scared person till the femme understandingly puts him at ease (and to bed). Kay Medford, recently in "John Murray Anderson's Almanac," and Jack Warden play the young couple with a great deal of charm, awkward strength and conviction.

The play hits a sharply false note in the second scene with the arrival of Mary Boland, as the mother who binges into the hotel room like a private detective, acting like a femme in a burlesque farce rather than an outraged or lonely parent. Opus goes steadily downhill from there for the two scenes of the second act although there are frequent moments when playwright Appell's sense of human relations or vernacular speech make the situations persuasive.

Miss Boland, very amusing at scattered times, uses too many styles of acting (perhaps it's the scripting or direction) to be effective or sympathetic. Miss Medford is really a comedy-dramatic find, and Warden is surprisingly good too. Four-character play has Al Ramsen in the stock role of the bellhop, which he illuminates with some amusing bits.

Co-producer Jerome Mayer has directed occasionally with sensitivity, but more often with shyness. Ben Edwards' sets of hotelroom and mama's living room are suitably drab. Bron.

Solons Prep Bill To Restore D. C. Ford's

Washington, Feb. 16.

Two Democratic members of Congress, Reps. Lee Metcalf, of Montana, and Roy W. Wier, of Minnesota, joined last week in introducing a bill which would bring about the restoration of Ford's Theatre, where Abraham Lincoln was assassinated on April 14, 1865.

The measure would direct the Secretary of the Interior to make a study of what would have to be done and how much it would cost. Similar bills have been introduced in other years, but without making any headway.

Legit Bits

Continued from page 56

distressed by these goings on." From Wolcott Gibbs' review of "Lullaby" in The New Yorker... N. Y. Mayor Robert F. Wagner apparently doesn't care about the first-nighter Broadway vote. At the opening of "Confidential Clerk" last week he and a large party (including at least one representative of the management) arrived about 10 minutes late, occupying an entire down-front row. "All in Good Faith," new play with Glasgow setting by Citizens Theatre actor Roddy Macmillan, is due for a preem at Glasgow Citizens Theatre this spring; the author will have a part in it.

Cyril Ritchard, British actor-director who's staging "Barter of Seville" at the Met Oper House Friday (10), will also play the part of the comic servant, Ambrogio, in the show.

Albert Dekker will recreate his role of Willy Loman in the Houston production of "Death of a Salesman," opening Feb. 23 at the Alley Theatre there.

Lillian Arnold, casting associate for seven years with the Lucille Phillips office, has resigned. She's going into tv as a casting consultant and ultimately as a tv packager and producer.

Jo Kaiser into the Chi cast of "Seven Year Itch" replacing Mary Warren, recovering from an appendectomy... Bev Kelley, who's been pressagenting "Wish You Were Here," which closed in Chicago Saturday (13), rejoins Ringling Bros. circus as radio-tv publicity chief... "Wish" company manager Jim Troupe back to New York as house manager at the Helinger... Chl pressagent Paul Montague, newly admitted to ATPAM, handling the "Julius Caesar" film at the Selwyn.

Edward H. Brink Jr., operator of Theatre-in-the-Round, Grand Rapids, Mich., strawthatter, hits New York Feb. 27 on biz relative to upcoming season... Playwright Ken Parker's new book of eight original plays for legit and tv published by Northwestern Press of Minneapolis, under tag "Parker's Television Plays"... Harold Levitt's "On Front of the Sea" will run an off-Broadway run of 230 performances at the Originals Only Playhouse Feb. 28. Paul Nord's "Haven in the Dark" is slated as the next production at the Playhouse.

"New Fountain," new play written by Lee Gilmour, of the American Theatre Wing, for the National Foundation for Infantile Paralysis, was given in-the-round by Shadows, dramatic group of the College of St. Rose, Albany, last week, where it was followed by a roundtable discussion, with Dr. Hyman M. Forester, of the N. Y. State Mental Hygiene Commission, as moderator. Opus dramatizes the problems of a young girl's adjustment to a physical disability caused by polio.

Ian Hunter is working on plans for the 1955 International Drama Festival in Edinburgh. This will be his last assignment there prior to taking up his post as managing director of Harold Holt, Ltd., London... Duncan Maerae, Scot actor, to star in James Bridie's "Gog and Magog" at Eldon Theatre, Edinburgh, this fall.

The Arena-Rochester's longest run (3½ years) resident professional year-round theatre—appeared on CBS Radio's "Stage-struck" program Feb. 7. Group did a scene from Arnold Sundgaard's comedy, "The Kilgo Run." Producers Dorothy Chernuck and Omar K. Lerman also made a few comments on the show.

Leo Fuchs, of the Yiddish theatre, has bought a play by George Miller, called "The Comedian," which Fuchs will star in next season, in his first English-speaking role on Broadway. Fuchs will also produce the comedy-drama with Philip Howard. They'll do it first, instead of "He's Such a Doll," as previously announced.

Ernestine Perrie, who will direct four plays at the International Theatre Festival at the Bermudiana Theatre, Hamilton, Bermuda, in April, will stage the Broadway Chapel Players production of Christopher Fry's "The Boy With a Cart," April 4, 11 and 18.

London Legit Bits

London, Feb. 9. Karl Stepanek being paged by J. C. Williamson Theatres for lead in "Dear Charles" for extensive Australian tour. Bernard DeFont has signed Hal Monty for a six-month tour of the provinces of his "Polles Bergere" revue, which opens on the Moss Empires circuit. Show plays for two weeks minimum at each house.

Off B'way Shows

Girl on the Via Flaminia

Circle-in-the-Square production of drama in three acts by Alfred Hayes. Directed by Jose Quintero. Settings and costumes, Keith Cuerden; lighting, Noah Kalkut. Circle-in-the-Square, N.Y., Feb. 9, '54; \$3 top.

English Sergeant..... James Greene
 American GI..... Andy Minton
 Lola D'Annunzio..... Lola D'Annunzio
 Nina..... Sylvia Davis
 Felice Orlandi..... Felice Orlandi
 U.S. Pulcini..... Carl Harms
 Robert..... Leon Penn
 Antonio..... Louis Guss
 Carabiniere..... Jason Wingreen

Legit adaptations of three novels stemming from World War II have been pitched at New York theatregoers in recent weeks. Extant also are film versions of the same literary works.

While "Caine Mutiny Court Martial" is doing SRO as a legit, upcoming is the Columbia-Stanley Kramer celluloid treatment of the novel. With "From Here to Eternity" filmization a mopp everywhere, "Stockade" based on a sequence from novel, did a quick fold as a legit after six performances at the off-Broadway President Theatre.

Most recent entry, also off-Broadway at the Square—is Alfred Hayes' new dramatization of his novel, "The Girl on the Via Flaminia." In adapting his book for legit presentation Hayes has done an admirable job in making the switch from novelist to playwright. "Flaminia" should do as well off Broadway as "Caine Mutiny" is doing on the Main Stem. Whether play could hold up under the bigleague competition along the Main Stem is questionable. As it is, the downtown presentation is in competition with the film version of Hayes' book, currently at the Astor Theatre, N. Y., under tag of "Act of Love." Pic, however, was scripted by Irwin Shaw.

Stage version is a poignant account of life in Italy immediately following country's liberation by U. S. troops in World War II. Offering is peopled with credible characters. Hayes' dramatization of the chocolate candy-bargain exchange of the American soldiers in dealing with the squalor-ridden populace is potentially projected via punchy dialog and stimulating performances. Although play is arresting and commanding throughout, it fails to carry an emotional wallop. However, its good points far outweigh this weakness. In its present surroundings there's little doubt that work will have a long run.

First-rate cast gives incisive portrayals under the polished directorial hand of Jose Quintero. Major assignments are held down by Betty Miller and Leo Penn. Former gives a sensitive characterization of an Italian girl who rather than go hungry takes up house-keeping with a soldier without benefit of ceremony. Circumstances lead to her being picked up by police and tabbed as a prostitute. As the soldier, Penn turns in a convincing performance, underplaying for sock effect. Lola D'Annunzio is also dominant as an Italian woman who allows soldiers into her home for food and wine. Felice Orlandi as an embittered GI draws full impact from his role. Other supporting parts are played effectively, with Louis Guss adding a light touch to the proceedings with his humorous characterization of an Italian swindled in a blackmarket transaction.

Keith Cuerden's settings and Noah Kalkut's lighting aid in the play's effectiveness. Jess.

Wise Have Not Spoken

Trio Productions presentation of drama in three acts (four scenes) by Paul Vincent Carroll. Features Helena Carroll, Edgar Lanza, George Ebeling, Gerry Jedd. Directed by Harry Wagstaff Gribble; settings, Edgar Lanza; lighting, Leo Garen. Cherry Lane Theatre, N.Y., Feb. 14, '54; \$2.50 top.
 Helena Carroll..... Helena Carroll
 Paul MacIntyre..... Paul MacIntyre
 Francis MacIntyre..... Francis MacIntyre
 Andy Redfern..... Andy Redfern
 Martin Langley..... Dermott MacNamara
 Edgar Lanza..... Edgar Lanza
 Sylvester Tiffney..... George Ebeling
 Catherine MacIntyre..... Gerry Jedd
 Leo Garen..... Leo Garen
 Dr. Rafferty..... Marjorie Wilson

Off-Broadway theatre continues to move in where the uptown angels fear to tread.

Paul Vincent Carroll's "The Wise Have Not Spoken" has been kicking around Broadway producing offices for the past several years. Despite Carroll being a two-time winner of the New York Critics Circle Award, it took the ambitious young producing outfit, Trio Productions, to finally get this play on the boards at Greenwich Village's 200-seat Cherry Lane Theatre.

The uptowner's caution, however, is warranted. Carroll has

written an interesting, passionate drama of the conflict between arms and intellect in impoverished Ireland of 1938, but it'll find its audience in students of the theatre rather than in the Broadway legit crowd.

Carroll isn't telling a pretty story here. It's a tale of the disintegration of a family and a home. The lives of two brothers and two sisters are thrown into chaos because of the country's ecclesiastical rigidities and economic problems.

One brother is forced to abandon his farm to seek a better life elsewhere. The other brother, who believes that active opposition is the only way to solve the country's problems, dies defending the farm from the bankers. A sister is sent to an insane asylum, and the other is abandoned by a suitor who promised a marriage. Through all the turmoil Carroll expounds a philosophy for the reformation of the individual rather than force against the state. At times it's stirring and vibrant drama, but a lot of pedagogic soapboxing creeps in.

The cast, under the able direction of Harry Wagstaff Gribble, turns in an excellent job. Helena Carroll, the playwright's daughter, is wistful and appealing as the forsaken sister, while Gerry Jedd has several electric moments as the dejected sister. Thomas Clancy, as the brother who believes in the ruth of guns, is fiery and believable. Edgar Walsh keeps his role as the solid member of the family in a minor key, but it's effective. George Ebeling is okay as the author's spokesman for the intellect and irony. Bolton alleviates the sombre mood occasionally with some neat comic bits.

Edgar Lansbury's sets and Leo Garen's lighting contribute to the overall gloomy atmosphere. Gros.

The Backbone

Steve Parker & Bernard Hart production of drama in three acts (six scenes) by Andrew McCullough. Directed by McCullough. Designed and lighted by Abe Feder. Assistant to producers, Happy Felton. Edwin Burke Memorial Theatre, N.Y., Feb. 14, '54; \$3.50 top.

Lanceano..... Philip Kennelly
 Andrew McCullough..... Andrew McCullough
 Hodgins..... Philip Abbott
 Waters..... Steve Parker
 Lovett..... George Kline
 Jerry..... Jess Cain
 Gorgeson..... George Kline
 Slanovich..... Michael
 Harris..... Jerome Carroll
 Harris..... Ed Stroll
 Slanovich..... Richard Holland
 Runner..... Robert Mills
 Captain..... Bill Sharon
 Sergeant..... Andrew Walsh

The Lambs Club, which sponsored the one-shot tryout of "Backbone" Sunday (14), is undoubtedly hoping to duplicate the success of "Stalag 17," a prior Lambs' preem. Both shows have a World War II motif, deal with American GIs and utilize all-male casts. Although Andrew McCullough's new play is an attention-grabber, with some forceful dramatic moments, it doesn't have the humorous flow of its predecessor. Despite an occasionally strong laugh line, "Backbone" has an overall depressing theme that might receive general audience resistance.

Play's title stems from a Rudyard Kipling quote to the effect that the non-commissioned officer is the backbone of the army. Focusing on the early days of World War II, McCullough presents a vivid, effectual account of the brutal treatment accorded a group of recruits in a medical detachment by a maladjusted sergeant. Despite the three-striper's obvious maltreatment of the men under his command, he's permitted to continue in his authoritative capacity until he decides to transfer out, of his own accord, to a rougher outfit.

That the sergeant is a psycho case is made apparent by the author in a stirring second-act scene in which the non-com lets out some of his inner feelings during a drinking spree. However, McCullough probably didn't want to leave any doubt as to the non-com's mental state and during the play's final stages puts the sergeant through an emotional breakdown in which a childhood fear of his father is brought to the fore.

Cast assignments were given potent essaying. Philip Abbott was impressive as the brutal sergeant, while Philip Kennelly did well as a kind-hearted corporal. David Davis as a medical officer whose surgical talents were being dissipated as a result of his army service, turned in a believable performance. Jess Cain as a flippant GI, gave a good account of the play's laugh lines with aplomb. Effective support was provided by the remaining performers. Abe Feder's skeleton sets were imaginative, while McCullough's direction maintained a taut pace. Jess.

Chi Legit B.O. Gets Rosier Hue;

'Itch' \$24,600, 'Wish' \$37,100

Chicago, Feb. 16. With fine weather and a big dental convention sparking first-of-the-week grosses, the legit picture here took on a rosier hue last week. Departure notice helped "Wish You Were Here," which closed Saturday (13).

Estimates for Last Week
Evening With Beatrice Lillie, Blackstone (7th wk) (\$4.40; 1,358). \$19,500.

Good Nite Ladies, Great Northern (7th wk) (\$5; 1,500). Over \$12,500.

Seven Year Itch, Erlanger (21st wk) (\$5; 1,334) (Eddie Bracken). Almost \$24,600.

Time Out for Ginger, Harris (5th wk) (\$4; 1,000) (Melvyn Douglas). Topping \$19,300.

Wish You Were Here, Shubert (10th wk) (\$5; 2,100). \$37,100. Closed Saturday (13).

N.Y. City Ballet Near 50G

In Fifth Gotham Stanza; Ballet Theatre \$36,150

Continuing its hot b.o. pace, the N. Y. City Ballet racked up nearly \$50,000 at a \$3.60 top at City Center, N. Y., last week, in the fifth week of its winter run. Actual take was \$49,430.70. Tax is retained as usual, because of org's non-profit status. Previous week, troupe hit an alltime high for itself and for the ballet at the Center, with a sock \$52,075 gross.

Ballet Theatre racked up a neat \$36,150 in seven performances through Texas last week. Fort Worth (on guarantee) brought \$3,500; San Antonio, \$5,100; Austin (guarantee), \$3,900; Port Arthur (guarantee), \$3,750; and Houston (three shows), \$19,900. Troupe does another series of splits this week, then opens a week's stay in Los Angeles Monday (22).

Roland Petit's Ballets de Paris, in their fourth stanza last week at the Broadway Theatre, N. Y., grossed about \$31,700.

'Porgy' \$30,500, St. Louis; 'Story' Swell \$19,000

St. Louis, Feb. 16. First of a two-week frame of "Porgy and Bess" wound up at the American Theatre Saturday (13) with a whammo \$30,500. House was scaled to \$4.88. Gross includes 20% tax retained by non-profit operation.

June Lockhart continues to grab plaudits from the crix and "The Philadelphia Story," in which she had the top role, concluded a week's frame at the Empress Theatre Sunday (14), with gross a swell \$19,000 at \$2.50 top. "Life With Mother," with Billie Burke, tees off a week's session at the Empress tonight (Tues.).

'Harvey' \$19,800 (3 Wks); 'Road' Meagre \$1,200, L.A.

Los Angeles, Feb. 16. "Harvey" finally closed over the weekend after the producers suffered a two-week economic drought brought on by insistence that the show be kept running. In three sessions at the 1,636-seat Baltimore, the comedy grossed \$19,800.

Town's only other offering last week was John Carradine's revival production of "Tobacco Road," which skidded to around \$1,200 and may wind up this session. Last week, incidentally, the auditors apparently added gross and cost to considerably over-estimate the tally. Actual gross was approximately \$1,800.

"Come On and Play," new revue slated to open last week at Harcourt's Ivar, bowed last night (Mon.) after a weekend delay. Also opening last night was "She Dood It in Dixie," a John Cousin production which relights the Beaux Arts.

'Man' \$4,850, Rochester

Rochester, N. Y., Feb. 16. "Man and Superman," Arena Theatre's third annual Shaw production lived up to expectations, grossing \$4,850 in 17 performances for the healthiest three-week stanza since the fall-winter season opened. The 300-seat theatre-in-the-round spot was scaled at \$1.90 and \$2.40.

"Mister Roberts" opens tomorrow (Wed.) for three weeks. Stratton Walling is Roberts and James Harwood, Ensign. Pulver, John Sedwick directed.

Blackstone \$10,000, D.C.; Ballet Lively \$21,000

Washington, Feb. 16. That lively oldtimer, Blackstone the Magician, and his full-length stage production, coaxed a handsome \$10,000 through the wickets at the Shubert Theatre last week despite the low (\$2) ceiling on the tab. Blackstone played an additional matinee last Sunday before moving on to Baltimore.

At the National Theatre, the Royal Winnipeg Ballet, making its first appearance outside of Canada, drew surprisingly well, thanks in part to guest star Alicia Markova. Take for the week came to \$21,000.

Bernie Ferber, Shubert house manager, has revived "Mr. Roberts" for two weeks with Tod Andrews in the starring role. Play reopened at the theatre last night (Mon.). Fact that the theatre has gone to the trouble to produce, in effect, a play for a single fortnight engagement is an indication of the shortage of product on the road for legit houses, "The Burning Glass," starring Cedric Hardwicke and Broadway-bound, opened at the National last night for two weeks.

Current Road Shows

(Feb. 15-27)

Burning Glass (Cedric Hardwicke) (tryout)—National, Wash. (15-27) (Reviewed in VARIETY this week).

By the Beautiful Sea (Shirley Booth tryout)—Shubert, New Haven (15-20); Shubert, Boston (22-27) (Reviewed in VARIETY this week).

Evening With Beatrice Lillie (Beatrice Lillie)—Blackstone, Chi (15-10); (American, St. L. (22-27)).

Girl in Pink Tights (Renee Jeanmaire, Charles Goldner) (tryout)—Shubert, Phila. (15-20); Forrest, Phila. (22-27). Reviewed in VARIETY, Jan. 27, '54.

Good Nite Ladies—Great Northern, Chi (15-27).

Guys and Dolls—Shubert, Boston (15-20); Colonial, Boston (22-27).

Moon Is Blue—Shubert, Detroit (15-27).

My Three Angels (Walter Slezak)—Plymouth, Boston (15-27).

New Faces—Currant, S. F. 415-27.

Oklahoma—Nixon, Pitt. (15-20); Taft, Cincy (22-27).

Porgy & Bess—American, St. L. (15-20); Music Hall, K. C. (22-27).

Seven Year Itch—Eddie Bracken—Erlanger, Chi. (15-27).

South Pacific (Jeanne Bal, Webb Tilton)—Lanier Aud., Montgomery (18-20); Florida, St. Petersburg (22-27).

Stalag 17—Lyric, Allentown (15-17); McCarter, Princeton (18-20); WFA, Richmond (22-25); Center, Norfolk (26-27).

Time Out for Ginger—Melvyn Douglas—Harris, Chi. (15-27).

Twin Beds—Locust St., Phila. (15-27).

Current London Shows

London, Feb. 16.

(Figures denote premiere dates)
Airs Showgirls, Royal (4-22-53).
Seven Year Itch, Prince (4-8-54).
Angels in Love, Savoy (2-11-54).

Anna Lucasta, Hippodrome (1-26-53).
No Other Women, Garrick (7-8-53).

Big Knife, Duke York's (1-1-54).
Birthday Honors, Criterion (10-8-53).

Boy Friend, Windham's (12-1-53).
Charley's Aunt, New (2-10-54).

Confidential Clerk, Lyric (6-16-53).
Day By Day, Sea, Haymarket (11-26-53).

Escape, Strand (1-20-53).
Foibles, Rogers, R. Wales (2-24-53).

For Better or Worse, Comedy (12-17-52).
Guys and Dolls, New (2-5-53).

Housemaster, St. Martin's (1-19-54).
King and I, Drury Lane (10-8-53).

Love From Judy, Whitehall (1-25-52).
Love Marriage, Gaiety (1-11-53).

Matinee, Embassy (2-15-54).
Mousetrap, Ambassadors (1-21-54).

Old Vic Repertory, Old Vic (4-14-53).
Paint Your Wagon, Majesty's (2-11-53).

Private Secretary, Arts (2-5-53).
Pygmalion, St. James' (1-19-53).

Question of Fact, Piccadilly (12-10-53).
Reverend Mr. Black, Whitehall (1-25-52).

Rings Out Bells, Vic. Pal. (11-25-52).
Sagaulls Sorrento, Duchess (6-14-50).

Seven Year Itch, Aldwych (5-14-52).
Stepping Out, New (2-5-53).

Someone Waiting, Globe (11-25-53).
Tropicana, New Watergate (2-10-54).

Witchamart, Ward (1-24-54).
Witness Prosecution, W. Gard. (10-28-53).

SCHEDULED OPENINGS

Burning Glass (4-24-54).
Fifth Season, Cambridge (2-24-54).

Gray Fedora, New Lindsey (2-24-54).
I Am a Camera, New (2-24-54).

Liberty Bell, Strand (2-25-54).
Paris '90, St. Martin's (2-25-54).

Walden, Ward (2-25-54).
You'll Be Lucky, Adelphi (2-25-54).

CLOSED LAST WEEK

Boys in the Saddle (1-13-54).
Trick or Treat (1-13-54).

'Twin Beds' Neat \$16,000 In Stanza at Detroit

Detroit, Feb. 16. The 1,482-seat Cass relighted last week for the first time in a couple of months and did capacity biz with "Twin Beds." Even on twofers, at top scale of \$3.60, it grossed a good \$16,000. Current at the Cass is the National Ballet of Canada, in for a week.

The 2,050-seat Shubert relighted Sunday (14) with "The Moon Is Blue," in for two weeks. Top is \$3.60. Shubert also has lined up "Oklahoma" for a two-week engagement beginning March 1.

'Ondine' \$36,200, 'Dolls' \$42,220, Hub

Boston, Feb. 16. Hub's two legits, "Guys and Dolls," in seventh week at the Shubert, and "Ondine," in second and final week at the Colonial, spurred ahead of the previous stanza. Musical, which moves to the Colonial Monday (22), is now expected to stay three weeks instead of the skedded fortnight, due to the cancelling of the New Haven date. Will move instead direct to Philadelphia.

Newcomer this week is "My 3 Angels," comedy costarring Walter Slezak, which opened Monday (15) at the Plymouth for a two-weeker. Coming in next week is "By the Beautiful Sea," a new musical comedy starring Shirley Booth, which opens a limited engagement at the Shubert Feb. 23.

Estimates for Last Week

Guys and Dolls, Shubert (1,700; \$6 Fri-Sat., \$4.80 other nights) (7th wk). Due to upbeat in Wednesday matinee, musical topped previous week, winding with a slick \$42,220.

Ondine, Colonial (1,500; \$4.80) (2d wk) (Audrey Hepburn, Mel Ferrer). Final week set house record for straight play with hefty \$36,200. House is dark until Feb. 22 when "Guys and Dolls" tees off with matinee performance.

'Winner' Not So Strong \$10,400 in Pittsburgh

Pittsburgh, Feb. 16. "The Winner" was anything but that at the Nixon last week. Despite subscription backing and at least one very favorable notice, with the two others just so-so, new Elmer Rice play never got started and finished with a very weak \$10,400. Even the weekend, which has been heavy all season, didn't turn up more than a handful.

Puny take was all the more surprising in view of the excellent word-of-mouth "The Winner" got generally. Audiences liked it a lot and went away talking. Fact that there were no names in the cast, however, is believed to have mitigated against its road chances.

Nixon currently has "Oklahoma" back again, followed by Blackstone, and then it looks like two dark weeks between March 1-13 until "Stalag 17" returns on the 15th.

San Anton' Stands 'Em In Wings at 'Carmen' Show

San Antonio, Feb. 16. The 10th anniversary season of the San Antonio Opera Co. ended Sunday afternoon (14) with "Carmen" and Met contralto Rise Stevens in the title role. The house, which seats a little over 6,000, reported 7,300 paid admissions.

The demand for tickets was so great that 800 folding chairs and some 500 standees were sold. Then the fire commissioner prohibited further sale, and an additional 50 people were permitted to stand in the wings during the performance. "Carmen" was a hour late getting started, since it took that long to get everyone seated. Incidentally, this was one of the hottest February days in the history of San Antonio.

The season comprised four operas, others being "Otello," "La Traviata" and "Madame Butterfly." Good houses accompanied these operas too, although none of them approached the "Carmen" sale, which was the biggest in the history of the San Antonio Opera Co.

'Okla.' \$22,100, Rochester

Rochester, Feb. 16. "Oklahoma" drew over \$22,100 at the Auditorium, Rochester, here last week.

Musical is current at the Nixon, Pitt.

B'way Dip Continues; Clicks Hold; 'Immoralist' \$21,200, 'Itch' \$22,600, 'Packer' \$22,300, 'Clerk' \$24,200 (7)

Broadway biz continued to slip last week for all but the smash entries. In some cases the drops were slight. However, seven shows registered dips ranging from \$1,000 to \$4,200 from previous stanza's takes.

Broadway entrants this week are "The Winner" and "Ondine," both Playwrights Co. productions. Former prems tonight (Wed.), while latter opens tomorrow (Thurs.). Last week's new additions were "The Immoralist" and "Confidential Clerk." Previous session's sole closer was "In the Summer House," which folded last Saturday (13).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera).

Other parenthetical designations refer, respectively, to top prices; number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net; i.e., exclusive of tax.

Caine Mutiny Court Martial, Plymouth (4th wk) (D-\$6-\$4.80; 1,062; \$33,000) (Henry Fonda, John Hodiak, Lloyd Nolan). Over \$32,700, with standees at all performances, but take held down because of theatre party commissions (previous week, \$33,400).

Can-Can, Shubert (41st wk) (MC-\$7.20; 1,361; \$50,160). Nearly \$50,700 (previous week, \$50,600).

Confidential Clerk, Morosco (1st wk) (C-\$7.80; 935; \$30,200) (Ina Claire, Claude Rains, Joan Greenwood). Opened Thursday (11) to three favorable notices (Chapman, News; Coleman, Mirror); Hawkins, World-Telegram, three negative reviews (Atkinson, Times; Kerr, Herald Tribune; Watts, Post) and one noncommittal opinion (McClain, Journal - American); Grossed almost \$24,200 for first four performances and three previews.

Dial M for Murder, Booth (67th wk) (D-\$4.80; 766; \$20,801) (Maurice Evans). Nearly \$15,700 (previous week, \$15,300); closes Feb. 27 to tour.

Fifth Season, Cort (56th wk) (C-\$4.80; 1,056; \$25,227) (Menasha Skulnik, Richard Whorf). Over \$23,000 (previous week, \$23,200).

His and Hers, 48th Street (6th wk) (C-\$4.80; 925; \$22,927) (Celeste Holm, Robert Preston). Almost \$19,500 (previous week, \$19,700).

Immoralist, Royale (1st wk) (D-\$6-\$4.80; 1,035; \$31,000) (Louis Jourdan, Geraldine Page). Nearly \$21,200 (previous week, \$25,400 in eight preview performances).

In the Summer House, Playhouse (7th wk) (D-\$6-\$4.80; 999; \$23,500) (Judith Anderson). Under \$16,600 (previous week, \$12,500); closed last Saturday (13) after 55 performances at a loss of its entire \$85,000 investment plus a deficit of around \$25,000.

John Murray Anderson's Almanac, Imperial (10th wk) (R-\$7.20; 1,400; \$50,300). Nearly \$39,200 (previous week, \$41,000).

Kind Sir, Alvin (15th wk) (C-\$6-\$4.80; 1,311; \$39,460) (Mary Martin, Charles Boyer). Over \$25,500 (previous week, \$27,600).

King and I, St. James (151st wk) (MD-\$7.20; 1,571; \$51,717) (Yul Brynner). Over \$34,300 (previous week, \$33,500); Patricia Morison joined cast last night (Tues.) as co-star, succeeding Annamary Dickey; musical closes March 20 to tour.

Kismet, Ziegfeld (11th wk) (MD-\$7.20; 1,626; \$57,908) (Alfred Drake). Over \$57,800 (previous week, \$57,900).

Lullaby, Teacup (2nd wk) (C-\$4.80; 995; \$22,845) (Mary Boland). Over \$6,500 (previous week, \$7,800 for first five performances).

Me and Juliet, Majestic (38th wk) (MC-\$7.20; 1,510; \$58,000). Almost \$37,600 (previous week, \$37,200).

Oh, Men, Oh, Women, Miller (9th wk) (C-\$6-\$4.80; 920; \$23,248) (Franchot Tone). Held at almost \$23,000.

Picnic, Music Box (51st wk) (CD-\$6-\$4.80; 997; \$27,534). Over \$18,500 (previous week, \$19,300).

Prescott Proposals, Broadhurst (9th wk) (CD-\$6-\$4.80; 1,160; \$29,500) (Katharine Cornell). Over \$15,300 (previous week, \$19,000).

Remarkable Mr. Pennypacker, Coronet (7th wk) (C-\$7.80; 1,027; \$28,262) (Burgess Meredith, Martha Scott). Topped \$22,300 (previous week, \$22,600).

Sabrina Fair, National (13th wk) (C-\$6-\$4.80; 1,172; \$31,300) (Margaret Sullivan, Joseph Cotten). Nearly \$30,600 (previous week, \$31,200).

Seven Year Itch, Fulton (65th wk) (C-\$6-\$4.80; 1,063; \$24,400) (Tom Ewell). Over \$22,600 (previous week, \$23,800).

Solid Gold Cadillac, Belasco (15th wk) (C-\$6-\$4.80; 1,077; \$28,300) (Josephine Hull). Held at over \$28,300.

Tea and Sympathy, Barrymore (20th wk) (D-\$6-\$4.80; 1,060; \$28,300) (Deborah Kerr). Held at almost \$28,600.

Teahouse of the August Moon, Beck (18th wk) (C-\$6-\$4.80; 1,214; \$31,681) (David Wayne, John Forsythe). Held at nearly \$32,200.

Wonderful Town, Winter Garden (50th wk) (MC-\$7.20; 1,510; \$54,173) (Rosaling Russell). Almost \$46,600 (previous week, \$48,000).

Miscellaneous
Coriolanus, Phoenix (4th wk) (D-\$3; 1,150; \$15,000). Almost \$10,000 (previous week, \$11,200).

Ruth Draper, Vanderbilt (3rd wk) (CD-\$3.60; 720; \$13,000).

Open This Week
Winner, Playhouse (CD-\$4.80; 999; \$21,500) (Joan Tetzel, Tom Helmore). Playwrights Co. production of play by Elmer Rice; opens tonight (Wed.).

Ondine, 46th St. (D-\$7.80; 1,139; \$39,512) (Audrey Hepburn, Mel Ferrer). Playwrights Co. production of play adapted by Maurice Valency from French by Jean Giraudoux; opens tomorrow (Thurs.) night.

(C-\$6-\$4.80; 1,172; \$31,300) (Margaret Sullivan, Joseph Cotten). Nearly \$30,600 (previous week, \$31,200).

Seven Year Itch, Fulton (65th wk) (C-\$6-\$4.80; 1,063; \$24,400) (Tom Ewell). Over \$22,600 (previous week, \$23,800).

Solid Gold Cadillac, Belasco (15th wk) (C-\$6-\$4.80; 1,077; \$28,300) (Josephine Hull). Held at over \$28,300.

Tea and Sympathy, Barrymore (20th wk) (D-\$6-\$4.80; 1,060; \$28,300) (Deborah Kerr). Held at almost \$28,600.

Teahouse of the August Moon, Beck (18th wk) (C-\$6-\$4.80; 1,214; \$31,681) (David Wayne, John Forsythe). Held at nearly \$32,200.

Wonderful Town, Winter Garden (50th wk) (MC-\$7.20; 1,510; \$54,173) (Rosaling Russell). Almost \$46,600 (previous week, \$48,000).

Miscellaneous
Coriolanus, Phoenix (4th wk) (D-\$3; 1,150; \$15,000). Almost \$10,000 (previous week, \$11,200).

Ruth Draper, Vanderbilt (3rd wk) (CD-\$3.60; 720; \$13,000).

Open This Week
Winner, Playhouse (CD-\$4.80; 999; \$21,500) (Joan Tetzel, Tom Helmore). Playwrights Co. production of play by Elmer Rice; opens tonight (Wed.).

Ondine, 46th St. (D-\$7.80; 1,139; \$39,512) (Audrey Hepburn, Mel Ferrer). Playwrights Co. production of play adapted by Maurice Valency from French by Jean Giraudoux; opens tomorrow (Thurs.) night.

Tights' In Sock \$49,600, Philly

Philadelphia, Feb. 16. "Girl in Pink Tights," lone attraction in Philly last week, waltzed off with top take of \$49,600 for its second Shubert Theatre stanza. Tuner is being rewritten.

Cast changes found David Brooks stepping out, to be replaced by David Atkinson. But public demand never lessens. Show went clean every performance and is sold out for remaining week of its run.

'PACIFIC' OVER \$35,600 IN NEW ORLEANS WEEK

New Orleans, Feb. 16. "South Pacific" took in over \$35,600 at the Civic Auditorium here last week.

Jeanne Bal-Webb Tilton starrer is splitting current week between the Saenger Theatre, Mobile (15-17), and the Lanier Auditorium, Montgomery, Ala. (18-20).

'Glass' \$10,200 for Four In Hartford Tryout

Hartford, Feb. 16. Healthy take of \$10,200 was grossed last Thursday-Saturday (11-13) in four performances by "The Burning Glass" in a tryout at New Parsons here. Usual tariff of \$4.20 top prevailed.

Ballet Reviews

Nat'l Ballet of Canada

Buffalo, Feb. 12.
National Ballet Guild of Canada presents, featuring Celia Franca, David Adams, Grant Strate, Raymond Moller, Angela Leigh, Lois Smith, Irene Apine, Jure Gotshalks. Directed by Miss Franca; musical direction, George Crum; pianist, June McBride. At Erlanger, Buffalo, Feb. 12, '54; \$3.00 top.

Whatever their reported differences, the National Ballet of Canada and the Royal Winnipeg Ballet have one thing in common. Both pick the Niagara Frontier for their inaugural American showing, the RWB (unofficially) at Niagara Falls last summer and the National here this week. The coincidence gives local balletomanes a classic opportunity for comparisons, some of which may be invidious.

For a group only three years old, the National is a remarkable aggregation. Under the artistic aegis of Celia Franca, who also danced the feature role at the opening performance, the presentation is characterized by a striking proficiency in all departments. The program, which included two acts of "Giselle" and an after-piece, "Gala Performance," brought into the limelight a young, lovely corps de ballet whose grace and fluidity in both the folk dances and the traditional classic routine of the "Giselle" story was projected with an ease and charm of manner relaxing to witness.

Miss Franca, who serves as artistic director as well as featured ballerina, is an amazing performer. She possesses the dramatic flair and the gift of lyric physical expression of a fine artist. Her creative directional ability and organizational skill to which the ensemble bears witness would appear to

match her choreographic attainments and set her forth as something of a genius in her métier. Kay Ambrose's handsome costumes and settings for both offerings are done with consummate taste.

David Adams brings a virile, personable quality to the male roles he enacts, which are all to frequently absent from among his contemporaries. As a male ballet lead, he should bear watching.

The performance of Antony Tudor's "Gala Performance" to a Prokofiev score proved an altogether delightful, spirited after-piece. It is a shrewdly-limned lampoon of backstage and footlight ballet mores, its sharp caricatures of ballet troupe personnel, including the Italian, Russian and French ballerinas (delightfully danced by Lois Smith, Angela Leigh and Irene Apine) are not only something for the prompt book, but, as projected, suggest deeper and more serious overtones than the musical and choreographic text might at first indicate.

The interpretive work of all of the members of the cast in this presentation marks the company as a factor to be reckoned with in our continental ballet. If this is a fair example of Canada's developing national art and culture, our neighbor to the north can well be proud of it.

Burt.

Ballets de Paris (BROADWAY, N. Y.)

Norah Kovach and Istvan Rabovsky, Hungarian dancers who fled Soviet rule last year through the Iron Curtain to Berlin, made their U. S. stage debut at the Broadway Theatre, N. Y., last Tuesday (9),

as guest artists in a specialty with Roland Petit's Ballets de Paris. Team is an excellent dance duo and a fine b.o. draw under normal circumstances. They offer the pas de deux from "Don Quixote" as an added number to the regular program.

But added to the Petit troupe as a sort of last-minute gesture, in the fourth week of the group's six-week N. Y. run, move is probably too late to hypo a boxoffice licked from the start by opening-night staging fiascos and bad notices. It also seems a little late to capitalize on last year's escape-story headlines, or even on the Ed Sullivan "Toast of the Town" tv appearance of the duo last fall.

Other than that, however, the husband-and-wife ballet team makes an exciting novelty. Two ballet stars, who have performed lead roles at the Maryinsky Theatre in Leningrad and the Bolshoi Theatre in Moscow, are a gifted duo. He's the better of the two, with terrific speed in his turns, with high leaps and multiple spins in mid-air, and other virtuoso bits. She's also highly talented, quick and sure in her fouettes, and brisk in all her movements. What they lack mainly is style and a certain high taste.

Rare sight of Soviet-trained young dancers in the west is provocative. It's interesting to note, via their work, how the Russians apparently ignore poise and grace, concentrating instead on technique and dance brilliance. With speed and showy qualities to burn, the two show off their type of ballet to the hilt. It's excellent stuff for a ballet entr'acte, tv bit or nitery act.

Duo, who also did the specialty with Petit's troupe in Paris last fall, may stay with the Parisians during the short tour that follows the N. Y. date, although they will have to fill an engagement at the Sahara, Las Vegas, in March. They should go very well in Vegas.

Bron.

Slavenska, Franklin Join Pitt Ballet for Fla. Tour

Pittsburgh, Feb. 16.

Mia Slavenska and Frederic Franklin, who recently closed a tour with their own company, will be the stars with the International Repertory Ballet Co. when Francis Mayville, local impresario, takes his Pittsburgh troupe on a tour of Florida next month, opening with a Miami booking on March 5.

The company, which will also be augmented by Salvador Juarez, who is staging the International's production of "Les Sylphides," is breaking in its road program with two performances here at the Nixon Theatre on Sunday, Feb. 28. Miss Slavenska and Franklin, however, will not dance in the Pitt engagement. They'll be here then, however, to join the Mayville company, which departs for the South the following day.

Mayville recently got back from Florida, where he managed the Jose Greco company in several dates down there.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Anniversary Waltz (C)—Joseph M. Hyman & Bernard Hart, prods.; Moss Hart, dir.; Macdonald Carey, Kitty Carlisle, stars.

Golden Apple (M)—Norris Houghton & T. Edward Hamblen (Phoenix Theatre), prods.; Hugh Ross, dir.

King of Hearts (C)—Elaine Perry, prod.; Walter Kerr, dir.; Jackie Cooper, Donald Cook, stars.

Future B'way Schedule

(Theatre indicated if booked)

Winner, Playhouse, tonight (Wed.).

Ondine, 46th St., tomorrow (Thurs.).

Girl in Pink Tights, Hellinger, Feb. 27.

Burning Glass, March 3.

Golden Apple, Phoenix, March 11.

By Beautiful Sea, March 25.

King of Hearts, March 31.

Anniversary Waltz, April 7.

Child of Grace, Booth, April 8.

Year Around, April 19.

Pajama Game, May 12.

'Alice' in London

London, Feb. 16.

Ralph Birch opened a six-week season of a new adaptation by Felicity Douglas of Lewis Carroll's "Alice Through the Looking Glass" at Princes Theatre last Tuesday (9). Despite drawing powers of Binnie Hale, Walter Crisheim, Margaret Rutherford, Michael Denison and Griffith Jones, show drags and is unlikely to prove profitable, being badly timed and below West End standards.

Drama Crix

Continued from page 1

asking his audience to disregard the very opinions he's used all his logic and skill and guile to make persuasive. It's hardly surprising, therefore, that producers, authors, actors, etc., tend to regard such critical disclaimers as crocodile tears.

Yet most thoughtful trade observers concede that critics are perfectly sincere in welcoming audience "revolt," at least when it involves patronizing shows that have received unfavorable notices. Everybody, with the possible exception of jealous rival managers, authors and such, deplores the failure of the public to support shows that have received enthusiastic notices. In that case, the "revolt" is universally regretted.

The answer to this apparently contradictory critical attitude, it's figured, is that most of the critics are genuinely alarmed over the decline of the theatre in the U. S. This is not only because their prestige and ultimately their livelihood must reflect the state of legit. Most of them like the theatre and are interested in its economic welfare as well as its artistic quality.

Most critics, it's felt, honestly dislike and deplore the fact that they have come to have a virtually decisive effect on the boxoffice. They regard the life-or-death impact of their reviews as a responsibility which they must try to ignore but cannot ever really forget. This tends to make reviewing an onerous chore instead of a self-expression satisfaction. Only an egomaniac would derive pleasure from the destructive boxoffice effect of a pan, but all critics enjoy the sense of power in boosting a show with a favorable notice.

Virtually every first-stringer in New York has recently expressed approval of the apparent "revolt" of audiences this season. John Chapman, of the N. Y. News, wrote to that effect in a Sunday column a couple of weeks ago. Perhaps the most explicit on the subject recently was Richard Watts Jr., in his "Two-on-the-Aisle" column last Sunday (14) in the N. Y. Post.

Watts wrote, "Let us be thankful for even small blessings these days. Maybe the one I have in mind suggests a trend."

"Playgoers in increasing numbers are beginning to question the edicts of those givers of theatrical dogma, the drama critics. It isn't the most impressive revolt conceivable, and I wish it were sometimes fought on behalf of plays that represented worthier causes, but it is a fine and encouraging sight for all of us, even for the reviewers."

Critic went on to regret the lack of "revolt" for "Billy Budd," a flop of several seasons ago, and the recent "In the Summer House," and to minimize the public support of "Kind Sir" and "Sabrina Fair" for instance, which he hadn't liked. However, he stuck to his general point, including, "But, even when the plays don't justify it, I like the hint of audience revolt and its implications."

Play Abroad

Chi E Di Seena? (Who's on Stage?)

Genoa, Feb. 2.

Anna Magnani presentation of revue in two acts by Michele Galdieri. Stars Miss Magnani, Luigi Cimara, Andreina Paul, features Cesare Danova, Gianrico Tedeschi, Maria Siletti, Maria Temo, Pamela Mathews, Nunzio Gallo, Mario Siletti, George Zoritch, June Graham Dancer, Directed by Galdieri; dances, Miss Graham; sets and costumes, Leonor Fini and Stanislao Lepri; mimes, Jacques Lecocq. At Teatro Augustus, Genoa; \$4 top.

Anna Magnani's return to the boards after a long, successful cinematic interlude is the feature of this review—and of the Italian theatrical season as well—and it is probable that the woeful of the value of the show itself. That Michele Galdieri has also written a tasteful review will only help Miss Magnani on her way and point to a successful tour of Italy.

There is little pretense at a story line, and sketches are sandwiched between dances and production numbers, most suggested by current events. Best is a sketch showing a neo-realist Italian pic director at work on a Naples street location—good for plenty of yocks even to the uninitiated. Show appears to have been written with a Roman audience (and show biz one) in mind, and many of the laughs are aimed intramurally at other sectors of show biz, thus best appreciated by those of the métier. There's plenty for the general trade, however.

June Graham's dances are generally good, though sometimes too unconventional for local consumption. The show is still Miss Magnani, who has lost none of her magnetic audience appeal, while gaining in prestige during her 10-year absence. Material here gives her a chance to range all over the entire scale, but whether playing it straight or giving out with her own personal brand of earthy humor, she has the audience right where she wants them and they want her. As a short-skirted, updated Alice in Wonderland who knows all the answers, as the Moulin Rouge's Goulouze, as prostitute who interrupts a stage rehearsal and shows up other performers, or whenever onstage, she melts even the traditionally glacial Genoise reserve, for healthy mitting.

Assisting her is a cast chosen principally for acting ability, though Andreina Paul has looks as well, and is wasted in bits. Luigi Cimara, Gianrico Tedeschi, Cesare Danova, all help put over the show. Not least credit, however, is due costume work and set design by Leonor Fini and Stanislao Lepri, unusual, colorful, and vastly imaginative.

Hawk.

BROADWAY ANGELS, INC.

Common Stock

Price 50c a Share

Write or phone for an offering circular to

BROADWAY ANGELS, INC.

29 W. 65th St., New York 23
TRafalgar 4-1815

SUMMER THEATRE DIRECTOR WANTED

Michigan—8 Arena Plays, Rehearsals begin June 3, hrs Aug. 25. Write, include exp. experience, address, phone, salary desired, etc. If possible, Will write or call for interview in N.Y.C. March 1 to 6.
Box V-21434; Variety, 154 W. 46th St.
New York 36, N. Y.

CAB CALLOWAY

EIGHTY-SEVENTH WEEK as Sportin' Life
"Porgy and Bess"

Currently

AMERICAN THEATRE, St. Louis
CONCLUDING TWO WEEKS

Starting Feb. 22

CIVIC AUD., KANSAS CITY

Mgt.: BILL MITTLER, 1619 Broadway, New York



THEATER DE LYS

NOW BOOKING for SPRING-SUMMER-FALL

For information: write Anita Post, General Manager,
121 Christopher St., NYC or Phone WA 4-6232; WA 4-8782

TRIUMPH PRODUCTIONS

announces

THEY ARE ORGANIZING

A CONCERT TOUR FOR

CONDUCTOR — ARRANGER — COMPOSER

HARRY SOSNIK

AS A RESULT OF THE MANY REQUESTS THEY HAVE HAD FROM CONCERT MANAGERS THROUGHOUT THE COUNTRY who have heard HARRY SOSNIK on his famous TREASURY RADIO SHOW which is broadcast daily throughout the land, many were impressed by SOSNIK's superb conducting, arranging and composing on the many shows he was affiliated with in the past, and more recently on the ORCHID AWARD TELEVISION SHOW. He also arranged and conducted hour long color television shows for the major networks in the past few weeks.

TRIUMPH took a poll of HARRY SOSNIK's popularity rating among the concert managers of the country and was amazed at their immediate reaction, which proves that SOSNIK's consistently fine work on radio and television over the years has definitely left memorable impressions.

TRIUMPH PRODUCTIONS and HARRY SOSNIK have evolved an excitingly colorful format which will be a pleasurable night in any theatre or auditorium. We are convinced SOSNIK will make his first concert tour a "REPEAT MUST" in the ensuing years.

TRIUMPH PRODUCTIONS

113 West 57th Street, New York City

Currently booking HARRY SOSNIK for 1954-'55 Concert Tour

Address inquiries to Kenneth Allen or Jay Lurye

Literati

Mary Pickford's Autobiog

Otis Lee Wells, editor and publisher of *McCall's*, is hosting a cocktail party to celebrate Mary Pickford's autobiography which starts serializing in the March issue. Louis Biancolli, music critic of the N. Y. World-Telegram & Sun, ghosted it. He also did the Mary Garden bio (Simon & Schuster) and the Kirsten Flagstad story (Putnam). Former was serialized in *Woman's Home Companion*.

Doubleday will probably publish the book version, depending on the reaction that Miss Pickford gets from the *McCall's* four-parter. The book version is longer, and the vet film star will probably okay it but first wants to make sure it is durable enough for publication between covers. If not, she would return the reported \$15,000 advance from Doubleday and let it go at that as a monthly serial. Book version, incidentally, when and if it goes through, will be generously illustrated with many oldtime film scenes, Hollywood personalities, etc.

Hy Gardner's 'I' (Correct!)

By Gardner's *al fresco* autobiography will be titled "I" (lowercase) which is the only difference to a modesty that he doesn't pretend to. Says the N. Y. Herald Tribune columnist: "As my subtitle, *Sort of Biographical Notes and Anecdotes of a Broadway Columnist*, indicates—this in upper and lowercase mind you—the personal pronoun just about expresses all the ego to be found in any Broadway columnist. The only most modest sop to vanity is that I'm giving it the e.e. cummings treatment by loweringcase the title 'I'."

It's slated for a May ms. deadline for Holt publication. It's primed for the fall and will embrace his career as Capt. Hy Gardner in World War II, as a p.a., and now as a columnist.

'Pernicious' U.S. Literature

Films and American comics were blamed at a Cooperative Party confab in Glasgow for a decline in moral standards among British youth.

Mrs. Ann Flynn, young mother of five children, said the best film of her office draw today was the picture which showed most of the figure and least of the clothing. J. MacLachlan, Lanark councillor, said: "The British Govt. should prevent the import into this country of pernicious American literature, comics and other horrors, which have a harmful effect on the minds of young readers."

Horsereading Tomez

Baron Valentin Mandelstamm, for 15 years prior to World War II the French government's representative to the American motion picture industry, has an article in "The Thoroughbred of California" on horseracing in France.

Piece, part of a three-part survey, will be expanded into a book for publication in the U. S. He's also preparing for publication in France a tome on American horseracing. He leaves for Spain Feb. 18 to act as adviser on pictures intended for the U. S. market.

New Forbes Ed

Byron Mack, ex-Time magazine, is new editor-in-chief at Forbes magazine. Bob Heimann resigned as editor to become assistant to the prez of American Tobacco Co., Paul Hahn.

St. Louis Italian Wkly. Ann-

Il Pensiero, Italian weekly published in St. Louis, celebrated its 50th year of publication with the current issue, an eight-page anniversary edition. The paper, the only Italian language periodical in Missouri, was founded by Luigi Carnovale, an author and editor, and taken over a few years later by Dr. Carlo Cottone.

For the past 40 years its publisher has been Dr. Caesar Avigni. Carlo Marselli is the present editor.

Eloise-Abelard Drama

The Morning Star, play about the tragic love of Peter Abelard, 12th century scholar, and his student, Eloise, written by Henry C. Haskell, contributing editor of the Kansas City Star and former foreign editor, has just been published (Glenn Publishing Co., Kansas City; \$2.50). The play was written some time ago and produced from manuscript at the U. of Kansas Theatre, Lawrence, Kans., Oct. 29, 1952, under direction of Dr. John Newfield, drama prof and theatre director. "Romance is told in blank verse, bringing the characters of Eloise, Abelard, and Canon Fulbert into

sharp focus. Author stresses the human qualities of the lovers, telling the story lucidly and with great frankness.

The form of the play Haskell calls "experimental." It's designed for backgrounding with medieval chants and chansons, with which the author also is familiar as an accomplished musician. The music was a part of the first production, but is no part of the published work.

Play should be excellent for little theatres, university groups and the like. It is the fourth play Haskell has authored, "The Inconstant Moon," "Serenade" and "The Sun for Sorrow" having been performed by workshops in Kansas City several years ago. Quin.

Musical Books

Louis Biancolli, music critic of the N. Y. World-Telegram & Sun, and the late Herbert F. Peyser, ditto on Musical America for many years, have edited "Masters of the Orchestra," for Putnam publication in March, with a collaborative assist by Robert Bagar, also of the W.T.-Sun, and Pitts Sanborn.

Another musical book is Helen Noble's "Life With the Met," a backstage closure of her more than 30 years association with the Metropolitan Opera as secretary to Edward Ziegler, the asst. general manager. She also is a singer.

CHATTER

Los Angeles Mirror switched from tabloid to eight-column size. St. Louis Post-Dispatch opened a bureau in Hollywood with Ed Harris as chief.

Harry Essex's show biz novel, "I Put My Foot Right In," will be published May 19 by Little, Brown.

Ruth Ericson in Hollywood for two weeks to ogle studios for Movie Play, Movie Time and Movie Spotlight.

Lee M. Merriman, editor of the Pasadena (Cal.) Star News, elected a trustee of the Pasadena Playhouse Assn.

C. Walter Hodges' "The Globe Restored: A Study of the Elizabethan Theatre," due via Coward-McCann in March.

Paul Davis has video profiles in current issues of TV World, TV People, Television Life, TV Carnival, TV Star Parade.

Harold Rosenthal, N. Y. Herald Trib baseball scribe, authored a yarn on air pollution in the May issue of Mechanix Illustrated.

Bob Harrison upped his April print order for Confidential to 1,250,000; the previous bimonthly's 1,000,000-copy order sold out.

The Ted (editor of Holiday) Patricks poured at "21" in a get-together for their friends on occasion of their 25th anniversary.

Ned L. Pines, publisher of Screenland and Silver Screen magazines, and William A. Rosen, v.p. and ad. director, arrive in Hollywood Feb. 22.

Elizabeth N.-J. Daily Journal marked its 175th anni yesterday (Tues.) with a special edition reprinting history of its area from the Revolutionary era.

Ted ("Escort Service") Peckham has written a memoir of his grandparents, titled "Grandma Rolled Her Own," which Coward-McCann will publish in May.

Emily Kimbrough, lecturer-author and star of her own show on WCBS, N.Y., has written "Forty Plus and Fancy Free" which Harper's will issue March 3.

Bill Willard, vet Variety mugg in Las Vegas, on a sabbatical to complete his novel "Snake Eyes," Las Vegas locale. Bob Clemons, of the Las Vegas Sun, new replacement.

Louis Kronenberger's "Company Manners" due via Bobbs-Merrill in March. Another drama critic, Joseph Wood Krutch, has authored "The Measure of Man," also a BM March publication.

Peggy Wood, the legit actress who has the name role in CBS-TV's "Mama," tells the story of her experience with Norwegian food abroad in "The Grogging Bord," in February Gourmet.

Speed Lamkin's "Easter Egg Hunt" to be published by Houghton Mifflin, is a Hollywood novel. Same firm, bringing out "News Editing" by Bruce Westley, Asst. Prof. of Journalism at U. of Wisconsin.

Edmund Wilson's "Five Plays," the first of which, "The Crime in the Whistler Room" was produced by the Provincetown Players in 1924, being published by Farrar Straus & Young, with a preface by the author.

Donald B. Bigelow, assistant professor of history at Columbia U. and in 1952 conductor of "Semi-nar," the weekly educational TV series on ABC, has been signed by

McGraw-Hill to write a biography of Ulysses S. Grant.

Ralph Foster, formerly assistant commissioner of the National Film Board of Canada, has formed a publicity firm, Communications of Canada, in Toronto, in partnership with Art Wells. Both are onetime staffers of the Toronto Star.

Saturday Evening Post launched its serialized autobiography of Bob Hope (as told to Pete Martin) in the Feb. 13 issue with a cover painting of Hope by Rockwell Kent. It marks first time a show biz personality has been given the mag's cover treatment.

"Almost A Hero," from Metro trade press contact Bill Ornstein's first book, "Ma and Me," will be reprinted in the upcoming weekend edition of the N. Y. Post. A dramatization of the same story was given recently over WMGM, N. Y., on the "American Jewish Caravan."

"Canada's Mr. Broadway" is title of Stanley Handman's piece on ex-Montrealer Robert Whitehead in the Feb. 6 issue of Weekend Picture Magazine, a Sunday insert, like This Week, in 23 dailies. Whitehead's activities as member of Producers Theatre, Inc., on Broadway, are discussed.

Edward J. McGoldrick Jr., who was Director of Alcoholic Therapy of the City of New York, under Mayor LaGuardia, and himself a reformed alcoholic, has authored "Management of the Mind" (How to Conquer Alcohol and Other Blocks to Successful Living). Houghton Mifflin will publish in May.

Doris Betts, of the Chapel Hill Weekly (N. C.) and the Statesville (N. C.) Daily Record, won the \$2,000 prize in the first Putnam University of North Carolina prize in their contest which was judged by Pearl S. Buck, Marjorie Kinnan Rawlings and James Street. Mrs. Betts' novel is "The Gentle Insurrection," and Putnam will publish in April.

George J. Kochenderfer, newsman for 49 years, was named editor emeritus of the Mansfield, O. News Journal, of which he has been editor since its founding in 1932. D. K. Woodman, executive editor, replaces him. Virgil A. Stanfield, city editor for eight years, moves up to become managing editor, and Harry West becomes city editor.

Joseph Hayes, whose play, "Leaf and the Bough," was done on Broadway in 1949, after having been tried out by Margo Jones in Dallas, is having his first novel, a Random House publication, selected as a Literary Guild book selection. It's rarely that a first novel is a book club selection. Hayes has written almost 20 plays for non-short stories; this is his first book.

Travel editor Horace Sutton's new footloose book is titled "Sutton's Places," an April publication via Holt, which is also bringing out "The Big Fix," the story about Brooklyn's political racketeers, by Norton Mockridge and Robert Prall, N. Y. World-Telegram & Sun crime reporters. They previously authored "This Is Costello." Another Holt publication is Peg and Walter McGraw's "Assignment: Prison Riots," based on their NBC radio series, "The Challenge of Our Prisons."

Alperson %

Continued from page 3

person is already down for a percentage as producer plus 5% of the gross for serving as liaison with 20th on distribution activities. Investors, who are talking a court action, feel the producer should recoup his added investment without taking an extra percentage of the profits.

Based on present-day standards, the budget for converting the Broadway revue into a film was an extremely modest one. With the cast and writers participating on a percentage deal, it was set at \$200,000. Of this sum, \$100,000 was obtained by a bank loan, with the remainder coming from private sources who contributed in a manner similar to investors in legit shows. By employing the original legit costumes, using simple sets and filming it as presented on the stage without resorting to unusual camera angles, "Faces" was completed in 15 days.

Alperson's tie with 20th stems from a deal he has with the company to provide a certain number of pictures for release. He included "Faces" as one of the group. Arrangement with 20th calls for the indie production company to receive 35% on the first \$400,000 after deduction of distribution costs and bank loan and a 50-50 split thereafter.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood. Once, in an ancient city whose name I no longer remember (or is that Longfellow?), some characters held a political convention and tried to save it with a Hollywood personality. The name of the town comes to me now, Fresno, Fresno, California. The idea was to keep alive a two-party system of government.

The party in power had held a quiet get-together a few weeks previously. Thirty party bosses smoked up their affairs in a matter of hours and then blew to various parts of the state to get the dough to move their blueprint into office.

Then the other party, the majority party that usually drew a minority of the votes, gathered together 1,500 delegates, or about 1/20 of 1% of the state's total population, and one Hollywood celebrity. Though the people had demonstrated for years that they favored this party in registration 3 to 2, they almost invariably voted the minority in power when it came to vote in the finals.

In fact only once in 60 years did the voters of this bewildered state vote as they registered. On that occasion the elected gubernatorial goober swelled with pride and conked out after his first speech as governor. His heart stopped beating for one minute 12 seconds. After that his friends (all six) called him Governor Zombie.

The normal political procedure was designed to confuse candidates as well as voters. Thus the Confusion candidate usually got the nod. The two parties were called the Majors and the Domos. The Majors (who were really the minors) put over a cross-filing gimmick about 40 years ago. This permitted candidates of both parties to file for office in each other's party. This worked out fine for the Majors because they had enough money to file in all the parties, but the Domos had little money and indeed barely enough to pay the filing fee in one party.

Soon the Majors were all over the place. They had control of billboards, press and other media of building up matadors, as bull-throwers are known elsewhere. In the end, the voting peasant became so confused he voted against his own political party preference practically every time.

In order to give some semblance of hope to the poor peasant who registered as a Domo and voted as a Major, the masterminds of the Domos decided that what their productions needed was a pre-primary convention to freeze the peasant in the Domo frame so that subsequently he would vote at the primary and the runoff for the candidate of the party under which he was registered.

Having been associated with speech-making from his boyhood in Newark where his father owned a convention hall, he acquiesced to make the keynote speech of the convention of the Domos. Few of the peasants had ever heard his name and figured he was intended for window-dressing and to add glamor by bringing up a collection of starlets to pose with the old crocks who were offering themselves as candidates. But he had a surprise for them.

The evening before the convention the gentlemen of the press, which is what muggs who work for the dailies are called in that commonwealth, were in a lather. They learned that the city desks in Los Angeles, to the south of Prune Town, U.S.A., had the speech on their desks but it was not planned to release it until 11:30 the following day. That was Saturday, the day the dailies have practically no advertising and get out a rag more to keep a franchise than anything else. The correspondents covering the convention were not to get copies of the speech until 11:30 a.m. Saturday. The correspondents of northern metropol were to be similarly kept in the dark.

It was generally agreed that between what happens to newspapers on Saturday afternoon and what would happen Sunday when the nominations came in Saturday night, Schary's speech, even if it rivalled Lincoln's Gettysburg Address, would get even less attention than Honest Abe's did on its premiere.

So I importuned Schary to shake his speech loose for a sneakview among the gents of the press both north and south of the convention city, on Feb. 3 instead of Feb. 6.

An aide named Allen Rivkin, also a scriptician, was at a loss to see how both parts of this long frankfurter, which runs 1,000 miles along the Pacific seaboard, could get the same amount of mustard at a moment's notice. But I pointed out that it would be like a studio sneakview and the scribes would merely hint at what the keynoter was going to say and, anyway, his ad libs would still be left to startle the world on the morrow because nobody, not even Keynoter Schary, knew quite what he was going to say when the applause set him really on fire.

Ever a friend of a Hollywood fugitive from a smog attack, your mugg called up Schary and gave him the picture. He admitted he was greener in this field than a colt tasting grass for the first time after being weaned. He agreed, however, that sneakviews had their uses and promised to send down copies of his speech to the press room of the California Hotel.

Minutes passed. No Schary. No speech. Minutes became what seemed like hours. Still no speech. Dissenters mumbled that if it didn't come soon the whole thing would be down the drain as far as their papers were concerned.

Finally, as deadlines felt the hot breath of oblivion breathing down their necks, the Schary speech arrived. It covered 11 immaculately-typed pages. All hands fingered the pages and decided that here was probably the best speech that would be delivered in the entire convention. Some of its success of course would depend on delivery but as a speech it had vision, statesmanship and fire.

All hands were sitting on the edges of their chairs at 11:30 the next morning. The press was parked like sidemen in the orchestra pit of the auditorium. The Keynoter was stopped 11 times for rounds of applause.

His first ad lib really did it. He could have been nominated from the floor for any office he wanted right there. He blasted at a character currently touring the Republic and branding all Domos as "enemies of the state." Schary said this kicking around of the word "treason" in this manner was appalling. "We heard it in Nazi Germany—'enemies of the state.' We heard it in Fascist Italy—'enemies of the state.' We heard it in Communist Russia—'enemies of the state.' Sinclair Lewis wrote a book years ago entitled 'It Can't Happen Here,' and the principle character sounded not unlike this senator now under discussion."

From there he went back to his speech. "They can talk all they wish," he said. "They can ridicule from now till doomsday. But they cannot remove from the American scene the benefits and the rewards earned by Americans through the New Deal and the Fair Deal."

He cited Jefferson, Jackson, Wilson, Roosevelt, "and the great contemporaries, Harry S. Truman and Adlai Stevenson," as parties to a great tradition of liberalism. "If it is true that we are living in an era of name-calling, we must not blindly resort to the same tactic. We must not allow any one to make a dirty word out of the bedrock of the party, which is liberalism, because liberalism by basic definition means something that 'extends democracy.'"

His delivery and indeed his mannerisms sounded so close to Adlai Stevenson at many points that it made one wonder if the air of Princeton and Newark hadn't breathed this sort of freedom into both of them at about the same time.

Before Schary was out of the hall the names of the gubernatorial candidates, which were Graves and Cross, both sounded as if they were headed for Forest Lawn. Schary could have had the nomination. But Loew's, Inc., alas, has the lad in an iron-clad contract. Maybe in 1958?

Broadway

Marion Bell, musical comedy songstress, sailing Feb. 26 to reside in London.

Gene Barry hit Gotham to assist in the drumbeating for Paramount's "Red Garters."

Herb Steinberg, Paramount publicity director, returned to the home office after a swing of Texas. Metro producer Jack Cummings sails for Paris today (Wed.) to scout locations for "B. Oylon Revisited."

Joe Glaser, Associated Booking Corp. presy, recuperating at Doctor's Hospital following an appendectomy.

Robert Taylor, currently deep sea fishing off Miami waters, due in next week for a gander at the Broadway shows.

David Katz, formerly managing director of the Roxy, back in circulation again after being bedded by a flu for a month.

Publicist David E. Green back from Paris-London-Rome style shows in connection with his fashion promotion chores.

Shirl Conway, after longtime residence in France, chiefly for reasons of health, opens at the St. Regis' Maisonette March 11.

Robert S. Benjamin, United Artists board chairman, back in town after a week of huddling with indie film producers on the Coast.

Jerome Lawrence and Robert E. Lee, who authored Helen Traubel's act, due in from the Coast for the diva's debut at the Copa Feb. 25.

Dan Terrell, Metro's eastern publicity director, back from Coast after aiding in the arrangements for the Ed Sullivan "Toast of the Town" tribute to Metro.

The William Brown Melonies (playwright Rose Franken) off to Europe today (Wed.) via S.S. Queen Elizabeth and an extended sojourn in England and on the Continent.

Arthur Rosen, son of Samuel Rosen, exec v.p. of Stanley Warner, branching into general film industry work via Cinema Lodge B'nai B'rith and the local Variety Club.

Kurt Hirsch, coproducer of the upcoming "Berlin Adventure," back in his captain's uniform for two weeks of active reserve duty at the Army's Signal Corps Pictorial Center, Long Island City, N. Y.

Alfred Katz, pressagent and personal rep, flew Saturday (13) to California on the first leg of a two-month around-the-world combined bid and pleasure trip. He'll plug UA's "Robinson Crusoe" overseas.

Edgar Vincent, of the Muriel Francis publicity office, in N. Y., off to Italy in two weeks as personal rep with Met contract to Rise Stevens, who's making her Italo debut in a new opera next month at Milan's La Scala.

Mattiwilda Dobbs, Atlanta-born Negro coloratura soprano of the La Scala Opera, Milan, and Royal Opera House, Covent Garden, arrived in N. Y. last weekend for her first U. S. concert tour, under management of Sol Hurok.

The Max Blouets have returned to Paris after a 25th wedding anniversary swing through the U. S. with side trips to Montreal and Caracas, Venezuela, where their son is an exec at the new hotel there. Blouet is long time managing director of the George V. Paris, and his 25th wedding anniversary coincides with his quarter-of-a-century at the famed Paris hostelry.

Valerie Bettis joins the faculty of Connecticut College School of the Dance at New London (July 12-Aug. 22) after an absence of five years. Stage and screen choreographer will also take part in the 7th American Dance Festival week of August, and will rejoin colleague Doris Humphrey.

Jose Limon, and Louis Horst on the dance faculty, which numbers 23 leaders in the modern dance world.

Paris

Dany Dauberson big click on stage at Gaumont Palace.

Gabriel Aubert finishing up a new legitier, called "Call Me Master."

"Jazz at the Philharmonie" due here again March 5 at the Alhambra.

Legit hit "Kean" closed down by star Pierre Brasseur's appendix attack.

Best U. S. seller here is Ernest Hemingway's "The Old Man and the Sea."

"Love of Four Colonels" into Comedie des Champs-Elysees late in March.

Don Ameche off to Germany for huddles on forthcoming vidpix series there.

Bernard Kreisler, of the International Film Assn., here for confabs with industry reps.

Jean Anouilh's legit hit, "The Lark," picked up by Tennent's, Ltd., for future production in England.

Jacqueline Porel, Robert Vattier

and Andre Dumas inked for new Jean de Letraz farce, "Pleasure of Love."

John Van Druten here from London to look over Paris legit and confab on production of his "I Am a Camera" at La Bruyere Theatre.

"Sign of Toros," new Pol Quentin play, into Gymnase the middle of March with Jacques Dumesnil, Nadine Alari, Bervil and Peter Walker in leads.

Mary Marquet takes over the late Yvonne de Bray role in "Pour Lucrèce" at the Marigny Theatre with the Jean-Louis Barrault-Madeleine Renaud Co.

Jean Richard exiting "Seven Year Itch" and his cabaret stint at L'Amiral temporarily while he goes to Italy for a new pic, "Les Gaïtes De L'Escadron."

Comedie-Francaise is to give a series of rep performances in Moscow early in April as a cultural exchange, with the Russo Ballets of Leningrad coming to Paris for a special date in May.

Richard Condon back after London confabs on publicity of "Twist of Fate" (UA), and his cabaret stint at L'Amiral temporarily while he goes to Italy for a new pic, "Les Gaïtes De L'Escadron."

Longtime expatriate Tom Van Dyke in the American Hospital with a fractured femur as result of the family pet dog tripping the ex-Broadway p.a. He may be written to at the hospital, 63 Blvd. Victor Hugo, Neuilly-sur-Seine.

Pittsburgh

By Hal V. Cohen
Local boy John Beattie in Frank Fay's "Harvey" calls himself John Barrie.

Lenny Litman dropped the line of girls, captained by Rosemary Baillie, at his Copa.

Jimmy Balmer, Harris circuit vet, celebrating 45th year in theatre business this month.

Florian Zabach, a big hit at Carousal recently, back at Jackie Heller's again this week.

Cornelia Otis Skinner heads entertainment at Pittsburgh Hadassah Chapter's annual Donor Luncheon.

Alis Foster, long-time star of Ankara ices, now in a skating revue at Benjamin Franklin Hotel in Philly.

With Casino closing, Vickie Reynolds, chorus captain, is sticking around to do some club work as a single.

"Time of Cuckoo" is first show to stay beyond scheduled Playhouse run since "Peg O' My Heart" three years ago.

Hildegard, Johnny Johnston and Jan Murray booked for annual Hillside Academy benefit show at Mosque March 14.

Miami Beach

By Lary Solloway
Phil Foster into Driftwood Room of the Nautilus.

Donald O'Connor accompanied Bill Miller on five-day junket here. Gloria Swanson, making the swank Surf Club soirees during stay at the Flamingo Hotel.

Jack E. Leonard and Al Martino follow the Ritz Bros. into Di Lido Hotel's Moulin Rouge on Feb. 25.

George Jessel to emcee Variety Tent's annual Show of Shows for benefit of Variety Children's Hospital Feb. 19th.

Nat King Cole joins Sophie Tucker in new show at the Beachcomber tonight (17), with Dick Shawn holding over.

Van Heflin, Aldo Ray and Tab Hunter, headed up company which stopped off here enroute to an island off Puerto Rico for shooting of Warners' "Battle Cry."

Portland, Ore.

By Ray Feves
Dagmar at the Capitol Theatre for two weeks.

Stan Kenton and "Big Package" unit inked for two nights late this month.

Vivian Dandridge, Cap Harris and Flame Day in at Jack Lawler's Tropics.

Guy Mitchell appeared in a one-nighter at the Jantzen Beach Ballroom last Saturday (13).

George Shearing Quintet played a one-nighter at the Benson Auditorium last Monday (15).

William Duggan signed Jack Benney and His Gang for a four-day date at the Auditorium July 1.

Ben Yost's Royal Guards, Howard & Wanda Bell and The Sparklets in at Amato's Supper Club for two weeks.

Evelyn Ford is packing the patrons into the Blue Heaven with her chirping and well endowed frame. Gal is a comer.

Jerry Murad's Harmonicats, Pamela & Louise, Shirley Martin and The Sparklets held a second frame at Amato's Supper Club,

London

Hannen Swaffer, who has just celebrated his golden wedding anniversary, recuperating from attack of pneumonia.

Eddie Bryson, Columbia sales manager, back at his desk after a prolonged sick leave following a major operation.

Johnnie Riscoe, exec of Lew & Leslie Grade office, in hospital with serious skin ailment; expected to be away four weeks.

Annabelle, resident comedienne at Carrol's ace niterly in Paris, opens at the Pigalle London, Feb. 15 for five weeks with options.

Garson Kanin, here with his wife, Ruth Gordon, for this week's preem of "It Should Happen To You," recuperating from attack of flu.

Henny Youngman makes his British debut when he will be on the Palladium bill beginning March 22, which is topped by Nat King Cole.

Sam Eckman, Jr., managing director of Metro, hosted a celebration luncheon yesterday (Tues.) to mark the company's 30th anniversary festival.

Sir George Robey, who received a knighthood in the New Year's Honor's List, is to be principal guest at tomorrow's luncheon of the Variety Club.

Patricia Medina had a 24-hour stopover in London when returning to N.Y. from Madrid where she had been filming "The Last Witness" with Orson Welles.

As a result of a broken wrist, Vivien Leigh was out of the cast of "The Sleeping Prince" for two nights last week; replaced by her understudy, Greta Watson.

Walter Gifford, who has been handling special exploitation for Metro for the last five years, left the company last week to branch out as a specialist in roadshow promotion.

Joe Datschkovsky, Mexican adviser on cinema and studio equipment, planned to London last week to begin a study of CinemaScope and for confabs with Spyros P. Skouras.

Arthur Dent, governing director of Adelphi Films, planes to New York Feb. 17 for the opening of his "Intimate Relations" and negotiate releasing deals for his British productions.

Sir Henry L. French, director-general of the British Film Producers Assn., left hospital last week for two to three weeks' convalescence in the country after undergoing major surgery.

Andre McLaughlin, costarring with Norman Wisdom in Claude Langdon's ice pantomime, "Sinbad the Sailor," at the Empress Hall, chosen sweetheart of the American Fomes in Europe for 1954.

Anny Bertyer, currently playing femme lead in Val Parnell and Bernard Delfont's Folies Bergere revue, "Pardon My French," at the Prince of Wales, opens at the Embassy Club Feb. 17 for the Barnett Bros. for two weeks with options.

Jacqueline Cook, lessee of St. Martins Theatre, branches out into management next week when she presents Cornelia Otis Skinner in "Paris 90" beginning Feb. 22. After the West End run, Miss Skinner will do a short provincial tour.

San Francisco

By Ted Friend
Earl (Bathia) Hines at Club Hangover.

Hoagy Carmichael into the Italian Village.

Jimmy Durante topping San Francisco Auto Show.

Dorothy Shay packing the Venetian Room of the Fairmont Hotel.

Sarah Vaughan penciled into Downtown Club, opening Feb. 25.

Jack Durante heading new 365 Club show, which includes Rudy Cardenas.

Bea and Ray Goman's "Gay 90's" show moves to Mapes Hotel in Reno for ten day run.

Sportstars Jackie Jensen and Boots Erb new owners of the Oakland Bow and Bell restaurant.

Berlin

United Artists will release "Limelight" here later this year.

Elisabeth Bergner will tour Germany shortly with a Rattigan play. Filmbeuhne Wien will preem the "The Robe" (20th) late in February.

Lulise Ulrich was named honorary chairman of German Screen Actors Guild.

"Roman Holiday" (Par) picked as February film by Protestant Film Guild of Germany.

Furtwaengler's tour with the Berlin Philharmonic through West Germany cancelled because of the conductor's sudden illness.

About 425 German pix have been shot since the war ended. In addition, DEFA (Soviet Zone out-

fit) made 63 films in the same period.

Three German and three foreign pix have been declared "particularly valuable," "Moulin Rouge" (England); "Le Saliere de la Peur" (France); and "Lili" (U. S.), are the foreign films.

Republic will make a film in Germany about the political and human task of RIAS (Radio Station in U. S. sector of Berlin), tentatively titled "Big Whisper." It will be directed by William Dieterle.

Lisbon

By Lewis Garry
Dancing duo of Humberto Cruz and Renee Gerardin back after a six months tour in Europe.

Soprano Natalia Viana back in Lisbon after a three months tour of French Riviera and Italy.

Comedian Alfredo Pereira back from a tour of Portuguese Africa where he worked in niteries.

Portuguese National Radio budgeted a first installment of about \$20,000 for preliminary studies on tv in Portugal.

Henrique Santos, a featured player of Teatro Nacional, under contract to Impresario Giuseppe Basco for a tour of Africa.

Comedian Vasco Santana's company will stay at the Teatro Sa Bandeira of Oporto until the end of February. Biz has been excellent so far.

Ireland

By Maxwell Sweeney
Bandleader Mick Delahunty to gander U. S. terpsie setup next month.

Old Vic director Hugh Hunt in to gander Universities' Drama Festival in Dublin.

Seamus Byrne's Abbey play, "Design for a Headstone," skedded for production in Belgium.

Robert Morley planned to England after tryout of his new play, "Hippo Dancing," at Dublin Olympia.

"Julius Caesar" (M-G) preemed here with benefit for Variety Club's campaign to aid blind children.

Radio Eireann readying production of new musical play, "Grand Finale," by Norris Davidson. Music is by Brendan Burke.

Venezuela

By Helen T. Coogan
Professor Ling a success at Teatro Nacional with hypnotism act.

John Bux, Spanish comic who's appeared in U. S. spots, now in niterly work here.

Tom's Bar in eastern Caracas featuring Charlie Potter, with Steve Weltner as pianist and Vladimir, guitarist.

Biggest show biz news in Caracas in a long time is word that Xavier Cugat's band will play here probably this month or early March.

La Casbah niterly, calling itself "a corner of the Rue Pigale in Caracas," and giving two floor shows nightly with two orchestras.

David Grey doubling as managing editor of Caracas Journal twice-weekly English language publication, and as ballet instructor together with his wife, Eva.

Omaha

By Glenn Trump
John McMillan, physics professor at Omaha U., named prexy of Omaha's Magical Society.

Omaha Community Playhouse opens "Secret Service" Feb. 19, running through March 7.

Cheyenne, Wyo., radio announcer Larry Birlefi named that city's outstanding young man of 1953.

At least one-third of state's county fairs to have new buildings or additions as result of Ak-Sar-Ben's matching fund for permanent county fair improvements.

First Omaha Centennial sports attraction proved a flop, with only 9,000 turning out to see two hockey exhibition games by Cleveland and Providence of the American League. Games drew pannings for being almost devoid of rough contact work.

Reno

By Mark Curtis
Four Lads topping New Golden show for two frames.

Alvino Rey and King Sisters set for Riverside opening this week. Patti Page moved up her date to March 18.

March of Dimes telethon pulled \$21,000 over local KZTV, featuring Lee Giroux emcee, Joe E. Brown, Jack Haley and Beatrice Kay.

Rusty Draper into Skyroom of the Mapes, March 17, a year after his first engagement here; initial date outside of San Francisco.

Hollywood

Gracie Allen bedded by laryngitis.

Sol Lessner on a Caribbean cruise.

Frankie Laine ailing with throat trouble.

Howard Dietz vacationing in the West Indies.

Alex Gottlieb hospitalized with kidney trouble.

Don McElwaine on vacation from the Metro flackery.

Gal Davis broke her right ankle stepping out of her auto.

Mari Blanchard to Mexico City for her role in "Vera Cruz."

Sidney Greenstreet left an estate of \$125,000 to his son, John.

Guy Madison to San Diego touring California for the Heart Fund.

Stewart Granger checked in at Metro after three months in Europe.

Walter Wanger on a 10-day tour of Texas to plug "Riot in Cell Block 11."

Irving Berlin in a Pasadena sanitarium under orders to take a complete rest.

President and Mrs. Celal Bayar of Turkey here as guests of the film industry.

Edgar Bergen guest of honor at testimonial dinner tossed by Swedish Club of L. A.

Tyrone Power and Linda Christian called off their trip to the Brazilian Film Festival.

Dobba Reynolds heading for military bases in Japan and Korea when she completes her role in "Athena."

Sol Baer Fielding awarded the George Washington Carver Institute's merit plaque for producing "Bright Road."

Montreal

Cozy Cole and his All Stars current at the Latin Quarter.

Royal Winnipeg Ballet, current at Her Majesty's to fair biz.

Chirper Yolanda Lisi, topping Jack Horn's new Main Cafe which preemed Feb. 16.

"The Verdict," with Maurice Schwartz, slated for the Monument National Feb. 22.

Ving Merlin and femme fiddlers now at the Sheraton-Mount Royal's Normandie Room.

Quebec Liquor Police cancelled the licenses of the Chaudiere and Fairmont Clubs in Hull, Quebec, last week.

Chanteuse Odette Laure currently starring at Club St-Germain-Des-Press in first North American appearance.

"Moon Is Blue" slated for a two-week session at Her Majesty's opening March 1 to be followed by the Verdun Operatic Society's offering of "Wizard of Oz."

Chicago

"Polish Night of Stars" staged at the Opera House last Sunday (14).

Georgia Gibbs appearing here with deejays last week for Mercury.

Gertrude Neisen and Al Greenfield to N. Y. to o.o. acts for the Black Orchid.

Helen Le Sieur, former Showcase Theatre tubthumper, joined Aaron Cushman & Associates last week.

Dany Robin, French pic star, in town making personals for "Act of Love" opening at Monroe Theatre in March.

Actors Club staging a benefit at Opera House on June 25 to pay off club's \$5,000 debt whereby it may start afresh.

French Casino reopened for burlesque, and Moulin Rouge has reverted back to all-girl revues from vaude policy.

Minneapolis

By Les Rees
Canadian National Ballet at Lyceum Feb. 25-27.

Minneapolis Symphony to give all-Gershwin pop concert, March 14.

Arthur Fiedler and his Boston Pops orch here for one-nighter this week.

Edyth Bush Little Theatre offering "George Washington Slept Here."

Comedian George Gobel continuing at Hotel Radisson Flame Room.

Phil Spitalny and his Hour of Charm set for annual Builders Show in Auditorium March 13-21.

The 21st annual Northwest Sports, Travel & Boat Show comes to the Auditorium here April 16-25.

Penny & Kelvin into Persian Palms with exotic dancers Jean Idell & Irene and tapster-emcee Jane Ruby.

Northwest Variety club celebrated 20th anni with testimonial dinner for retiring Chief Barker Bennie Berger. Since inception in 1934, it has raised more than million dollars for various philanthropic causes.

OBITUARIES

DAVID J. CLARK

David J. Clark, 74, vet. Tin Pan Alley songwriter, died in Pilgrim State Hospital, Brentwood, L. I., Feb. 13.

Details in Music Section.

MABEL PAIGE

Mabel Paige, 74, actress, died Feb. 8 in Van Nuys, Cal. Making her debut at the age of four in "Van the Virginian," she toured with her own stock company in the South for 30 years. The Paige Theatre, Jacksonville, Fla., was established by her and she performed at the house for a number of years in starring roles.

Miss Paige appeared in a number of silent films. After a retirement of 11 years she returned to the stage in the 1930s. She was seen on Broadway in several plays including "Lost Horizon," "Out of the Frying Pan," "Two Blind Mice" and "Gramercy Ghost." Among the films in which she appeared were "Young and Willing," "Lucky Jordan," "True to Life" and "Murder, He Says."

Surviving are two grandchildren.

FREDERICK LEWIS ALLEN

Frederick Lewis Allen, 63, best-selling author, historian-editor, died Feb. 13 in New York. In 1914 he joined the editorial staff of The Atlantic Monthly and after

embracing Australia and Egypt are recorded.

Miss Hampton made her stage debut at the age of four and, for the past 40 years or more, she appeared in a number of distinguished productions including "The Second Mrs. Tanqueray," "The Two Mrs. Carrolls," "Ghosts," "My Son, My Son" and "Outward Bound."

JOSEPH RACKOW

Joseph Rackow, 70, managing director of Cinema & General Films, Ltd., indie distributors in Ireland, died in Dublin Feb. 2. He held a similar post with Cinema & General Publicity, Ltd., screen advertising contractors and distributors of trailers.

Rackow, who founded C. & GP in 1933, also controlled Sight & Vision, (Wholesale) Ltd. and Cinema & General Equipments, Ltd. Surviving are his wife and three sons. One son, Peter, is a director in his father's film companies.

BILLY NEWTON

William Newton Smeltz Jr., 75, known professionally as Billy Newton, died Feb. 12 in a Philadelphia hospital. Song and dance comedian for 55 years, Newton toured South America with the Panama Exposition Show in 1902 and 1904. On the Pantages circuit he was

teen, "Three Wishes for Jamie" and "Carnival in Flanders." Surviving are his parents, three sisters and two brothers.

JAMES G. CAMPION

James Campion, 66, veteran motion picture operator and leader of the Kansas City, Kans. IATSE local, died in that city Feb. 11. He had been in failing health for several years.

A native of Canada, Campion arrived in Kansas City, Kans., in 1903 and helped organize Local 498, IATSE. He served as its business agent for 30 years. He was also boothman for the Electric Theatre, major house on the Kansas side, for 30 years.

Surviving are his wife, a son, two brothers and a sister.

DAVID L. JOHNSTON

David L. Johnston, 30, onetime associate film producer, was beaten to death Feb. 10 at his home in Sherman Oaks, Cal. His assailants were later seized by police. After eight years in the mail room at Paramount studio, he became assistant to talent executive Rufus LeMaire at Universal-International in 1948.

Two years later Johnston joined Samuel Goldwyn as talent chief. In 1951 he returned to UI and drew associate producer credit on "Wings of the Hawk" and "The Glenn Miller Story." His brother, Harry, survives.

JOHN BAGNI

John Bagni, 43, screen and radio-tv writer, died of a heart attack Feb. 13 in Hollywood while driving his car which subsequently crashed. Bagni and his wife, Gwen, were film and legit players before teaming as writers eight years ago.

Writing in pictures, radio and tv, couple was just nominated for the Screen Writers Guild's first tv film award on the basis of a script they did for the Four Star Playhouse. It was titled "Last Voyage."

ARTHUR A. SEGER

Arthur A. Seger, 68, boardwalk concession operator in Asbury Park, N.J., died Feb. 14 in Ocean Grove, N.J. A pioneer in the boardwalk amusement industry in Asbury Park, he was owner of the Casino Amusement Co. and Sportland-Pascination Co., which operated boardwalk concessions for many years.

Wife, a son and a sister survive.

JAN MAKLAKIEWICZ

Jan Maklakiewicz, 54, Polish composer, died recently in Warsaw. His death was announced by the Warsaw radio Feb. 9. Maklakiewicz's compositions included the music for the ballets "Cagliostro in Warsaw" and "The Gold Duck." He also penned symphonic poems, cantatas and folk suites.

He was Professor of Composition at the Warsaw Academy of Music.

MRS. ANNIE NELSON LIABLE

Mrs. Annie Nelson Liable, 89, a midet dancer, died Feb. 12 in Louisville, Miss. Liable, who was four feet tall, two inches shorter than her husband, George, who survives her, had toured the U. S. and Europe with her husband for approximately 50 years.

The Liables retired from the stage 15 years ago.

BENTO FARIA

Bento Faria, 78, playwright, died of pneumonia in Oporto, Portugal, Feb. 6. For 30 years he was one of the most prolific writers of melodramas some of which are still produced in provinces of Brazil, Portugal and Portuguese Africa. He also penned many operettas and reviews.

A son and a daughter survive.

CHARLES KERR

Charles Kerr, 61, production exec for 35 years, died Feb. 14 in L. A., of muscular dystrophy. He started in films in 1918 as assistant director and was second unit director, writer, production manager with such companies as FBO, Famous Players, Goldwyn and various indies.

Widow and brother survive.

CLIFFORD S. WALSH

Clifford S. Walsh, 62, retired ad agency exec, died Feb. 15 in Scarsdale, N.Y. He was an original associate in the Newell-Emmett ad firm, which was reorganized as Cunningham & Walsh after his retirement in 1949.

Wife and a daughter survive.

LILA FIELD

Lila Scholfield, 65, dramatist who wrote under the name of Lila Field, died in London Feb. 9. She was the authoress of "The Goldfish," a children's play produced in 1911 in which Noel Coward (then aged 11) started.

LARRY RUSSELL

Larry Russell, 40, arranger, com-

poser and co-writer "Vaya Con Dios," died Feb. 14 in L. A., after lengthy illness.

Survivors include wife, Inez James, who also collaborated on "Vaya," and four children by a previous marriage.

BRUNO G. HARBER

Bruno G. Harber, 54, pioneer motion picture technician, died in Dallas Feb. 7. He helped devise the sound disk used in early talking pictures.

Although his film sound methods are considered obsolete, Harber still held several patents to inventions he developed in the late 1920's.

BENJAMIN LUST

Benjamin Lust, 63, founder and head of the Ben Lust Theatre Supply Co. died in Washington Feb. 11 after a long illness. A brother of D. C. area circuit operator Sidney Lust, he set up his supply business more than 35 years ago.

Also surviving are his wife, a son and two half-brothers.

ALFRED BURT

Alfred Burt, 33, composer-arranger, died of cancer Feb. 7 in Hollywood. For a number of years he was pianist-arranger for band-leader Alvino Rey, and composed Christmas carols and other religious music.

His wife and daughter survive. Interment was in Marquette, Mich.

Mrs. Grace Davis, one-time costume designer on staff of Radio City Music Hall, died in New York Feb. 8 after an illness of several months. A former Pittsburgher, whose daughter, Rossalyn Davis, was a dancer, Mrs. Davis used to make the costumes for practically all of the femme nifty dancers in Pitt at one time.

Timothy Crane, one-time vaude performer who sang in the '20s with such turns as Otto Gigg and Margaret Savern as well as Joe Stanley & Co., died Feb. 11 in Woonsocket, R. I., following a heart attack. He was a former city editor of The Woonsocket Call.

Father, 59, of Hal Cooper, producer of DuMont's "Magic Cottage," died of a cerebral hemorrhage in New York Feb. 14. His mother, another son, Paul, and a daughter-in-law, TV actress Pat Melkie (wife of Hal), survive.

Allister Dunn, 45, onetime manager of the Orpheum and United Artists Theatres in San Francisco, died in that city Feb. 11 after a long illness. A member of the Variety Club, he is survived by his mother, a son and daughter.

William C. Goodwin, Altec Service Corp. field engineer, died in Philadelphia Feb. 9. With Altec for some 25 years, he headquartered at the firm's Philadelphia office.

Luigi Bonelli, 61, playwright, died in Siena, Italy, Feb. 13. He wrote such plays as "The Empress Amuses Herself," "The Sick Lady's Doctor" and "The Boatload of Comedians."

William F. Weisheit, 64, chief projectionist at 20th-Fox, died of a heart ailment Feb. 6 in Hollywood. He joined Fox Films in 1926 and had been head boothman for several years. His wife survives.

Edwin Bonnell, 87, retired actor, died Feb. 8 in Ventura, Cal. He created and played "Uncle Remus" in the early days of radio. Prior to that he was a blackface comedian in vaudeville.

Eugene C. Crotty, 78, retired musician, died in Exeter, N.H., Feb. 6, after a long illness. A native of Taunton, Mass., he was a bandmaster and music instructor for years.

Genevieve Foley Lelx, 44, secretary at Paramount studio for 20 years, died Feb. 9 in Hollywood after a long illness. Her mother and three sisters survive.

Juan Auli, 70, composer, died in Barcelona recently. He authored music of many hit operettas and revues in Latino countries.

Father, 86, of author John P. Marquand, died Feb. 14 in Carlisle, Mass.

Mrs. Ida Jermain Sell, 72, mother of chanteuse Hildegard, died in Milwaukee Feb. 9 after a long illness.

Alex Finlayson, 41, assistant film director, died Feb. 7 in Culver City, Cal., following internal hemorrhages. His wife survives.

Christian A. Jaspersen, 91, former symphony orchestra musician,

died Feb. 8 in Santa Monica, Cal. Five daughters and a son survive.

Fred Summer Coe, 78, one-time concert pianist, died in Center Harbor, N.H., Feb. 9.

Mother, 59, of actor Lee Graham, died Feb. 9 in Hollywood.

MARRIAGES

Margery A. Rice to Harry W. Prickett, Albany, N. Y., Feb. 6. He's a tv producer with Barry, Enright & Friendly.

Alyse Schwartz to Owen Thorp Jr., Newark, N. J., Feb. 14. Bride was a researcher for MGM.

Marion Gates to Jerry Fujikawa, New York, Feb. 14. Bride is an actress; he's an actor currently appearing on Broadway in "Teahouse of the August Moon."

Jean Craver to James Kontoleon, Feb. 6. In Wheeling, W. Va. Groom is production manager of WTRF-TV there.

Adeline G. Cassaboom to George D. Estes, Amherst, N. H., Feb. 1. Bride formerly conducted home services program over station WFEA, Manchester, N. H.

Mrs. Margery Straus Cummings to Edward A. Wolpin, Los Angeles, Feb. 10. Groom is general professional manager of the Paramount-Famous music firms in N. Y.

Suzanne Cloutier to Peter Ustinov, London, Feb. 15. Bride is an actress; he's a British actor-playwright.

Phyllis Rosenberg to Nicholas Atallo, New York, Feb. 14. Bride is secretary to Melvin L. Gold, ad-pub-tv director for National Screen Service.

BIRTHS

Mr. and Mrs. B. B. Kahane Jr., daughter, Hollywood, Feb. 7. Father is in Metro's industrial relations department. Grandfather is a veepee at Columbia.

Mr. and Mrs. Lea Ashton, son, Glasgow, recently. He's a thespian with Glasgow Citizens' Theatre.

Mr. and Mrs. Pat McCormack, son, Los Angeles, Feb. 7. Father is a sound editing supervisor.

Mr. and Mrs. Dean Ling, daughter, Santa Monica, Cal., Feb. 8. Father is publicity manager at KNXT.

Mr. and Mrs. Dix Harper, son, Chicago, Feb. 7. Father is announcer at station WLS there.

Mr. and Mrs. Eddie Koch, son, Pittsburgh, Feb. 9. Father's floor director at WENS; mother is Carol Hirth, of singing Hirth Sisters.

Mr. and Mrs. John Stewart, daughter, Pittsburgh, Feb. 10. Father's an announcer at KDKA.

Mr. and Mrs. Don Marxen, son, Feb. 10 in Wheeling, W. Va. Father is a director at WTRF-TV, Wheeling.

Mr. and Mrs. Victor Blau, son, Hollywood, Feb. 9. Father is veepee of Warner Bros. music companies.

Mr. and Mrs. Sam Brown, daughter, Hollywood, Feb. 5. Father is assistant to the executive director of the Academy of Motion Picture Arts & Sciences.

Mr. and Mrs. William Asher, son, Santa Monica, Cal., Feb. 4. Father is director of the "I Love Lucy" series.

Mr. and Mrs. Alan Simpson, daughter, Dublin, Feb. 3. Mother and father are legit players; father directs Dublin Pike Theatre.

Mr. and Mrs. Edward Morey Jr., daughter, Burbank, Cal., Feb. 12. Father is a producer at Allied Artists.

Mr. and Mrs. Charles S. Steinberg, daughter, New York, Feb. 12. Father is assistant east coast publicity director for Warner Bros. Mother is the former Hortense Rosenstein, an ex-WB staffer.

Mr. and Mrs. James K. Guthrie, daughter, San Bernardino, Cal., Feb. 14. Father is an orch conductor; mother, Jane McGowan, is a Wagnerian soprano.

Rodin Nudes

Continued from page 1

Rodin sculptured masterpiece, "The Kiss." This is classic art, of course, but the manner in which it is used in the ad has raised some eyebrows.

Alongside the two nudes is this text: "Not since 'The Big Parade' and 'A Farewell to Arms' has the screen been so bold! Every generation has its own love story... This is ours!"

When the ad row started there was strong indication that the Production Code would withdraw its previously-given approval of the film. This would have been a likely followup to press insertions of ads axed by the Ad Code. Benagoss had threatened this. But since the Ad Code standards apparently now have been met, there's no danger of loss of the Production Code okay.

PAUL REMOS

In everlasting and loving memory of our deeply beloved and wonderful husband and father, who passed away on March 13, 1953.

MRS. SOPHIE REMOS and daughter, HILDEGARD;

Lester and Stanley

two years went with The Century Magazine as managing editor.

In 1923 Allen joined the staff of Harper's Magazine, becoming associate editor in 1931 and editor-in-chief 10 years later. He was also a veepee of Harper & Bros., book pubbery that puts out the mag.

Books written by Allen include "Only Yesterday," "Since Yesterday," "The Lords of Creation" and a biography of "The Great Pierpont Morgan." He collaborated with his wife, Agnes Rogers, on three books of pictures and text. These were "The American Procession," "Metropolis" and "I Remember Distinctly."

Surviving besides his wife is a son, Oliver, a Life mag staffer.

SAM HERMAN

Sam Herman, 65, Chicago theatrical booking agent, died Feb. 8

Caldwell H. Brown, Jr.

1911-1936

In Miami Beach. Early in his career he was noted as a spotlight singer in Chi neighborhood theatres, entertaining between feature films. Around 1928 he joined the Balaban & Katz theatre chain and conducted Charleston contests throughout the circuit.

For the last 25 years Herman had been a theatrical booker, specializing in club dates and amateur shows which he emceed himself. Ailing for several years, he is survived by wife, five sisters, and a brother.

LOUISE HAMPTON

Louise Hampton, 73, British actress, died Feb. 11 in London, after being taken ill the previous week-end with bronchial trouble. Her actor husband, Edward Thane, from whom she had been separated died three weeks previously.

Although her list of credits in "Who's Who in the Theatre" extends to almost three columns, there is no indication that she ever played America, although tours

known as the little man in red and on the Keith circuit with the team of Banks & Newton, billed as the man and half dancing act. From 1920 until retirement three years ago he worked with his wife, Margaret, as Newton & Newton. Son also survives.

KEN MCCLURE

Ken McClure, 52, radio newscaster and publicist, died in San Antonio Feb. 7. Joining San Antonio's WOAI in the early '30s, he broadcast for the station from time to time until 1946. In World War II he was correspondent for ABC in England and also served as consultant to the NBC.

Following the war McClure became a WBAP, Fort Worth, staffer, then entered the public relations field. Author of two books, he was a former national president of the Assn. of News Broadcasters of America.

HILDA OHLIN

Hilda Ohlin, 45, concert and operatic soprano, died Feb. 12 in New York. She had appeared with the Chicago Civic Opera Co. for five seasons, during which time she took part in more than 50 performances.

During recent years Miss Ohlin was seen in concerts and recitals with major orchs and oratorio societies in 36 states. She had also performed at New York's Town Hall.

Surviving are three sisters.

STEPHEN AUER

Stephen Auer, 52, Republic producer, died in Beverly Hills, Feb. 12 after a lingering illness. At Republic since 1939, he became a producer in 1944. Among his Rep pix are "Missing Woman," "Woman in Dark," "Duke of Chicago," Red Ryder series and Allan Lane actors.

Survived by wife, brother John also a Republic producer, and sister.

GREG O'BRIEN

Greg O'Brien, 20, dancer, died Feb. 13 in Chicago of a heart attack. He was appearing as a member of the Empire Eight, a troupe at the Palmer House, Chicago. He previously performed on Broadway in the musicals, "Seven-

THE MONROE STORY IN SAN FRANCISCO —AND WE DON'T MEAN MARILYN!

THE SAN FRANCISCO NEWS

VAUGHN MONROE STILL IS TOPS

He Packs 'Em In
At Italian Village

By Don Pitts

ANOTHER HIT: Vaughn Monroe opened Wednesday evening at the Italian Village.

Vaughn has reached a certain popularity height over the years which he has steadily retained. While flash-in-the-pan singers may momentarily move by Monroe, you can be sure that when all the shouting is over Vaughn still will be riding high.

It's easy to see why Vaughn stars on his weekly coast-to-coast "Camel Caravan" radio show. He is one of the most commercial singers in the business today.

SAN FRANCISCO CHRONICLE VAUGHN MONROE IS HIT IN FIRST S.F. NIGHTCLUB APPEARANCE

By The Owl

The voice of Vaughn-Monroe may now be heard among the foghorns of San Francisco Bay. He is at the Italian Village, making his first night club appearance in town, and he's brought a first-rate show with him.

But the star, of course, is Monroe, who sings all his old favorites: "Ballerina," "There, I've Said It Again," "Ghost Riders in the Sky," "Racing With the Moon," "Mule Train" and "Let It Snow."

Young America will not be deprived of Monroe's voice during his stay here. For the next few weeks, the Camel Cavalcade will originate in San Francisco, while Monroe will be—as they say in the cigarette trade—packing them in at the Italian Village.

SAN FRANCISCO EXAMINER AROUND TOWN

By Ivan Paul

I must confess that I have never been a Vaughn Monroe fan. This may be because his records remind me of our foghorns.

But Vaughn Monroe in person, as eye'd and ear'd at the Italian Village, is a horn of another hue—a horn of plenty, as Lena used to put it. Monroe does to gals what the other Monroe does to guys. I heard one pretty brunette sigh: "Oh! Such sexy eyes!" Which gives you the idea.

Monroe is a gracious, smooth-type singer of the ballads that have made his RCA-Victors best sellers.

OAKLAND TRIBUNE

By Don Steele

Vaughn Monroe proved his worth to the Italian Village management from the moment he stepped to the mike last Wednesday night. In plain English, he is packing the place.

S. F. CALL-BULLETIN

ABOUT TOWN

By Gene De Forrest

PACKING THEM IN...

Vaughn Monroe—one of the country's top song stars—is packing the Italian Village—and he's especially popular with the femmes!

* * *

The music world was startled to hear, in May of last year, that Vaughn Monroe—established as tops among the country's band leaders—was dissolving his organization to become a single performer. He entered this phase of show business with his name already a national byword—and has devoted his time to records, motion pictures, radio, television, theater and night club appearances. The current engagement at the Italian Village is Monroe's first West Coast appearance as a "single"—and he's proved that he's an even better entertainer without his baton.

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its designated character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

W. P. MARSHALL, PRESIDENT

7201

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=Int'l Letter Telegram

VLT=Int'l Victory Let.

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

O. SFN977 PD SAN FRANCISCO CALIF 27 1120PMP

MARVIN DRAGER

424 MADISON AVE NYK

VAUGHN MONROES ADVANCE RESERVATIONS FOR OPENING AND FIRST WEEKS BUSINESS OUT GROSSED ALL PREVIOUS NAME ACTS PLAYING ITALIAN VILLAGE IN SAN FRANCISCO

JOHN BIKAKIS, LORENZO MAGGIORA, MARIO PELESSETTI
ITALIAN VILLAGE

Exclusively
**RCA VICTOR
RECORDS**

"CAMEL CARAVAN"
CBS Coast to Coast Every Monday

Publicity—

MARVIN DRAGER

EXCLUSIVE

MANAGEMENT

Willard
NEW YORK
30 Rockefeller Plaza



Alexander, Inc.
CHICAGO
333 N. Michigan Avenue

Direction—

MARSHARD MUSIC

VARIETY

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription \$10. Single copies, 35 cents. Entered as second class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879. COPYRIGHT, 1954, BY VARIETY, INC. ALL RIGHTS RESERVED

VOL. 193 No. 12

NEW YORK, WEDNESDAY, FEBRUARY 24, 1954

PRICE 25 CENTS

NBC SETS UP 'COLOSSUS, INC.'

Reefer-Happy Cool Jazz Circles In Hot Seat Because of the Junk

The junkie situation in the dance band and jazz field is worse today than it ever has been. The percentage of addicts is highest among the younger generation of musicians and the recent arrests of a number of topflight jazzmen has spotlighted an evil that is now the No. 1 problem of this phase of the music biz.

At the present time it's become virtually impossible to organize a band of young jazz sidemen without a complement of reefer addicts—and worse. In some cases goofing off by the tooters has grown to a point where band managers are afraid to book their units a couple of months in front because of the uncertainty about their personnel. One topflight jazzman recently had to turn down a \$2,000 date for a week in Las Vegas because the three other members of his quartet were flying too high on the stuff at the time.

One of the ugliest facets of the problem is that some operators of jazz clubs and minor disk labels are profiting from the addicts. Tooters are desperate for the junk, and are willing to play under-scale and, in one flagrant instance, it is said that a small jazz label, now defunct, used to pay off on recording dates with dope.

The dominant explanation for the spread of addiction is that many kids with musical talent are trapped by false hero worship. Unfortunately, it's pretty well known that certain topflight jazz figures are on the stuff. The legend that these jazzmen have created their best ideas while under the influence of drugs has taken hold among their idolators and imitators.

(Continued on page 48)

Knocks 'Em Dead

Latest class of sponsors to join the vidpix bankrolling fold on the local level is funeral parlors. Guild Films has two mortuaries sponsoring its "Liberace" series, the Smith Funeral Parlors in Seattle and the Bisch Memorial Home in Springfield, Ill.

Phil Bisch, v.p.-general manager of Bisch, writing in the trade publication, the American Funeral Director, said sponsorship has brought in a flood of commendatory letters. But with customary undertaker's reserve, he didn't say how business was.

N. J. Thriving On N. Y. Burley Tabu

If New York city legalizes burlesque, the north Jersey burleycue parlors would probably be put out of business overnight. According to a poll by Harold Minsky, operator of Adams, Newark, nearly 49% of the audiences come from New York, with the Gotham boroughs contributing an even larger share of the Saturday night audiences.

Minsky, having suffered a spell of bad business, personally headed a crew that polled audiences coming into the house and the results answered a lot of questions for him.

For example, during severe cold spells, and when roads were icy, business was decimated to a diminishing point. The poll also pointed out that Minsky is better off with burly attractions that are fairly well known in New York.

This has been borne out with the gross tallied recently by Lili

(Continued on page 50)

LEBLANG IN DRIVE FOR MIDWEEK LEGITGOING

Leblang Theatre Ticket Agency is conducting an active campaign to get legitgoers to attend the theatre during the week, in effort to cut down on the excessive bids for weekend tix. Yet New York brokerage firm has posted placards at its special counters in Macy's, Wanamaker and Gimbel Bros. department stores pointing up the advantages of patronizing the theatre Monday-thru-Thursday. Signs are also spotted at ticket agency's main outlet on 47th Street.

Advantages listed numerically are along the lines of (1) cheaper seats, (2) more seats available, (3) better locations and (4) wider accessibility of baby-sitters.

NEW OPERATION SHOOTS FOR SKY

NBC has blueprinted formation of a fifth department which would encompass virtually all show biz facets and produce paydirt that could in time surpass that of network revenue. It's set up as NBC Enterprises and joins the four other major brackets of the web—radio and tv, the Film Division and the owned-and-operated stations sector—as a separate money-making powerhouse. That this is no mere dream scheme is reflected in the fact that NBC Enterprises originates at the top, from network prexy Sylvester L. (Pat) Weaver, who has posted Ted Cott, v.p. over radio programming, to superintend the setup.

In its projected super-ramifications, it goes beyond some of the foremost production-licensing-merchandising patterns in the industry such as Bing Crosby Enterprises, Walt Disney's outlets and the Bill (Hopalong Cassidy) Boyd distribution. The difference would be in NBC's greater facilities to "stride like a Colossus" over the entire show biz field and utilize its artist and production roster for such invasions as the motion picture industry.

With tv drama and comedy program availabilities, plus ownership of scripts, feature films would be made as reruns with all hands coming into the deal on a reduced fee basis but eligible for participation as a separate entity. All

(Continued on page 40)

Making Book On Cassavettes As 'Find of Year'

A lot of things are happening to further the show biz career of John Cassavettes, and tv may have supplied the link heretofore missing in a chain of events that could make him the find of the year. The 24-year-old Cass (a truncated handle that's perhaps better fitted for the marquee in his newly-found upbeat status) has been knocking around at the usual stock companies, and cast in a couple of tv's. At the moment he's assistant stage manager and understudy in "The Fifth Season," at the Cort Theatre, N. Y., but he figures to leave that behind pronto if he gets 20th-Fox's affirmative decision on a screen test made last Saturday (20) on the Coast. Cass was rushed out there as a potential replacement for Marlon Brando in the latter's anking of the lead in "The Egyptian." Studio answer is due in 10 days.

Meantime, Columbia Pictures wants him for a test and he's being

(Continued on page 34)

It'll Cost Paramount \$350,000,000 To Blanket U.S. With Telemeter

By ABEL GREEN

Stagehands Vs. Actors

It's an old story, but perhaps still news. Stagehands are apparently more important than actors.

For Ruth Draper's solo dramatic sketches at the Vanderbilt, N. Y., there are seven stagehands.

For "Lullaby," Don Appell comedy at the Lyceum, N. Y., there are four actors and 15 stagehands.

Paul Ralibourn, veepee of Paramount Pictures, which controls 54% of Telemeter, the home television system now completing its winter test at Palm Springs, Cal., makes clear Paramount's reasoning in developing Telemeter. "Since it will take \$350,000,000 to blanket the country, when and if Telemeter becomes a practical, nationwide operation, isn't it smart for us to work close to the budget, on a limited basis, as we are doing in Palm Springs?"

Coincidentally, from the southern California desert resort came Telemeter executive veepee Carl Leserman's findings that the 148 sets now in service there—on a \$1 fee basis—have averaged \$10 per month revenue. That means a 33% usage, certainly better than one picture per week viewed at home, for the \$1 fee. (There is a \$3 minimum obligation, on top of the \$21 installation of the "box" which constitutes Telemeter's "home boxoffice.")

Ralibourn envisions tollivision in

(Continued on page 13)

Award No 'Oscar' To 'Moon's' Femme Star, Catholic Paper Asks

Albany, Feb. 23. The Evangelist, Catholic diocese weekly, giving a personalized twist to its campaign against "The Moon Is Blue," has asked the Academy of Motion Picture Arts and Sciences to vote against Maggie McNamara, who has been nominated for the "best actress" Oscar via her role in the film. Paper also editorialized against the film's title tune (music, Herschel Burke Gilbert; lyrics, Sylvia Fine), which is among the nominees for "best song" of 1953.

Both actress and song are in-

(Continued on page 61)

New Orleans Nightspots Doing Landoffice Biz In Mardi Gras Season

New Orleans, Feb. 23.

This old town on the Mississippi's levees is already cracking at the seams as visitors continue to pour in by air, rail and motor car for the Mardi Gras celebration.

The hotels are already booked solid until after Ash Wednesday. Railroads have established Pullman "cities" in their yards to house tourists. There isn't a motel, auto court or private room to be had.

From now until next Tuesday (2), the big day when everybody masks and joins in the fun and revelry, there'll be parades each night, followed by elaborate costume balls and tableaux in Municipal Auditorium.

This has been a record season for dances, some 62 organizations having scheduled soirees in the town hall this season.

The nightspots and bistros, especially those in the historic

(Continued on page 50)

Roosevelt Hotel

NEW ORLEANS, LA.

Currently presents

The Hour of Charm

All Girl Orchestra and Choir

Featuring EVELYN and her Magic Violin

under the direction of

PHIL SPITALNY

Arg. Film Biz Rushes Plans For Mar del Plata Fete's Preem March 6

Buenos Aires, Feb. 23.

Practically every one connected with Argentina's picture industry is suffering from "festivalitis" at the present time, preparing feverishly for the International Festival scheduled to open in Mar del Plata March 6. Others had been rushing to get off for the Sao Paulo fete in Brazil. Even President Peron has the festival virus and officially announced he will attend the Mar del Plata affair, marking his first visit to the spot since becoming chief executive nine years ago. This adds up to a triumph for Press Minister Apold, who fostered the idea of holding a film festival.

Local studios are foregoing their customary February vacation so that producers can complete pictures marked as entries, while several local stars, with an eye on festival awards, have postponed contracts to work in Mexico and Spain, pleading it their duty to act as hosts to the foreign visitors. As another sop to American film interests, designed to bolster their pledge of participation, Apold's office has issued import and release permits for foreign newsreels, which have been banned since April 1, 1952.

Already 17 Nations Entered

So far 17 countries have pledged participation in the fete: Austria, Canada, Chile, Czechoslovakia, Spain, U.S., France, Great Britain, Hungary, India, Japan, Mexico, Poland, West Germany, Russia and Sweden. More than 40 feature films have been entered. American distributors still await

(Continued on page 63)

Davis Deserts Legit To Reprise World Citizen Idea; Seeks Thesps' Aid

New York.

Editor, VARIETY:

As an actor obliged by sheer necessity to turn politician, I want to announce to my theatrical friends through VARIETY the founding of a new political party unique in the annals of political endeavors. Unique first because it will be worldwide in aim, character and eventual administration, cutting across all national frontiers, color lines, racial and language differences, a one-world democratic popular party with a global viewpoint.

It will be further unique because it is founded by a so-called stateless person, a legal nonentity on the very bottom of the political and social ladder.

It is to be called The World Citizen Party, and its prime goals are world peace through a just world law or government, general material security and well-being through

(Continued on page 60)

JOSE FERRER CURTAILS CLOONEY HONEYMOON

Jose Ferrer, currently in London, will cut short his delayed honeymoon with Rosemary Clooney to return stateside on March 8.

He'll head immediately for the Coast for Universal's film version of "The Shrike," in which he'll star and direct. Ferrer played the lead on Broadway in Joseph Kramm's Pulitzer Prize winner and also reenacted the role in a recent revival at N. Y.'s City Center.

M&L Back to A.C. 500 Club To Fete 8th Ann as Team

Hollywood, Feb. 23.

Dean Martin and Jerry Lewis will mark the eighth anniversary of their teaming by returning to the 500 Club, Atlantic City, where they started, for a two-week stand starting July 25.

They opened there that date in 1946 for two weeks. Fizzled opening night but stayed on and finally lasted there 18 weeks. Team is currently working in Hal Wallis' "The Big Top."

Kaye Leaves 'Em Panting For More in Virtuoso 110-Min. Philly Stint By JERRY GAGHAN

Philadelphia, Feb. 23.

Danny Kaye worked an hour and 50 minutes at the Shubert Theatre last night (Mon.) and had a near-capacity audience lashed to the chairs, calling for more. Few acts could go such a course. Kaye's turn is greatly expanded over his only previous visit here five years ago, when he played four-a-day at the Stanley-Warner Masbaum. Comedian wasted no time getting at psychopaths, teeing right off with his gypsy number, which divides the house into three choral sections.

Kaye is in a class by himself at getting audience participation. Either they come pre-sold, or it's magic. Last evening's docile stub-holders got right into the chorus work without even a warmup. After that, the comedian owned them. He swung quickly into take-offs of a German lieder singer, scholarly English baritone, Spanish flamencos with kidding impress of Jose Greco, burlesque of a glamor boy vocalist, and Scottish songs, all interlarded with gags and clowning.

Along about 11 o'clock, after having been on since 9:55, Kaye squatted on the stage apron, borrowed a cigaret and matches from a front row, chatted casually about his daughter, told a French story or two, and engaged in small talk. Abruptly, he thanked audience for

(Continued on page 61)

John Brown Faces Rap Unless He Faces Probers

Hollywood, Feb. 23.

Actor John Brown has been notified he faces suspension from the American Federation of Television & Radio Artists unless he testifies before the House Un-American Activities Committee within the next 90 days. Ruling was made by the AFTRA board on charges that he had taken a "Fifth Amendment position" before the Committee last year.

Brown appeared before the board, denied present membership in the Communist Party and stated he had signed the AFTRA loyalty oath. He declined, however, to discuss party membership during the period prior to the time such affidavits were required. The union has a ruling that all members must testify before Congressional committees.



HORACE HEIDT

Currently Hotel Statler, New York
Under Personal Management
WALTER PLANT
Statler Hotel, New York City, N. Y.

Paris as 'Tryout' For Brit.-Bound U.S. Musicals?

Paris, Feb. 16.

Jean Bouchel-Ysaye, who took over the directorship of the Empire Theatre two years ago, has turned this original white elephant into one of the top dance and operetta theatres here. After the ill-fated beginning with the Maurice Chevalier musical, "Plein Feu" ("Full Fire"), the theatre hit its stride with ballet companies and the importation of "Porgy and Bess."

Bouchel-Ysaye told VARIETY that he would like to make the Empire a two-week stop for all U.S. musicals before opening in England. He believes there is a big audience here for the U.S. musical as evidenced by the boff reception of "Porgy." He feels this could serve as a road show as well as help inculcate a growing need here for an advance in musical comedy tastes.

French crix are also beginning to take up this attitude since the last spate of new musicals here were still in the line of out-moded musical books and traditions. Ysaye is now trying to get a showing of "South Pacific" and "The King and I" at the Empire. This season already has seen successful runs at the Empire of the Roland Petit Ballet De Paris in September and October; the Grand Ballet Du Marquis De Cuevas in November, December and January, and, at present, it has the ballet company of the Spanish dancer Antonio which garnered neat notices and looks in for a good two-month run.

Next up is the Opera of Montecarlo and then a revival of "The Four Penny Opera," based on the rewrite of the 18th Century opera, "The Beggar's Opera," of John

(Continued on page 61)

Int'l Union Bid To U. S., Russ Actors

London, Feb. 23.

Invitations to affiliate with the International Federation of Actors have been sent to thespers' unions in America and Russia, according to a report made by Gordon Sandison, British Equity general secretary, after attending an executive session in Vienna. The Federation, he says, has ceased to be a European organization and is now seeking worldwide representation.

Already 14 countries are affiliated and promises to join up have been received from Australia, New Zealand, Canada and Ireland. Sandison hopes that the Federation will make a small contribution to the lessening of international tension and explains they are limiting discussion to professional questions. This, however, makes it possible to study common problems "away from the atmosphere of suspicion and cold war." It also gives, he says, the tolerance of actors the chance to assert itself.

'N.Y. Times' on Army Morale

Hanson W. Baldwin, the N. Y. Times' military expert, in his Sunday (21) feature, "McCarthy and the Army," pointed up and paired "Senator's Inquiry and Marilyn Monroe's Visit to Korea Show Service's Weakness."

Bypassing as politics, Baldwin's diatribe against the Wisconsin Senator's meddling into Army protocol, and his (McCarthy's) attack on Secretary of the Army Robert T. Stevens, show business will be guiled by the part about Miss Monroe:

"It is completely true, as Senator McCarthy said, though not in the way he meant it, that 'we witnessed a disgraceful performance (last week), and I think it is up to Secretary Stevens to correct it quickly.'"

"It is also up to Mr. Stevens, and especially to General Ridgway, to correct the weaknesses in service morale, epitomized by the visit of Miss (Marilyn) Monroe to Korea. On two occasions during the visit of the motion picture actress, troops rioted mildly and behaved like bobbysoxers in Times Square, not like soldiers proud of their uniform."

"Their conduct must have delighted the Communists and all who hope for signs of degradation and decline in the United States. Their poor discipline, it is true, merely reflects some of the softness on the 'home front.' But the Army cannot tolerate this if it is to remain an Army."

"Mr. Stevens might well ascertain why Miss Monroe was in Korea anyway. Sweater girls and young ladies scantily clad in ermine-trimmed bathing suits have nothing to do with military morale; tours by such as these are not the stuff of discipline and pride and toughness."

"The Army Special Services officer, charged with trying to provide recreation for the troops, too often has usurped the functions of command instead of implementing them."

"The Army needs fewer McCarthys and Monroes, less demagogues and less Hollywood and more leadership and moral fibre from the top down. It is up to Secretary Stevens and his immediate superiors and subordinates in the Defense Department to restore the soul of the Army."

All the Gang Hails Jessel

Fred Allen Tells Friars: 'Nothing You Can Say
Against Georgie, Unless You're a Woman'

By ABEL GREEN

JOHN BARRYMORE JR.'S SOCKO LEGIT DEBUT

Hamilton, Bermuda, Feb. 23.

Legit debut of John Barrymore Jr. at the Bermudian theatre here last week drew sock notices from the local reviewers. Both the Mid-Ocean News and the Royal Gazette lauded Barrymore's performance. Although the 22-year-old actor has appeared in a number of films, his engagement here marked his first legit performance. He had been slated for a summer stock date several seasons ago but bowed out of the deal. Barrymore appeared here in "The Man," with Dorothy Gish co-starred.

Current attraction at the Bermudian is "Design for Living," with Sylvia Sydney starred.

Rep. Celler Intros Bill To Put Show Biz Depts. Under Antitrust Laws

Washington, Feb. 23.

Rep. Emanuel Celler (D., N.Y.), has finally introduced his bill to put the legit theatre and other branches of entertainment under the anti-trust laws.

The New Yorker, ranking Democrat on the House Judiciary Committee, promised such legislation after a N.Y. Federal Court ruled in the Shubert anti-trust case that legit was not "business" as defined under the Sherman Act. Judge acted as a result of the Supreme Court's decision that professional baseball was a sport and not business to be regulated by the Sherman Antitrust Law. (Government has announced it will appeal the Shubert decision.)

Since that time, a Federal court, also acting on the basis of the Supreme Court decision, has thrown out an antitrust suit against International Boxing Club, of New York, and ruling that professional fighting was exempt from the antitrust laws.

Key language of the new Celler bill, an amendment to the Sherman Act, asserts that "the words 'trade or commerce' as used herein include all forms of trade or commerce subject to the provisions of this Act unless specifically exempted therefrom by statute."

Since fighting, baseball, legit theatre, etc., have never been exempted from the law by statute, they would be included automatically.

Amendment would also apply to motion pictures. However, there is plenty of precedent in the Federal courts, including the Supreme Court, that the anti-trust laws do apply to motion pictures. Hence the Celler bill would not alter anything here.

PHILLY MASONS TO HONOR GEN. SARNOFF

Philadelphia, Feb. 23.

Gen. David Sarnoff, chairman of the board of RCA and NBC, has been named recipient of the annual humanitarian award of the Golden Slipper Square Club, Masonic philanthropic group.

Gen. Sarnoff will receive the award at a dinner meeting of the club in the Bellevue Stratford Hotel here, March 3. Harry S. Syk, drug chain head and owner of WPEN, is in charge of arrangements for the meeting.

Designation of Sarnoff was for his "outstanding contributions to the field of human relations through his preeminence in the field of radio, electronics and television, not only as a service to the mankind but as a vital part of the security of the nation," according to Judge Joseph Sloane, of Common Pleas Court, who served as chairman of the club's humanitarian award committee.

Subscription Order Form

Enclosed find check for \$

Please send VARIETY for One Year
Two Years

To (Please Print Name)

Street

City Zone State

Regular Subscription Rates

One Year—\$10.00 Two Years—\$18.00

Canada and Foreign—\$1 Additional per Year

VARIETY Inc.

154 West 46th Street

New York 36, N. Y.

U.S. 70% DUAL, BUT B'S VANISHING

REPUBLIC, ALLIED CUT WAY DOWN

Programmer or "B" pictures, once a glut on the market, are currently in short supply, making it increasingly difficult for dual bill situations to round out their programs. The major studios, making fewer and bigger pictures, have almost completely eliminated their "B" films, and even such outfits as Republic and Allied Artists, once among the major suppliers of programmer product, are shifting to the biggies. As a prime example of the change is Rep's intention to cut its slate of 60 pix annually to 22 a year.

That distribs may be neglecting a vast market is indicated in the fact that approximately 70% of the nation's theatres are operating on a double feature basis. With the number of houses in the U. S. variously estimated at between 15,000 and 20,000, it becomes a question whether a big coin source is not being dropped without careful study.

To be sure, the less-and-bigger-picture policy of the major producers has had the effect of causing some dualers to shift to one (Continued on page 23)

Goldwyn, Selznick Nix Bid to Participate In United Artists' 35th Anni

Samuel Goldwyn and David O. Selznick have declined invitations to participate in United Artists' 35th anniversary celebration. Distributors had asked both producers to okay showings of their outstanding pic, which had been originally released by UA, at a "festival" program set up by the Museum of Modern Art, N.Y.

The plan calls for a daily screening at the Museum's private theatre, with the entire group of selected pix numbering, perhaps, 21. Trade execs, press reps and others are to be invited with the idea of making the showings a focal point of part of an extensive institutional campaign for UA.

Selznick and Goldwyn would have figured importantly in the series of pic showings because of the memorable quality of some of their product over the years. Among the Goldwyn pix which UA distributed were "Dodsworth," "Dead End," "Stella Dallas" and "Wuthering Heights." Selznick's UA releases included "A Star Is Born," "Nothing Sacred," "Spellbound" and "Rebecca."

Reason for the two filmmakers' aloofness was not given officially. But the point is made that they (Continued on page 22)

Mike Jeffers Jury, 6-6 On SEG Newsletter Libel

Los Angeles, Feb. 23. After a trial last lasting more than 10 months the \$200,000 libel suit filed by Michael D. Jeffers against the Screen Extras Guild was dismissed in Superior Court because of a deadlocked jury.

Jurors were split, 6 to 6, after hearing testimony of 87 witnesses. Jeffers contended he had been libeled by a SEG newsletter.

OPTIONS KILL DEAL

Dirk Bogarde Loses Out as Brandon Successor in 'Egyptian.'

London, Feb. 23. Dirk Bogarde, who was slated to plane to Hollywood last weekend as a replacement for Marlon Brando in 20th-Fox's "The Egyptian," was cancelled out following a dispute between J. Arthur Rank, to whom he is under contract, and 20th over options.

Rank was determined the deal would be for a single picture only since Bogarde's appearance in "Egyptian" would involve a serious dislocation of his British production schedule.

Army Sans Stereo

Washington, Feb. 23

The Army and Air Forces Motion Picture Service has contracted for its first CinemaScope pic, Warner's "The Command." Film is slated for plays at 37 military installations in this country which have wide screen facilities.

However, the deal does not require the use of stereophonic sound which is not installed.

Asia Is Hardly Scratched—Ugast

Far East holds a growing potential for quality film entertainment for all nations, Edward Ugast, 20th-Fox's Far Eastern supervisor, said in N. Y. last week. He added that Hollywood "hasn't even scratched the surface" of the Asian market.

Ugast, who was here on a vacation and who left for the Coast Friday (19), said the answer in the Orient was bigger pictures and more theatres and that "The Robe" in CinemaScope and pix like "The Greatest Show on Earth" were answering this requirement. There is a healthy theatre construction program under way in Japan, Singapore (where he makes his headquarters) and throughout Malaya, he reported.

CinemaScope is catching on fast in Asia and grosses rolled up by "The Robe" attest to the popularity of the new widescreen method, he maintained. Ugast estimated that, by the end of 1954, there should be some 500 houses equipped for CinemaScope throughout the Far East.

Business in Indo-China has been badly hurt by the war, he reported. (Continued on page 24)

New York City Dailies More Receptive to Film Cooperative Contest Ideas

New York City newspapers are beginning to lend a friendly ear to cooperative contest ideas proposed by picture houses. While the pages of the dailies haven't been completely thrown open to film promotions, theatre pub-ad staffers report that newspaper editors and promotion men are now more inclined to listen to the proposals of film-men.

In recent weeks three N. Y. papers—the Mirror, the Journal-American, and the World-Telegram & Sun—conducted contests based on film angles. The World-Telegram's contest is a joint effort with RKO Theatres in the metropolitan area and is built around "How to Marry a Millionaire" (20th) set to play the circuit shortly. Contest involves the selection of femmes who most resemble the stars of the film—Marilyn Monroe, Lauren Bacall and Betty Grable. Prizes are substantial, including a trip (Continued on page 20)

LAUGHTON NON-INNOVATOR

His First Film Direction Will Use No New Tricks

Minneapolis, Feb. 23. Here for reading appearances, Charles Laughton said he has no new techniques or tricks in mind for his initial film directorial chore, marking Paul Gregory's picture producing debut. He told Morning Tribune columnist Will Jones he has no desire "to revolutionize the world."

"People seem to think I do things a little differently when I act or direct for the speaking stage, and I suppose I may do things a bit differently when I direct the picture, but it will not be anything startling," he said.

The Gregory-Laughton picture, an adaptation of an unpublished novel, Davis Grubb's "The Night of the Hunter," will start in Hollywood after Laughton finishes as director of "The Caine Mutiny Court Martial," road company.

Capitol, N. Y., Assures Paramount \$175,000 On Danny Kaye's 'Knock'

Capitol Theatre, N. Y. showcase, has guaranteed Paramount minimum film rental of \$175,000 as basis of a deal for booking "Knock on Wood." Danny Kaye comedy. Pic opens at the house Easter Week, and a 10-week run is figured.

Pact also provides for a 30-20 distrib-theatre split.

Hefty guarantee points up the extent to which Broadway houses are going in the competition for top product. In bidding for pix, the exhibs are stressing both guarantee and longer runs. On the latter point, the Cap, for example, cut overhead substantially via elimination of stage bills, consequently can hold a film much longer than with the vaude combo policy.

UNEXPLAINED SURGE OF COLUMBIA SHARES

Unfounded rumor mysteriously set afloat in Wall Street circles last week sent Columbia's common and preferred stock issues to new high for the year via an unusually heavy volume of trading on the N. Y. Stock Exchange.

Of undetermined origin was the report that Col had intentions of buying up its own \$4.25 preferred securities at \$105 per share. It has sold as low as \$59.50 over the year and in recent weeks was quoted at \$70 and slightly higher. The issue climbed to \$89 on Wednesday (17), then began to slide and closed the week at \$81.50.

Col issued no formal statement denying any pending stock buyup but made it clear in private talks with inquiring Wall Streeters that there were no such plans. Col reps professed no knowledge of how the rumor came about and could not pin down its origin to any one source.

The enthusiasm anent the preferred stock apparently brushed off on the common issue as well. Total of 10,700 shares changed hands Wednesday, bringing a gain of \$2.25. It reached a new high of \$23.37½ on Thursday and at the close of business on Friday was quoted at \$22.87½. The Col common has a low of \$11.62½ for the year.

Some Sell RKO Short

N.Y. Stock Exchange sources revealed this week that some investors are selling RKO short, that is, staking their investment on the anticipation that the common stock issue will go down in price. This would happen, of course, if the Howard Hughes proposal to buy out the company at the equivalent of \$6 per share doesn't result in a deal.

Total of 23,100 short interest shares were reported as of last week. This compares with only 400 a month previous.

Columbia 'Fluid' On CinemaScope

Columbia will hold back on decisions regarding how it will license its CinemaScope product until the end of the year. Company wants to maintain a "fluid position" with respect to stereophonic sound until the time is at hand for actual release of a C'Scope.

Col's first in C'Scope is "Three for the Show," which went into production last week with Betty Grable, Marge and Gower Champion and Jack Lemmon in lead spots. In view of a long shooting sited plus about six months for Technicolor lab work, Col figures that "Show" will not be ready for distribution until next November or December.

The company will map its C'Scope exhibition policy at that point, taking into consideration whatever new marketing and licensing developments have taken place on the C'Scope front in the interim.

Goldwyn's 'Dolls' Bid

Hollywood, Feb. 23

Latest film producer to put in a bid for screen rights to "Guys and Dolls" is Samuel Goldwyn, who is reported making a cash offer of \$650,000 against 5% of the gross.

Understood Metro has offered \$600,000 for the show while William Goetz's bid calls for \$300,000 against 10% of the gross—which ever is higher. Goetz had slated the production for Columbia release through a recent three-picture deal.

National Boxoffice Survey

Long Holiday Weekend Hypos Trade; 'Miller' Champ by Big Margin; 'Trailer,' 'Cinerama' Next

First-run biz in principal key cities covered by VARIETY this stanza is perking as a result of long Washington's Birthday week-end. Even in cities along the Atlantic seaboard where rain hurt somewhat late Sunday (21), the great upbeat on Feb. 22 gave nearly every big pic smash returns.

Some idea of this upsurge is revealed by the huge \$1,320,000 total hung up by the four biggest grossing films.

"Glenn Miller Story" (U) is the new champion, with nearly \$480,000 grossed in some 12 keys. It is outdistancing its closest competitor by better than \$120,000. "Long, Long Trailer" (M-G), out for the first time this round, is finishing second, perhaps reflecting the great campaign and the popularity of Lucille Ball-Desi Arnaz and their tele show.

"Cinerama" (Indie) is winding up third, being solid to huge in some 10 key cities where now playing, "Knights of Round Table" (M-G), which held in first place for six weeks, is dipping to fourth. "Hell and High Water" (20th) is capturing fifth position, being good to smash.

"Money From Home" (Par), which opens at the N. Y. Paramount this week, is winding up sixth. "Khyber Rifles" (20th) is taking seventh position. "Julius Caesar" (M-G) is eighth while "The Command" (WB) is ninth. "Majesty O'Keefe" (WB) rounds out the Big 10.

"maie" (Par) and "Living Desert" (Disney) are the runner-up films this round.

Both "Top Banana" (UA) and "New Faces" (20th) loom as potentially big newcomers. Latter shapes big on preem date at N. Y. Romy. "Banana" is smash in N. Y. and Philly, but modest in L.A. Fresh engagements saw "Could Happen To You" (Col) getting nice biz in Philly and Pitt while the film's run at N. Y. State continues sock in sixth round.

"She Couldn't Say No" (RKO), also new, shapes smash in Chi and okay in Seattle. "Bait" (Col) is great in Chi. "Boy From Oklahoma" (WB), also a newcomer, is good in Boston but sluggish in Cleveland and Balto.

"Riot in Cell Block 11" (AA), big in Detroit, is socko in N. Y. "Act of Love" (UA) still is great in second stanza at N. Y. Astor. "Go Man Go" (UA), fairish in Cinco, looms big in Indianapolis.

"Sadie Thompson" (Col) shapes fast in Toronto. "3 Young Texans" (20th) is rated tepid in Indianapolis.

"Jubilee Trail" (Rep) looms loud in Omaha. "Hamlet" (U), out on re-issue, is brisk in Chi and nice in Pitt. "Cease Fire" (Par) is neat in Buffalo.

"War Arrow" looks good in Detroit. "French Line" (RKO) hit a new house record opening week in Denver. "Wicked Woman" (UA) is good in Denver.

(Complete Boxoffice Reports on Pages 8-9)

PINE-THOMAS GO FOR 'BIG' FILMS

Hollywood, Feb. 23. The nickel cup of coffee is just a fond memory—and so are the Dollar Bills. Inflation has hit the Pine-Thomas unit.

For 14 years the one-time press agents turned producers have been turning out pix in a definite price slot designed to meet a specific market demand. No more. From now on they'll be independent producers whose efforts will have no budgetary limits except those demanded by the property they're making.

"Times and the market have changed," Bill Thomas declared this week in announcing the firm's second change in production in 14 years. "It doesn't pay to take a chance in today's market on limited budget pictures."

"What happens," chimed in Bill Pine, "is that you can get nickle-and-dimed to death. So we are going to make pictures for whatever they require to be made well. That means we'll use top casts and top directors."

The switchover in production thinking is not just something to (Continued on page 23)

Distrib Private Eye Exchanges; Campaign Hits Payola Trend

A hush-hush realignment and tighter supervision of exchange officials of some of the major distribs is taking place as result of allegations that certain supervisory execs are taking payolas from circuits for granting favored terms on pictures. Charges, although not aired openly, also include reports that some exchange personnel have interests in drivels which receive special attention in film deals.

The manner of payoff is varied. In one case, an exchange exec is said to have received \$3,000 as his (Continued on page 22)

VARIETY

Trade Mark Registered
FOUNDED BY SIMS SILVERMAN
Published Weekly by VARIETY, INC.
Harold Erlich, President
154 West 48th St., New York 36, N.Y.

Hollywood 28
6311 Yucca Street
Washington 4
1202 National Press Building
Chicago 11
612 No. Michigan Ave.
London WC2
8 St. Martin's Pl., Trafalgar Sq.

SUBSCRIPTION
Annual \$10 Foreign \$11
Single Copies 25 Cents
ABEL GREEN, Editor

Vol. 193 120 No. 12

INDEX	
Bills	53
Chatter	62
Film Reviews	6
House Reviews	53
Inside Legit	56
Inside Music	46
Inside Pictures	18
Inside Radio-TV	30
International	15
Legitimate	56
Literati	61
Music	41
New Acts	52
Night Club Reviews	54
Obituaries	63
Pictures	3
Radio-Television	25
Radio Reviews	37
Record Reviews	42
Frank Scully	61
Television Reviews	31
TV-Films	38
Vaudeville	50

DAILY VARIETY
Published in Hollywood by
Daily Variety, Ltd.
\$15 a Year. \$50 Foreign

'Don't Call Us, We'll Call You' Is Stockholders Vs. Hughes Stand; Legalistics Still Very Murky

N. Y. attorneys for dissident RKO stockholders have been offered a free trip to and from Las Vegas to interview Howard Hughes in connection with their N. Y. and Delaware suits against the airman. But the legalists have nixed the invitation, preferring to have Hughes come to them. He won't.

While these backstage developments appear not particularly meaningful on the surface, actually they figure somewhat significantly in the full context of RKO's complex legalistics.

Harry Halperin, repping stockholders Louis Schiff and Jacob Sacks, filed actions in N. Y. Supreme Court and Delaware's Chancery Court which seek to block the Hughes buyout of all RKO assets at the equivalent of \$6 per share. The deal would involve over \$23,000,000.

Halperin contends that the company is worth closer to \$90,000,000 and wants an order enjoining RKO from presenting the Hughes offer to all stockholders for their majority approval at a meeting on March 18.

In Delaware, the plaintiffs filed a complaint but made no motion for a temporary injunction, as was done in N. Y. A Delaware hearing was held Saturday (22) and (Continued on page 22)

Spread Lab Work So C'Scope 'Valiant' Hits Easter With 215 Prints

Moving to alleviate the pressing shortage of CinemaScope prints, 20th-Fox has spread the processing work out over five labs and expects to have 215 prints available for "Prince Valiant," its Easter attraction.

Print manufacture on 20th's CinemaScope shorts has been allocated to Consolidated Laboratories in the east. Other labs turning out CinemaScope prints include Technicolor, De Luxe in N. Y., Color Corp. of America on the Coast and the De Luxe lab at the 20th studio.

By March 20, 20th expects to have on hand, and available for domestic booking, 334 prints of "The Robe," 300 of "How to Marry a Millionaire," 300 of "Beneath the 12-Mile Reef," 300 of "King of the Khyber Rifles," 160 of "Hell and High Water," 65 of "Night People" and 75 of "New Faces." "Night People" will be the first of the CinemaScopes to be printed entirely in Technicolor's dye-transfer, imbibition process. Techni so far has done all CinemaScope work on Eastman color positive stock which comes considerably higher than the regular Techni method. Including the expensive magnetic striping and sound recording procedure, 20th pays 12c a foot for CinemaScopes printed on Eastman positive.

On this basis, and not considering foreign print demands, 20th's print bill on seven CinemaScope films well exceeds the \$2,000,000 mark.

SHORTS, CARTOONS IN REISSUE PROTESTED

Exhibit beefs are mounting relating to the continued reissuing of shorts and cartoons by almost every distrib. Noting that it's almost impossible to keep track of every two-reeler issued within the past five years, an Allied medium unit notes that alert small-fry usually call the fact to the theatreman's attention.

Says Charlie Jones, of Allied of Iowa, Nebraska and Mid-Central: "It is getting to be more than I can take to have kids coming out about every two or three shows and reminding you with a slight reference that you're pulling something on them and that they've seen that old cartoon before."

Jones complains that exhibs are paying full price for the cartoons and "the distributor makes full price profit from something that has once been liquidated." He points out that a reissued feature is usually half-priced or less. So "why not shorts?" he asks.

Asst. Sales Mgr. Post Abolished at RKO Pix

Post of assistant sales manager at RKO Pictures is being eliminated following the switch by Walter Branson from that job to general manager of foreign operations. Branson's previous duties on the domestic front are being absorbed by a newly-created divisional sales setup.

Herbert H. Greenblatt has been upped from midwestern district manager to central division chief, headquartered in Chicago. J. Herbert MacIntyre has been promoted from western district to western division manager. Nat Levy continues as head of the east-south division, and Harry Gittleman, sales administrative manager, has been named exec assistant to general sales manager Charles Boasberg.

Branson was named foreign chief on a temporary basis three weeks ago, filling in for Alfred Crown, who resigned to join Moulin Productions. James R. Grainger, RKO prez, winged into N. Y. for a one-day visit last Wednesday (17) and worked out a deal for Branson to take the foreign assignment permanently. Branson and Robert Wolff, RKO's chief in England, now are on the Coast to uncover new product.

Grainger and C. J. Tevlin, studio operations head, also worked out an extension of RKO's employment pact with the American Federation of Musicians, providing for the same 5% salary boost stipulated in the recently-signed new deal between A. F. of M. and other film companies.

Easy, Cheap Gear As Hypo for 3-D Via Pola-Lite

In an effort to inject 3-D with new life, the Pola-lite Co. has developed a single-strip, single-projector dimensional pic system to be made available to exhibs at a cost of \$100. Only condition to the sale is that the theatreman also must contract for 6,000 pairs of viewing glasses, at 10c per pair.

In discussing the setup in N. Y. this week, Al O'Keefe, Pola-lite's distribution v. p., also unveiled a new line of plastic-framed spectacles which accent wider viewing range.

Distributors, of course, will determine the extent to which any switch is made to single-print 3-D. Upon production of a 3-D film, prints must be processed to conform with the one-unit projection. Costs involved are insignificant, claims O'Keefe. Further, a company could save about \$125,000 in release prints per film since only one 35m print would be required.

So far, only Universal is employing the Pola-lite system. "Creature from the Black Lagoon" and "Taza, Son of Cochise," are being made available via the single-strip method as well as standard dual-print. Success of these two pix will figure as the tipoff on whether other studios follow the U. lead.

Although there's no new 3-D production now underway, various (Continued on page 61)

Matty Fox Out of 3-D

Matty Fox has dropped his interests in 3-D with the sale of his stock in Pola-lite Company, manufacturers of viewing glasses, to Commercial International. Latter outfit, taking 100% ownership of Pola-lite, previously was associated with Fox on a partnership basis.

Fox also has folded All Dimensions, Inc., which he had set up with Boris Morros. This outfit had dealt in the Moropticon system of single-strip 3-D, tying in the sale or lease of Moropticon's projection apparatus with the sale of the Pola-lite spectacles to theatreman.

MORE RKO CENSOR GRIEF?

'Son of Sinbad' Opens With Strip-Peel Main Credits

Already at odds with the Production Code Administration over "The French Line," which is being released without Code approval, RKO appears headed for another rhubarb as it prepares standards with its upcoming "Son of Sinbad." Recently completed.

Intelligence from the alleged inside says some striking effects are achieved right at the outset as cast and credits are flashed on the screen. These name lines are superimposed over an exposure of peeler Lili St. Cyr in a dance turn reminiscent of Minsky's free-rein days.

Code authorities have taken no action on the film as yet. But the point is made that deletion of Miss St. Cyr would mean elimination, obviously, of the credit billings which are on the same film. This would entail the printing of new credit frames.

BERGER ASKS PUBLIC PLEA VS. STEREO

Minneapolis, Feb. 23. At Allied States board of director's meeting in New York this week, Bennie Berger, North Central Allied president, will press for immediate "direct action" to supplement local body's recent resolutions charging that present sales policies in industry sound death knell for thousands of small exhibitors. Resolutions call upon 20th-Fox and other companies to release CinemaScope pictures without stereophonic sound and ask distributors to make top product available for small-town exhibitors and subsequent theatres at rentals within their reach.

Berger will advocate national body launch large newspaper advertising campaign throughout nation to acquaint public with alleged threat to exhibitors' existence and how many towns may be deprived of best pictures because of film companies' policies. Ads would call for public's support and cooperation in drive to remedy matters.

He'll also ask directors to consider institution of legal action, if necessary, and recourse to Justice Department and U. S. Senate Small Business Committee in effort to make distributors relent.

Mitchum Masseur Scene OK (He Didn't Enjoy It); Negulesco's 'Act Adult'

By FRED HIFT

The film industry is making a big mistake by continuing to take the view that the public is naive and that films must be tailored to the teenage level. So emphasizes Jean Negulesco, director under contract to 20th-Fox.

"We should have a grateful public—grateful that we consider it adult," he commented in N. Y. last week during a break in the location lensing of "A Woman's World," his third CinemaScope. He thought films could be adult in treatment and still be within the intellectual reach of the public. "CinemaScope alone isn't the answer," he said. "Good pictures are." He added thoughtfully that it was dangerous to deal in such platitudes because "the public are doubtcrossers. They like one thing today and, given the same thing a few months later, they turn thumbs down on it. So there's no such thing as a gilt-edged security in this business."

Negulesco observed that he would very much like to see a picture like "Tea and Sympathy" brought to the screen. Told that the Production Code had already nixed that subject, he insisted that "if it's done on the screen as tactfully and honestly as on the stage," the picture not only would be a big hit, but it also would prove completely acceptable. Yes, he'd love to do it himself.

This is somewhat in conflict with the director's general views on the Code with which he is in complete (Continued on page 24)

Italians Suspect Machiavellian Timing In 'Monopoly' Plea to Fed. Trade Comm.

If 'Eternity' Wins, Col Will Be Fully Prepared

Columbia homeoffice has signaled all of the company's domestic branches to have the full run of over 400 prints of "From Here to Eternity" in work to coincide with the Academy Awards announcements on March 25. This is a Thursday and Col is out for maximum bookings of the pic over the weekend that follows.

The key angle, of course, is that "Eternity" is a strong contender for Acad recognition on a number of counts and Col aims to cash in on the immediate publicity values accruing from the Oscar announcements.

"Eternity" reaped a total of 13 nominations, topping all other 1953 pix. It's in the running via best picture nomination, best actor (Montgomery Clift and Burt Lancaster), actress (Deborah Kerr), supporting actor (Frank Sinatra), supporting actress (Donna Reed), direction (Fred Zinnemann), screenplay (Daniel Taradash) and other credits.

Dent Sees Britain Bastion Against 20th's Stereo

Britain "will be the last bastion" to fall to the 20th-Fox campaign to introduce four-track stereophonic sound as the standard, according to Arthur Dent, head of Adelphi Films, indie British production-distribution outfit.

Arriving in N. Y. last week for an o.o. of the American film scene and also to sell and acquire pix and to discuss coproduction deals, Dent said British exhib opposition to stereophonic sound was based partly on the cost involved and partly on a reluctance to place themselves at the mercy of a limited number of suppliers "who may be tempted to take advantage of the situation."

Nevertheless, he observed, even the limited number of CinemaScope installations in Britain to date have already begun to hurt indie producers since theatres that once were open to their product are increasingly closed to them. "If the circuit can't find room for the standard picture, the producers have to go to an independent operator. As a rule, that means less money and a less desirable house. Also, the independent theatres are swamped with product," Dent said.

He added that, within another couple of months, when the 75 J. Arthur Rank theatres are equipped for CinemaScope, things would become even tougher on the independents and that they stood to lose "between £8,000 and £10,000" as the result of the loss (Continued on page 13)

Techni Lab for France

First step in expanding Technicolor processing facilities to the European continent proper—it's already operating a British plant—should come within 90 days when Techni experts to sign the necessary contracts and reach agreement with the French government for the establishment of a Techni lab in France.

There has been talk, too, of Techni labs being blueprinted for Italy and Germany, with the latter reportedly in quite an advanced stage.

In his annual report, Herbert T. Kalmus, Techni prexy, indicated that, in France, Techni would provide the patent licenses and know-how with the French providing "most, if not all, of the money."

Europe to N. Y.

Oreste Duval
Joe Shribman
Elizabeth Taylor
Michael Wilding

Italian Films Export, currently under fire as a "monopoly" from the Independent Motion Picture Distributors Assn., is angling for indie American product to add to its release sked.

Observers said this week they're puzzled by the move since they can't see how this would take IFE off the hook as far as the Federal Trade Commission is concerned. They point out that a more logical explanation would be that IFE was anxious to strengthen its lineup.

In addition, there's the fact that American indie production is definitely increasing and outsiders are seeking proper outlets. With a functioning exchange setup, IFE is in a position to answer these demands. At one time it was known to have considered handling French pix along with the Italo imports, but this plan appears to have been junked.

Only comment from IFE execs last week to the indies' action in beefing to the trade body was "no comment." However, Italians, good traders themselves, are reported as seeing the indies' move suspiciously coincidental with the approaching renegotiations for a new U. S.-Italo film agreement. Asked about this unofficial reaction Arthur Mayer, IMPDA prexy, called the suspicion "nonsense," pointing out that when, as a matter of courtesy, he had informed the other trade Assn. (MPEA) of the indies' impending complaint to the government, the response from Johnston office had been definitely negative and indeed one of regret at the indie's decision to cry copper.

Notwithstanding, some Italians see the IMPDA move, along with the protest against subsidies voiced by the Society of Independent Motion Picture Producers, as a carefully designed plan to back up MPEA in calling for the elimination of any financial aid in the next Italian pact.

Mayer and Ephraim London, IMPDA counsel, are expected to go to Washington soon to appear before Federal Trade's export division in substantiation of their charges against IFE. Mayer's org had maintained that IFE was interfering in "free and fair" competition in the handling of Italo pix in the U. S. market.

L. A. to N. Y.

John Beal
Ralph Blane
Edward Choate
Dane Clark
Chester Erskine
Marilyn Erskine
Romer Grey
Billy Halop
Sam Handelsman
Robert Lee
Irving Levin
Gene Lockhart
Hal R. Makelim
Hugh Martin
Ray McDonald
Ralph Meeker
Gene Negulesco
Helen O'Connell
Mary Pickford
Stuart Reynolds
David Rose
Stan Seiden
Don Sharpe
Red Skelton
Charles P. Skouras
Paul Small
Ed Sullivan
William Talman
Don Wilson

N. Y. to Europe

Richard W. Altschuler
Stell Andersen
Ben Bart
George Hamid, Jr.
Robert F. Hawkins
Henry Hewes
Phyllis Hill
David Hughes
Joy Kim
Gertrude Macy
Charles B. Moss
Vera Ralston
Mrs. Edward G. Robinson
William Saal
Henry Sherek

N. Y. to L. A.

Harry Ackerman
Herbert Kneeter
William Miles
Anthony Rose
Earl Rowe
David O. Selznick
Teresa Wright

PARIS BLIND TO U.S. ANTITRUST

Big and Li'l Budget Films

Two contrasts in the passing show business of the week's events warrant punctuation. One is the manner in which two inexpensively produced films, "Top Banana" (Phil Silvers) and "New Faces," have made impact despite their short budgets. And the other is the contrasting impact of the wealth of top Metro pictures, as cavaliered on the now much discussed Ed Sullivan tv "Toast of the Town" salute to Metro's 30th anniversary.

Leo the Lion roared his trademark with gusto and justifiable pride as glimpses of "Mutiny on the Bounty," "Grand Hotel," "Min and Bill," "The Big Parade," et al., were unspooled. In the flashes it is evident that Metro need have no concern about sitting on its frozen assets beyond economic reparation. All that's necessary is to contrast this type of quality product with what is being seen celluloid-wise on the home video receivers. When the time comes when tv can make it economically worthwhile for quality product into the home, whether sponsored (as now) or tollvisioned (as proposed), Metro is sitting pretty. So are all the others with worthwhile reservoirs of choice pix product.

As for the Phil Silvers and Leonard Sillman revues, both shot on admittedly "quickie" budgets, it proves anew the show biz adage about talent will out. You can print a "dog" book on the most expensive vellum and you can't give it away in relation to an appealing newspaper, printed on ordinary news stock. And while gliding the lily enhances certain values, viz., the Metro cavalcade above-mentioned, if Silvers and his burlesque drolleries or Eartha Kitt and her more modern stylized song-and-comedy conferees have the stuff, it will click—with or without a lush production.

There is further food for thought, of course, in the parallel techniques—a filmed transmutation of virtually the original legit style. But that is for the Hollywood pundits to mull further. Abel,

1st Try at Sharing-the-Overhead Fails

Jointly-Owned Depot For Prints and Service
Called Off—After Being Set

The first serious attempt to streamline operation of the film business for economy and efficiency purposes has been called off. Major companies have completely scuttled the quondam highly-regarded idea of setting up a jointly-owned outfit which would handle the servicing of all prints, including inspection, storage and servicing to exhibitors.

Pooling plan that had been projected was limited to physical contact with prints only and did not touch upon the sale of pix to the theatren in any way. However, the program had been figured to represent a substantial savings to the distribution end of the business if adopted on a nation-wide basis.

Warners was the first to pull out, after agreement had been reached on the workability and economy of the system. RKO, Metro and 20th-Fox followed the WB lead in that order, meaning the end of the whole scheme.

Companies now feel that the proposed tieup, while representing a savings of millions of dollars over the long haul, would possibly hamper their freedom of movement at a time when such freedom is vital. In this respect, company executives point to the wide variety of screen sizes and shapes and the variety of opinions among the studios anent which aspect ratio or process is to endure.

The pooling agreement had reached the point where office space and personnel had been sought for the mutual operation. Plan had been to establish the joint facilities first in N. Y., with a spreading-out to other key areas to follow.

Binford Praises 'Champ' Combination of Boxing And Old-Time Religion

Memphis, Feb. 23. Usually quoted in denunciation of films he bans in this town, Censor Lloyd T. Binford has praised "Tennessee Champ" as a picture of a theme he's never encountered—a mixture of prizefighting and old-time religion. This is a Metro release which will be given a balhyoo opening at Loew's State here this Friday (26) with Keenan Wynn on hand from the Coast. Meantime, Binford is positive about two other films, "Sidestreets of Hollywood" (also known as "A Virgin in Hollywood"), and "Main Street Girl." Of these features the censor declares: "They aren't go- (Continued on page 18)

N.Y. CAN'T MAKE 'EM UNDERSTAND

Paris, Feb. 23. Reflecting pressure from their own producers, the French government now has proposed a reciprocity deal under which America's Motion Picture Export Assn., in return for 20 import permits, would agree to take on 20 French pix for distribution in the U. S. The French are still willing to remit \$200,000 a month under any new pact and are apparently ready to forego a subsidy in favor of the new reciprocity arrangement.

Jacques Flaud, head of the French Centre National, the government's film section, and chief French negotiator, confirmed this change in the French attitude to VARIETY. He and Marc Spiegel, MPEA's Continental manager, are skedded to meet this week for further discussions.

(MPEA spokesman in N. Y. yesterday [Tues.] insisted the Assn. still hasn't been notified of the French demands.)

One of Flaud's assistants, who is going to attend the Argentine film fete in Buenos Aires March 8 to 18, will confer there with MPEA prexy Eric Johnston, briefing him not only on the French position but on the whole progress of the negotiations which have been stymied for months.

Reaction in New York

American company reaction to the new French proposal makes these two main points: (1) MPEA insists it has a valid, signed agreement and expects the French to live up to it. (2) The demand for reciprocity in distribution is based on the fallacious impression abroad, that MPEA is in a position to force any decision on its member companies. It's further pointed out that any agreement along these lines would be a clearcut violation of the U.S. antitrust laws, a circumstance which is apparently neither understood nor appreciated in Paris.

French talks have been veiled in secrecy by MPEA, with even some of the American companies' foreign managers not at all clear what's happening. This was done to prevent any "leaks" to the press which might prove embarrassing.

For a while the Americans also were not at all clear what the French meant by "effective distribution." It's now clear they're referring to a reciprocity deal.

Flaud said last week that the bogging down of the agreement, which Johnston signed in Paris late last year and which Flaud has refused to implement, was due to "French and U.S. indiscretion."

The original French deal, which Johnston signed called for a two year deal stipulating 110 U. S. dubbing Mceases. It also raised re- (Continued on page 23)

Handy Andy

Washington, Feb. 23. An employee of the Library of Congress did thousands of dollars worth of damage to old, bound copies of film fan magazines by tearing illustrations from them, the Library has disclosed.

"A well-meaning but misguided employee," reports the LC Information Bulletin, "recently undertook to compile albums relating to motion picture history and to enrich them with illustrations torn from the collection of bound motion picture magazines."

"Before his activities were discovered he had caused damage which can be repaired only at the cost of many thousands of dollars. Although the U. S. District Attorney declined to prosecute on the grounds that the employee intended to present the volumes to the Library, his services have been dispensed with."

Kill That Oxford!

British producer Arthur Dent in N.Y. at present testifies that British films are now assiduously eliminating actors with too "refined" British intonations.

Not just for American audiences. Audiences in Scotland don't like over-Oxfordized adonals.

TECHNI'S PEAK '53 BIZ; HURT BY 'SCOPES

Despite uncertainties caused by the adoption of new photographic system, coupled with a trend towards fewer features, Technicolor showed the greatest profit in company history last year and had a top work and sales volume, Herbert T. Kalmus, Techni prexy, revealed in his annual report last week.

Color lab during the calendar year of 1953 showed a \$3,700,000 increase in sales, from \$4,020,559 in '52 to \$3,701,770 last year. Net profit was \$2,371,735 against \$2,069,206 in 1952. The 1953 tax bite was \$5,053,834 as against \$4,271,082 in 1952.

Extent to which the new processes have affected Techni biz is indicated in the sharp drop of quarterly earnings from mid-year onward. In spite of this, the company net was \$2,371,735 or \$2.46 per share before the 100% stock split.

Evaluating the impact of developments on Techni, Kalmus listed on the negative side the trend towards fewer films and the decreasing print demand.

On the positive end, Kalmus pointed out that there is a difference of between 1/4c. to 1/2c. per foot between the Techni price and the higher cost of prints made on Eastman or Ansco positive stock (Continued on page 22)

Bob Pirosh Producing

Hollywood, Feb. 23. Robert Pirosh, having completed five-year writer-director contract at Metro, is exiting studio to produce "Change of Heart" independently abroad. Plans to begin filming in France in early fall. He's discussing picture-a-year-deal with Metro starting next January.

Eidophor (Theatre TV in Color)

Getting New Push From 20th;

Skouras Sees Swiss Technicians

No More Camilles?

Film stars aren't what they used to be, says Jean Negulesco, 20th-Fox director currently locationing "A Woman's World" in N.Y.

He clinched this by saying: "Today you almost got to have a happy ending in pictures. It's because we've got hardly any stars left who can afford to die at the fadeout!"

SOVIET FILMS' MIXTURE LI'L ALTERED

Montreal, Feb. 23.

Russian films, still following the Communist line, although less idolatrous now that Stalin is dead, pay the price of being a propaganda medium rather than a medium of entertainment. This truism is reaffirmed by Fred Clark, first Canadian journalist to travel in the Soviet Union since 1946. In the Canadian Sunday supplement "magazine," Weekend Clark reports overall production quality of Russian features far short of American, British, French and Italian product. Russian color film is, however, quite good.

In outlying districts and suburban areas, "Tarzan" is a heavy fave with youngsters and occasional Deanna Durbin of around 1938 are popular with all ages. The U. S. films shown usually carry an apologetic prologue to the effect that they were captured from the Germans in '45 when the Red Army moved into Berlin.

Russian films play up Russian glory, including scientists and generals of the Czarist regimes. An 80-minute offering titled "The (Continued on page 22)

CINERAMA STOCK IS SUDDENLY ACTIVE

Neither Wall Streeters nor officials of the company could explain the sudden recent demand for shares in Cinerama Productions, Corp. Call for the shares upped the quotation from 2 1/4 to 2 7/8, the first time in months the stock has shown any activity.

Originally shares in Cinerama Productions were privately owned and holders of the stock were under a restriction not to sell or buy shares for speculation. Investors, however, were relieved of the restriction if the shares were held for a period of more than a year. Recently the shares were being peddled actively, with brokerage firms offering the issue. Former officials who held large blocks of shares began to unload at the time when Stanley Warner assumed the production and exhibition rights to the medium, with Cinerama Productions down for a slice after all expenses were deducted.

Cinerama Productions stock is not listed on any Wall St. board. A company spokesman, however, said this week that an attempt will be made to obtain an over-the-counter listing. Under the rulings of the National Assn. of Security Dealers, a stock must hit "3" before it can be officially placed in the over-the-counter category. The company spokesman said that a special request might be made for the listing even before the stock reaches the "3" mark. Cinerama Productions shares, incidentally, are not to be confused with Cinerama, Inc., a publicly held issue that's long been traded over-the-counter.

With the technical development phase of CinemaScope now largely completed, 20th-Fox is focusing attention on pushing perfection of its Eidophor color theatre tv system.

Spyros P. Skouras, 20th prexy, and Earl Sponable, director of technical research, have been spending a good deal of time in Zurich in consultation with Swiss technicians who are working on the prototype models of the Eidophor. After overcoming initial difficulties, work on the units is said to be progressing very satisfactorily.

It was in researching Eidophor that 20th came upon its new high-reflectivity screen. According to technicians, there is no reason why the Eidophor could not be adjusted to project a color tv image over the same wide screen now utilized for CinemaScope.

Since CinemaScope has now been launched successfully and the wide screen appears to be here to stay, Skouras reportedly feels that it is important to give the theatres another novelty push by introducing color tv on the large screen before it becomes generally established in the home.

Development of Eidophor was well on the way when CinemaScope came along and took up all the time of 20th's technicians. The system was demonstrated early in 1952 in N. Y., using a laboratory model. Since then, the Swiss, who invented Eidophor, have been constructing a more practical and com- (Continued on page 18)

'Venal Vendor of Slop' Tag Tied on Woods, Chicago, By Archdiocese Editorial

Chicago, Feb. 23.

The Catholic press here is inflamed over the booking of a picture. Theatre is feeling the brunt of the attack. A permanent boycott was ordered against the Woods Theatre by New World, official Catholic newspaper of the Archdiocese of Chicago, whose front page editorial in the current issue denounced the Essaness deluxer as a "venal vendor of slop."

Woods has earned this tag, as far as New World is concerned, for having brought "shame and dishonor" upon the Windy City by showing the Legion-condemned "Moon Is Blue" last year and by scheduling "French Line" for Chl debut next month.

Editorial was written by the paper's editor, Msgr. Thomas A. Meehan, who urged his readers to eschew the Woods "now and in the future" and called upon all faithfuls to aid in the boycott.

Acting under instructions from Samuel Cardinal Stritch, Msgr. Meehan approached Eddie Silverman and Ralph Smith, owner and manager, respectively, of the Woods, to give up their booking of "Line." Smith said he found nothing morally objectionable in the film and cited the Censor Board's passage sans cuts as "family entertainment."

In contrast, Msgr. Meehan's editorial described "French Line" as (Continued on page 22)

Par 'Lazy 8' Demonstration

Hollywood, Feb. 23.

Paramount will give first press demonstration of its new "Lazy Eight" widescreen system at studio March 2. System exposes two negative frames at time by running "taking" film through camera sideways.

Double frame negative is processed on standard size release prints. Picture can be blown up to various projection ratios without definition loss through use of a variable prism lens, to be available at \$750 per.

Executive Suite

Class drama with all-star cast and potent key-city prospects.

Hollywood, Feb. 23.
Metro release of John Houseman production, *Executive Suite*, starring: John Houseman, Fredric March, Walter Pidgeon, Shelley Winters, Paul Douglas, Louis Calhern, Dean Jagger, Nina Foch, Tim Considine. Directed by Robert Wise. Screenplay by Ernest Lehman. Camera, George Folsey; editor, Ralph E. Winters. Tradehouse Feb. 24. Running time, 104 MINS.

ED BENECKE has a class drama for class bookings in this all-star offering. It is a quality presentation, certain to attract the discriminating in its key runs and, if sheer weight of marquee names means anything, will go good elsewhere.

From the trade angle, the John Houseman production is a real job, of a calibre that doesn't come along too often. Cameron Hawley's novel, "Executive Suite," was good reading, and Ernest Lehman has fashioned it into screen form as a dramatically interesting motion picture humanizing big business and its upper echelon personalities. Under Robert Wise's direction, the film's movement never becomes heavy and he deftly avoids the pitfalls that could have resulted in making this a ponderous show.

Eight scene-stealers for the star billing and each is fine, with some standing out over what amounts to a crowd of performers all concerned in the drama. Certainly Fredric March's characterization of the controller, a man with a bookkeeper's mind and cold drive, will be remembered among the really solid delineations. So will William Holden's portrayal of the idealistic, but practical, young executive. Also effective as the cynical stockbroker who tries to turn misfortune to personal gain; Barbara Stanwyck, an executive never able to rise above a "number two" position; Paul Douglas, the hearty sales executive; June Allyson, Holden's wife, and Shelley Winters, Douglas's secretary and after-hour amour. Standing out among the featured players is Nina Foch with a performance that commands professional respect and audience sympathy. Dean Jagger, Tim Considine and the others are good.

Cameron Hawley, longtime ad mgr. of Armstrong Cork Co. of Lancaster, Pa., showed in his novel consequences of sudden death of an executive who ran a one-man company with no trained successor. The drama is built on the efforts of the several vice presidents to take over the top position, with most of the conflict in the film version centered on March, as he tries to seize power, and on Holden, as he tries to prevent the move. Climax finds Holden the winner after an impassioned speech on business ideals versus dividend payments.

Along with its other outstanding qualities, the production has the right kind of technical support to make it a class show. In this category are George Folsey's photography, the art direction and settings, the editing and special effects. Of particular note, especially in this day when dramatic scores are mostly a thing of the past, the screen's drama does not have to compete with background music. The film has no score. Instead it uses, and most effectively, the natural background sounds that would be heard in a scene.

New Faces (CSCOPE-COLOR)

Entertaining filmization of the legit revue. Attractive and talented newcomers impress. More than satisfactory b.o. anticipated.

20th-Fox release of Edward L. Alperson production, *New Faces*, starring: Robert Clary and Alice Ghostly. Directed by Harry Horner. Screenplay and music mostly by Harry Horner. Cast: June Carroll, Sheldon Harnick, and Michael Brown. Additional words and music by Murray Grand, Elsie Boyd, Alan Melville, Herbert Farjeon, Francis Le Marque and Peter De Vries. Sketches mostly by Graham and Elsie Boyd. Additional sketches by Paul Lynde, Luther Davis and John Cleveland. Camera (CinemaScope), Lucien Ballard. Previewed Feb. 18, '54. Running time, 78 MINS.

Ronny Graham, writer, Clary, Robert Clary, Alice Ghostly, June Carroll, Virginia De Luca, Paul Lynde, Bill Mullikin, Ramsey O'Reilly, Alan Conroy, Jimmy Russell, George Smiley, Polly Ward, Carol Lawrence, John Lavery, Elizabeth Logue, Faith Burwell, Clark Ranger.

lone into a generally creditable CinemaScope picture. When it concentrates on the material featured in the stage production, "Faces" is a lot better. Fortunately producer Edward L. Alperson decided to devote most of the footage to the legit sketches and musical numbers. If he hadn't, "Faces" could have easily deteriorated into a commonplace backstage musical. Connecting story line, is thread thin and hardly gets in the way.

Forgetting what takes place off stage, "Faces" is genuine entertainment, featuring a group of attractive and talented newcomers (to the screen). Boxoffice ought to be more than satisfactory.

Best known of the "new faces" is Eartha Kitt, the slinky songstress who has gained recognition through her disk clicks, particularly "C'est Si Bon," "Santa Baby" and "Uskudar." Although these offerings were not part of the original revue, they have been included in the picture, wisely too, for Miss Kitt has a remarkably appealing way with a song. She also scores solidly with her much-acclaimed "Monotonous" and teams with Robert Clary for "Bal Petit Bal" both from the original Leonard Sillman production.

Miss Kitt, Clary, Ronny Graham, Alice Ghostly, June Carroll, Virginia De Luca and Paul Lynde are entrusted with the solo and featured numbers but receive able support from a group of singers and dancers.

Miss Ghostly, a clever comedienne, rates particular kudos for the "Boston Beguine," and Clary's piece de resistance is "I'm In Love With Miss Logan," the lament of a young boy smitten with his teacher. Miss De Luca is effective as the dumb blonde who's in the show because she's related to the backer. Miss Carroll is tops in her spotlight number, "Penny Candy." Graham, very much in evidence in the stage production, is not given enough to do in the film version. He teams with Lynde and Miss Ghostly for a socko burlesque of "Death of a Salesman" and impresses in takeoffs of a Congressional investigation of jazz and a lampoon of southern writers, Truman Capote style. Lynde and Miss Ghostly also deserve more attention. In addition to the "Salesman" sketch, Lynde is hilarious as a travel lecturer relating his experiences in Africa.

The backstage story has something to do with stalling a determined creditor until a sex appeal dancer seduces the show. In addition, there's an incongruous romance between Miss De Luca, as a tall blonde from Texas, and Clary, a Frenchman who's about two heads shorter.

From the technical standpoint, the CinemaScope photography is not always satisfactory. It's an intimate revue and the vast screen seems hardly necessary. At theatre used for preview, the light source for the screen appeared inadequate. Another disconcerting factor, noticeable in one or two numbers, was the practice of cutting away from a solo performer and focusing on the reaction of another onstage entertainer. This was especially irritating in Miss Ghostly's "Boston Beguine" number. But these are minor criticisms for what is, after all, an enjoyable picture. Holl.

Dangerous Mission (3-D-COLOR)

Melodramatic thriller in 3-D and Technicolor with entertainment suitable for regular market bookings.

Hollywood, Feb. 23.
RKO release of Edwin L. Marin production, *Dangerous Mission*, starring: Victor Mature, Lili Damita, Vincent Price, William Bendix, Robert Clary, Robert Strauss, Robert Taylor, Robert Montgomery, Charles Bickford, George E. Stone, James Edmonson, camera (Technicolor), William Snyder, editor, Gene Palmer, music, Roy Webb. Previewed Feb. 18, '54. Running time, 75 MINS.

Matt ... Victor Mature
Lili ... Lili Damita
Parker ... William Bendix
Adams ... Vincent Price
Mary ... Robert Clary
Katoana ... Robert Strauss
Mrs. Elster ... Robert Montgomery
Pruitt ... Charles Bickford
Elster ... George E. Stone

Fair possibilities loom for this 3-D Technicolor melodramatic thriller in Tentative bookings. The entertainment offered hits about an average level, overall, and it has star names that rate okay for the market.

Picture gets rolling with high promise of being a strong suspense meller, well-plotted, but settles down to a routine unfondament about the halfway mark. Had the starting flavor been sustained, it would have been a real taut thriller set against colorful Glacier National Park, site of much of the footage. Lou King's direction gets the film moving with tight suspense and continues that it up until the script by Horace McCoy, W. R. Burnett and Charles Bennett goes

formula. After that he maintains some action and thrills but they are routine.

The story opens with an after-house murder in a night club. The killing is inadvertently witnessed by a girl. She flees New York for Glacier National Park, "hoping neither the killer's men, nor the police will catch up with her. However, both get on her trail and send agents, one acting for the secretary and the other to arrange an accident that will keep her from testifying. Neither is identified to the audience so it's a tight guessing game for the audience as the suspects contact the girl and carry on resort social life. Expectancy dissipates as soon as effete Vincent Price is revealed as the gunman and Victor Mature as the D.A.'s undercover agent. Footage strives for thrills, some of which come off, and there is a harrowing chase across a ranch, saving Pipper Laurie, the witness, from Price.

These three principals, and William Bendix, a Ranger, are capable in responding to the situations into which they are tossed by the script and King's direction. Mature's heroics come over well and Miss Laurie pleases also. Betta St. John heads the featured players as an Indian girl romantically interested in Price, but it is a rather thankless role. Harry Freshire, Walter Reed and Ken Dibble (uncredited) who does the killer in the opening sequence are among other competent.

Irwin Allen's production guidance gets neat values from the outdoor locations and tossed in for thrill action are an avalanche, a forest fire and the glacier bit. Colorful Indian dances, typical of western resort life, and other such tourist bait are seen. The 3-D lensing in color by William Snyder is good, as is the Roy Webb score. The editing is choppy.

Saskatchewan (COLOR)

Northwest Mounties versus Indians with Canadian Rockies background and average prospects. Alan Ladd, Shelley Winters for marquee.

Hollywood, Feb. 23.
Universal release of Aaron Rosenberg production, *Saskatchewan*, starring: Alan Ladd, Shelley Winters, Robert Douglas, J. Carroll Nash, Hugh O'Brian, John Seaton, Antonio Moreno. Directed by Raoul Walsh. Story and screenplay by Gil Drouin. Camera (Technicolor), John Seaton. Editor, Frank Gross. Previewed Feb. 18, '54. Running time, 87 MINS.

Drouin ... Alan Ladd
Seaton ... Shelley Winters
Benton ... Robert Douglas
Batocche ... J. Carroll Nash
Smith ... Hugh O'Brian
Seaton ... John Seaton
Calou ... Antonio Moreno
Lawson ... George Lewis
Banks ... Lowell Gilmore
Keller ... Anthony Caruso
Merrill ... Henry Willis
Brill ... Robert D. Herron

The scenic splendors of the Canadian Rockies are a fitting backdrop for this Northwest Mounties versus Indians adventure tale. It has Alan Ladd as the male star and prospects for average returns in the outdoor action market. Shelley Winters is toplined, also, to give the marquee a femme name. Other than that value, though, she is completely miscast and lends a ludicrous touch to an otherwise okay actioner.

Main line of conflict has to do with how one heroic Mountie, against rules and regulations, prevented the American Sioux from arousing the friendly Canadian Cree Indians against the whites. The Aaron Rosenberg production and Raoul Walsh's direction of the Gil Drouin screen story give the set-up a rugged presentation that pays off with plenty of action for the outdoor fan and lenser John Seitz's use of the Technicolor cameras to make the most of the location sites.

Ladd is the Indian-raised Mountie who sees the de-arming of the friendly Cree as a stupid regulation that will help the Sioux plan for mass massacre. He's proved right and has to lead the regiment in a cross-country flight, fighting off Sioux at every bend in the trail, even though his action is called mutiny. He further defies authority by re-arming his Cree friends and, with their help, saves the Mounties from total disaster. This makes him a hero instead of a mutineer.

Ladd portrays the straight-line character competently and his fans will like his derring-do. The miscast Miss Winters plays her role of a girl on the lam from the law, and who gets mixed up in all the Mountie action, with a misfit performance so out of place here it seems to have gotten into the wrong picture. Robert Douglas, Mountie inspector who finally realizes he is wrong and Ladd right; Lou King, the sheriff pursuing Miss Winters; Richard Long, Jay Silverheels, Antonio Moreno and the others are effective in varying

degrees in putting over their assignments.

The lineup of technical credits provide the production with expert assistance in carrying out the outdoor action flavor.

Loop-hole

Suspense melodrama, fairly entertaining for program dating in smaller situations.

Hollywood, Feb. 17.
Allied Artists release of Lindsey Parsons production, *Loop-hole*, starring: Barry Sullivan, Charles McGraw, Dorothy Malone, directed by Harold Schuster. Screenplay, Warren Douglas; story, George Bricker, Dwight V. Babcock; camera, Michael Siskner; editor, Ace Herman; music composed and conducted by Paul Dunlap. Previewed Feb. 15, '54. Running time, 84 MINS.

Sufficient measure of suspense melodrama is presented in "Loop-hole" for it to be a fairly entertaining entry for program dating in the smaller situations. The names fit the release category, too.

Most of the footage deals with Barry Sullivan, a bank teller, trying to get out of the jam caused by the theft of \$49,900 from his cage. He wouldn't have been in the trouble if he had reported the shortage immediately and having waited over the weekend to make it known, he's naturally suspect by Charles McGraw, tough bonding company investigator.

Sullivan's fired from the bank and hounded from other jobs by McGraw, but all the time keeps his eyes open for the man he believes pulled the heist. The climax is contrived, spoiling somewhat the good suspense and expectancy built up by Harold Schuster's direction, but Sullivan is vindicated and returns to a better bank post. Plot gimmick that gets the story underway has a cross-town teller entering Sullivan's bank with a group of examiners and walking out with the cash, and, up to the resolving of this, Warren Douglas' script from a story by George Bricker and Dwight V. Babcock maintains interest.

Producer Lindsey Parsons assembled a competent cast to enact the chief roles and they do acceptable jobs, particularly Sullivan, McGraw, Dorothy Malone, as teller's wife; Don Haggerty, smart policeman; Don Beddoe, the crook; Mary Beth Hughes, his blonde girlfriend, and Richard Reeves, taxi operator who helps Sullivan.

William Siskner plays his cameras over Los Angeles and Malibu scenes to help the presentation's physical appearance and Paul Dunlap's score is another asset to the melodrama.

They Who Dare (BRITISH-COLOR)

Dirk Bogarde in a British-made drama of a wartime Commando raid on a Greek island; okay where war pictures are still acceptable.

London, Feb. 2.
British Lion release of Mayflower Productions, *They Who Dare*, starring: Dirk Bogarde, Denholm Elliott, Akim Tamiroff, Robert Westberg, Robert Siodmak, Wilkie Cooper; camera, V. Savogov; music, Robert Atwell. London, Feb. 2, '54. Running time, 108 MINS.

Lieut. Graham ... Dirk Bogarde
Sergeant Corcoran ... Denholm Elliott
Lieut. Berthomieu ... Robert Westberg
Capt. George Two ... Gerard Oury
Capt. Papadopoulos ... Eric Portman
Patrolman ... Michael Angelo
Nightclub singer ... Kay Callard
Lieut. Poole ... Russell Enoch
Lieut. ... Sam Kydd
Marine Boyd ... Peter Burton
Marine Barrett ... Michael Mellinger
Sgt. Evans ... Michael Mellinger
Marika ... Anthea Leigh
Greek Woman ... Eileen Way

"They Who Dare" is a dramatic flashback to last world war at the point when the British Eighth Army was ready to launch its campaign at El Alamein. The entire footage is devoted to a Commando attack on one of the Dodecanese Islands to put harassing aircraft out of action. It is a grim drama, almost unrelieved in its tension, which will appeal to audiences looking for realism in films.

Lewis Milestone has captured, in his forthright direction the basic element of a plot in which 10 Commandos are waging war against an island of 30,000 people. With a handful of time bombs these young soldiers have to put two airmen out of action, and thus give the main fighting force a chance to proceed unhindered.

Apart from the conventional formalities, the entire incident is devoted to the trek across the mountainous island from the remote beach landing point to the main targets. For half the journey

the men stay together, but at a prearranged point they divide at a tangent to attack their respective targets. They have a rendezvous at the beachhead the following night but, of the 10, only two make it and they have to swim out to the Greek U-boat which is waiting to pick them up.

Attractive island backgrounds are enhanced by the color lensing and the trek across the mountainous country provides a vivid backdrop to the entire production. Although the incident has something of a repetitious quality, there is full dramatic content in the script. There are a couple of minor femme roles but no romance. The main acting chores are handsomely filled by Dirk Bogarde and Denholm Elliott, Akim Tamiroff, Gerard Oury and Alec Mango, as the three Greek guides; and Russell Enoch, who heads the "splinter" expedition, are at the head of the reliably competent supporting team. Eric Portman gives an intriguing cameo as the skipper of the Greek U-boat.

Robert Westberg's script has a documentary approach while Wilkie Cooper has done a solid job of Technicolor color lensing. Editing could be improved by scissoring a few hundred feet.

Texas Bad Man

Routine western programmer with Wayne Morris.

Hollywood, Feb. 18.
Allied Artists release of Vincent M. Fanelli production, *Texas Bad Man*, starring: Wayne Morris, Elaine Riley, Sheb Wooley. Directed by Lewis D. Collins. Written by Joseph F. Poland. Camera, Gil Warren; editor, Sam Fields; music, Raoul Kraushaar. At Fox Hollywood, Feb. 17, '54. Running time, 62 MINS.

Walt ... Wayne Morris
Gil ... Frank Ferguson
Lois ... Elaine Riley
Ned ... Sheb Wooley
Tench ... Denver Pyle
Jackson ... Myron Healey
Bart ... Bert Young
Bradley ... Neilson Leigh

This is a stock western programmer for supporting bookings and in its market the name of Wayne Morris packs sufficient weight to carry it. The 62-minute running time is suitable to filling the lower rung of dual bills.

Morris tries to play an honest sheriff trying to bring a crooked trio led by his dishonest dad from making off with the annual spring cleanup of gold from the local mine. Frank Ferguson is the dad, and a right smart operator, so Morris has his work cut out for him to halt the theft and bring the wrongdoers to justice.

Morris heroics come off okay and Ferguson is a smooth heavy. Elaine Riley figures only briefly as a femme interested in the sheriff. Others involved are to western type and include Sheb Wooley, Denver Pyle and Myron Healey.

Lewis D. Collins' direction of the Vincent M. Fanelli production has its slam-bang moments, but the script by Joseph F. Poland could have furnished more such scenes. Otherwise, the plot basis pans out. Lensing by Gil Warren and the other credits are standard for budget expenditures.

Le Portrait de Son Pere (His Father's Portrait) (FRENCH)

Paris, Feb. 9.
Columbia release of Berthomieu-Film production, *Le Portrait de Son Pere*, starring: Jean Richard, Berthomieu, Roger-Pierre, Georges Milon; editor, C. Natot. At Georges V. Paris, Feb. 9, '54. Running time, 90 MINS.

Paul ... Durand
Marie ... Michele Philippe
Domino ... Brigitte Boudet
Melrose ... Mona Goya
Director ... Duvalles

Columbia has a mild programmer in this comedy which starts with a good, if not new, premise. However, the edge is taken off the laughs by playing it straight, making this a hybrid entry. One of the top young comics here, Jean Richard, plays the role of a peasant thrown into the Paris elite. But he doesn't have a chance to play this for all the yocks because of the pedestrian treatment and story. This will do well here on the Richard name, but for the U. S. it is too lightweight for anything but dualers. Doubtful there, too.

A department store magnate leaves a codicil in his will giving part of his store to a son who has been brought up by his peasant mother. The son comes for his inheritance in spite of the machinations of the grasping widow. He blunders through and displays a cunning and warmth that soon makes the store a success, and brings round his estranged stepmother.

Berthomieu has tempered this conventional story with a slow pace and has glossed over the inherent comic aspects. Richard plays this too straight. Lensing and editing are par.

GOLD-YET-IN OLD FILM VAULTS

Films and Film Critics

By ROUBEN MAMOULIAN

(Vet legit-film producer-director Rouben Mamoulian, in welcoming the N.Y. Times' Bosley Crowther for the first annual presentation of a plaque by the Screen Directors' Guild for "best film criticism," had these pungent remarks on the subject of critics and criticism.)

There are some words in the theatrical vernacular which have for us an almost atomic impact. For instance: "Smash hit!" To our ears this sounds more jubilant than a Sousa march! Another word: A "flop," or one quite unrelated to Thanksgiving. "A Turkey"—these are messages of doom!

Then, we have words which act as irritants. Of these the most incendiary is the word: "Criticism!" When you've said: "Criticism!" you can automatically add: "Mischievous, thou art afoot!" Once this word has cut the air like a razor blade every theatrical heart, no matter how sturdy, skips a beat. The mood of easy relaxation is shattered.

It is said that critics dish out a great deal of abuse. The truth is, they also receive a lot of it. The only difference is that their abuse gets printed. Ours is strictly "word-of-mouth."

An actor once went to perform in Australia. He was met by an Australian friend. The first question the actor asked was: "How many critics in Australia?" The Australian replied: "Not many. Our main trouble is rabbits."

Mercurial Attitude
I am sure most of us here know how mercurial we can be in our attitude towards a critic.

You have just made a picture, and Mr. X, a critic, gives it a rave notice. You immediately proclaim that Mr. X is a great critic. What intelligence! What taste! What alertness in recognizing talent!

You make another film, and Mr. X gives you a much less favorable review. You are worried, now. Not about yourself—about the critic. He is slipping. He is losing his grip. He is soured.

You follow with another picture, and this time Mr. X tears you limb from limb. Shocked by this outrage, you cry: What has happened to this man? He is a ruthless critic, a cynic who would sell his grandmother for a wisecrack. He simply hates all motion pictures!

It is, undoubtedly, this kind of emotional calamity that gave birth to the flippant notion that "a good critic is a dead critic."

Criticism is as necessary to life on this earth as is love, freedom, and man's creative impulse! Without the critical faculty there can be no progress and no civilization. Art itself is, in a way, a criticism of life.

I remember once, in Venice, I found myself at the end of a day in a small church. Dusk had fallen. The church was dark. There was not much to see. I started to leave, when the guardian of the church came to me and said: "Signor, you cannot go without having seen our Titian Madonna." He took me back to a small chapel and indicated a painting. All I could see in the blue shadows was a vague outline of some figures and pale faces. "We need a light," he said, and lit a candle. With a reverent hand he brought it towards the canvas. A vision of beauty came to life. The proper light brought out every line of that graceful composition, the lovely colors, the whole spiritual radiance of the painting.

The critic is that light. He illumines a work of art. He unravels its deeper meanings and its secret delights, which may be hidden from eyes less sensitive or less trained than his. He also discloses its faults, if there are any. His high function is to appraise and to record with a keen mind a passionate heart and an uncompromising sincerity, man's creative achievements.

Critics are an ancient and noble profession. One should be proud to belong to the family, which includes bright spirits like George Bernard Shaw, Edgar Allan Poe, Keats, Shelley, Voltaire, Ben Johnson, Dante, Aristotle, and many others whose voices ring like a bell across the vastness of space and time.

While no art creation, including

motion pictures, needs an intermediary between itself and the audience, because its impact upon the heart and mind of the spectator is direct and spontaneous, still, it benefits greatly by the function of a true critic.

The film critic stimulates a sharper and wider audience interest. He disseminates knowledge and a deeper appreciation of motion pictures. At the same time he helps us, by pointing out the flaws and merits of our work; and by encouraging the making of finer films.

What makes a good critic?

Criticism from an enemy is worthless, because it is wholly motivated by hostility. Valuable criticism comes from a friend. The critic should be a friend—not to any particular person, or group, or group, or craft but to the medium within which he functions. So a film critic must be dedicated to the medium of the screen with his whole heart and mind. He must not set himself above it, or patronize it. He must respect the potential nobility and greatness of motion pictures. With that attitude, the harshest review is helpful, because it is prompted by devotion.

A good critic must, also, combine within himself the innocence of a child with the wisdom of those whom Shakespeare calls "the judicious." Like a child he must retain the freshness and alertness of his approach. He must be the ideal spectator; open-minded, eager, sensitive. On the other hand he must also be an expert, who is familiar with the intricate structure of films, the many elements of which it is composed. He should be able to differentiate between these. He should know, for instance, where the script ends and acting begins. He must perceive the technical means behind the dramatic effects. He must know about producers, writers, actors, cameramen, set designers and many others, who contribute to the final results. Oh, yes... he must even know a little about directors.

Conscience of Audience

There exists in some minds a quaint notion that a good critic should be objective, dispassionate. You can be objective in science, which is based upon laboratory test and proof. You can prove, in arithmetic, that twice two makes four. The rub is, that in the theatre twice two can sometimes make 100 and sometimes a zero! Films are not a matter of calculation or formula, but a matter of taste and opinion. The critic must have taste, and then the only honest thing he can do is to express his opinion. This he must do with conviction and feeling. How can you be cold in reacting to a medium which deals primarily in emotions? A critic who does not feel acutely and intensely is wasting his readers' time, as well as his own.

While being subjective, a critic should not be bound by prejudice, precedents, or conventions. He should encourage originality and a free play of creative imagination. He must be quick in recognizing young talent. And, finally, he must also have a talent of his own—a talent for criticism.

They say, that a poet is the conscience of the people. So a true critic is the conscience of the audience.

Bosustow Heads UPA

Hollywood, Feb. 23.

Stephen Bosustow was elected president and board chairman of United Productions of America for the ninth consecutive term.

Other officers are: Robert Cannon, vicepres; Charles Daggett, publisher; T. Edward Hambleton, treasurer; Mervin Getzler, assistant treasurer, and M. Davis, secretary.

LESS AFRAID OF COLOR TV WOLF

Ed Sullivan's "Toast of the Town" (CBS-TV) tribute to Metro's 30th anniversary last Sunday (14), has had the indirect effect of causing the film industry to reevaluate the tremendous backlog of oldies in the vaults of the producing companies. Fear that color tv would make these pix obsolete has been partly dispelled, as a result of the general public comment and reception accorded the presentation of excerpts from some old Metro films.

Wall St. brokerage firms, previously concerned about the effect of tinted video on the vintage black-and-whites, are reassuring their clients, citing the views of the critical fraternity. One firm, for example, in a wire on stocks that merit attention, stressed the comments of Jack Gould, radio-TV editor of the New York Times. Said Gould, in part, in a review of the "Toast"-Metro show: "The excerpts from the old films... made a viewer's mouth water after years of watching the dog-eared films on video. No doubt about it. Hollywood's huge backlog of films is going to be worth its weight in gold... All the recent talk about color television making the backlog obsolete is so much poppycock."

The brokerage firm's bulletin also cites Gould's comments on musical productions. "Looking at Gene Kelly's dance to 'Singing in the Rain,'" said Gould, "made a television viewer realize how little tv really has done in the realm of musical production. In contrast 'Show of Shows' or the 'Comedy Hour' seems like beginner's stuff."

Views such as Gould's has made Wall St. realize that when and if the film companies decide to release all or part of their backlog to television, there'll be a tremendous return for investors in film stock.

Mary Pickford 'Me, Too' On Thalberg Slight

Just as the hassle seemed over, "credits" on Ed Sullivan's "Salute to Metro" tv show, Mary Pickford made a late entrance. This was regarded as curious since Miss Pickford has never been identified with M-G.

In any event, the former actress sent out a press statement declaring it "unthinkable and inconceivable that the late Irving Thalberg's name could have been omitted from the M-G history, as on the Sullivan program. Miss Pickford noted that Louis B. Mayer and David O. Selznick, who previously beefed about being ignored, "are well capable of looking after themselves." She added: "I issue this statement as my personal defense of Irving Thalberg, whose memory I revere."

A footnote provided the intelligence that Miss Pickford is in N.Y. in connection with publication of her autobiography in McCall's mag.

Muffed the Fantasy

San Francisco, Feb. 23.

A San Franciscan who criticized a 3-D color film with his fists, was sentenced to \$200 fine, or 30 days in jail. He's John M. Novak, 39, a janitor by trade, and convicted of disturbing the peace.

He was tossed into the clink last Dec. 18, after he suddenly went on the warpath while watching the 3-D epic, "The Nebraskan," at the Paramount Theatre.

Police said he became so angry when boiling oil and flying arrows seemed to come at him from the screen that he punched Donald Haley, assistant mgr. of the theatre on the nose.

Saturation Booking (250-300 Houses) Increasingly Used For Special Impact

H-Bomb Realism Due

Washington, Feb. 23.

A heretofore restricted motion picture, showing the destructive power of the H-bomb as revealed at its tests in Eniwetok Atoll in the Pacific, is to be released for film theatres and television.

Film in full version was shown to top Federal officials and members of Congress. Later, an abridged version was screened for lesser Federal officials and those from states and cities. Decision now is to make the American people aware of what will happen if H-bombs fall on the United States.

Simultaneous bookings, covering from one to three states, are paying off handsily at the boxoffice. Such saturation playoffs, calling for 250 to 300 theatre dates within a period of a week, are particularly effective for specially-selected pictures which have either (1) a local identification or (2) are capable of being uniquely exploited on tv.

In the latter category are horror, shock or science fiction pictures, as for example, Warner Bros. 3-D entry, "Phantom of the Rue Morgue," which has been set for a 250-theatre mass area booking out of the Cincinnati, Cleveland and Indianapolis exchanges starting Feb. 24. Dates are being backed by hefty tv, radio and newspaper campaigns which cover and overlap into the three zones selected.

WB has been one of the foremost exponents of this technique, generally credited to Terry Turner, former RKO exploitation chief who put over the reissue, "King Kong," via this method two years ago and proved the potency of tv exploitation for "shock" pix. Turner, now with General Tele-Radio, specializes in this type of exploitation.

Current "Phantom" campaign by Warners is being run by the company on its own, and is patterned after successes with "House of Wax," "Miracle of Fatima," "Beast from 20,000 Fathoms," "The Will Rogers Story" and "Boy from Oklahoma."

Arthur Fiddles, COMPO Burns

Pitch by Harry C. Arthur, chairman of the California Theatre Own Assn., for tax relief only on theatre tickets scaled up to 85c has resulted in an out-of-public-view hassle with key members of the Council of Motion Picture Organizations. Point is made that the National Tax Committee of COMPO has been given a unanimous vote of confidence by the members, yet Arthur has taken it upon himself to call the turns in the tax campaign even though his theory and the COMPO reasoning differ.

There were no dissident voices heard when the COMPO tax group was mandated to seek out the best deal they could with law-makers anent elimination or partial reduction of the 20% Federal admissions levy. COMPO-ites now are in process of striving for total victory. But they've given themselves enough flexibility to switch to a move for non-total relief—which ever looks within the realm of achievement as influential Capitol Hill sources are sounded out. Meaning, 100% tax wipe out will be pressed for if it looks possible but there could be a "settlement" based on either a scaled or straight-percentage lopoff of the 20% bite.

Burning the COMPO partisans is the fact that Arthur has proposed, publicly, a specific level at which tax advantages should be given. They feel that industry policy concerning the tax should be left to the authorized committee "grandstand plays" by individuals are out of order.

Arthur's idea is that low-admission theatres require the tax benefit as an economic must. Conversely, he feels, the tall-tariff houses are of secondary consideration. For this reason he is asking the tax break only for exhibs charging up to 85c per admission.

READE'S NEW COUNSEL

Cafes, TV, Motels and Realty All Need Green's O. O.

Bernard L. Green, Trenton, N. J., has been named general counsel for Walter Reade Theatres. He'll supervise legal activities for the circuit, making his headquarters at the chain's homeoffice in N. Y.

The Reade interests, besides theatres, include restaurants, a tv station in Asbury Park, motel operation and real estate. Green has been a practicing attorney in Trenton for 16 years.

Pathe Labs Sue American

Los Angeles, Feb. 23.

American Pictures Corp. is defendant in a suit filed in Superior Court by Pathe Lab, asking \$3,011 plus interest for the processing of "Paris Models."

Plaintiff claims the film company has paid less than \$800 of the total processing bill of \$3,800.

U.S. Supreme Court Gets Duffy Vs. Griffith On 'Forced' Sale of 1938

Washington, Feb. 23.

Another treble damage antitrust suit was filed with U. S. Supreme Court when Duffy Theatres, Inc., carried an appeal against Griffith Consolidated Theatres to the tribunal.

Duffy, which lost in both the trial and appellate courts, established two film theatres in Mangum, Okla. In 1935 the expanding Griffith chain, Duffy's brief contends, tried to buy them out and later tried to buy an interest in the two houses. At the end of 1936, says the brief, Griffith offered \$20,000 for the theatres, upping the figure to \$22,000 in 1937 with the threat of opening a competing theatre. Duffy accepted the final offer but Griffith changed his mind.

Instead, it opened a competing theatre in a large converted store and offered Duffy \$16,000 for his two properties. Duffy says that salesmen for the film companies stopped calling on him due to Griffith "master contracts" and that Duffy was finally forced to sell to the circuit for \$12,000 in 1938.

Several months after the final antitrust decree against Griffith in December, 1950, Duffy filed his suit.

Lower courts held that Duffy's contract of sale constituted a release to Griffith and also stated that the 13-year delay in filing action constituted a ratification of the sale.

STAR AND DISTRIB OF YEAR

Loew's Intl. Singles Out Stew Granger and Abe Gottfried

Loew's International bestowed its second annual "M-G-M Hall of Fame" awards last week, with Stewart Granger being chosen as the star of 1953.

Honored with him were Abraham Gottfried, Metro manager in Thailand, as distributor of the year, and Gustave Zelnick, manager of the Metro Theatre in Cairo, Egypt, as exhibitor of the year.

Granger was named of the basis of b.o. returns on "Scaramouche," "Young Bess" and "The Prisoner of Zenda." Gottfried led Metro's Thailand office to first place over all other M-G offices in the Loew's International quota standing.

'Miller' Mighty \$55,000, L.A. Leader; Trailer' Trim 25G, 'Happiness' Hep 10G, 'Banana' 15G, 'Cinerama' 33G

Los Angeles, Feb. 23. "Glenn Miller Story" rode high over the long holiday weekend and is pushing to a socko \$55,000 or near in initial round, two locations, to topple other newcomers. Holiday biz generally was good despite high temperatures favoring outdoor activities. However, only three of six new bills are registering good trade.

The arty "One Summer of Happiness" is heading for a wow \$10,000 at small El Rey. "Long, Long Trailer" is rated good \$25,000 in two locations. "Top Banana" failed to get a good start and looks only lean \$15,000 or less in four houses. Slow \$9,000 shapes for "Man Between" in three spots. "Also in three sites, "Loophole" paired with "Texas Bad Man" looks mild \$10,000. "Cinerama" is fancy \$33,000 for 42d week at WB Hollywood. This along with "Julius Caesar," up to good \$4,500 in 15th week, and "Living Desert," smart \$4,500 for 10th, top the holdovers.

Estimates for This Week
Hillstreet, Pantages (RKO) (2,752; 2,812; 80-\$1.25) — "Glenn Miller Story" (U). Smash \$55,000. Last week, "Taza, Son Cochise" (U) and "Ride Call Diablo" (U), \$15,200.

Loew's State, Egyptian (UATC) (2,404; 1,538; 70-\$1.10) — "Long, Long Trailer" (M-G). Fine \$25,000. Last week, State, "Saadia" (M-G) (2d wk), \$3,800; Egyptian, "Knights Round Table" (M-G) (8th wk), \$8,900.

El Rey (FWC) (861; \$1-\$1.25) — "One Summer Happiness" (Indie). Great \$10,000. Last week, "Little Fugitive" (Indie) (8th wk-5 days), \$1,200.

Los Angeles, Ritz, Vogue, Loyola (FWC) (2,097; 1,363; 885; 1,248; 70-\$1.10) — "Top Banana" (U) and "Man of Conflict" (Indie). Light \$15,000. Last week, "Bigamist" (FR) and "White Fire" (Lip), \$19,200.

Globe, Iris, Uptown (FWC) (782; 814; 1,715; 70-\$1.10) — "Man Between" (UA) and "Three Young Texans" (20th). Slow \$9,000. Last week, "Wicked Woman" (U) and "Gay Adventure" (UA), \$7,200.

Orpheum, Wiltner, Fox Hollywood (Metropolitan; SW; FWC) (2,213; 2,344; 756; 70-\$1.10) — "Loophole" (AA) and "Texas Bad Man" (AA). Mild \$10,000. Last week, excluding Hollywood, "Paratrooper" (Col) and "Charge Lancers" (Col) (3d wk-5 days), \$4,500.

Fox Wilshire (FWC) (2,296; \$1-\$1.50) — "Red Garters" (Par) (2d wk). Dull \$6,500. Last week, with preem coin, \$11,800.

Warner Downtown, Beverly Hills (SW) (1,757; 1,612; 70-\$1.10) — "Rob Roy" (RKO) (2d wk). Medium \$10,000. Last week, \$13,400.

Los Angeles, Hollywood Paramounts (ABPT-F&M) (3,300; 1,430; 95-\$1.50) — "Command" (WB) (2d wk). Okay \$23,000. Last week, \$23,500.

United Artists, Hawaii (UATC-G&S) (2,100; 980; 70-\$1.10) — "Money From Home" (Par) (2d wk). Neat \$14,000. Last week, \$17,700.

Rialto (Metropolitan) (839; 70-90) — "Cantor Story" (WB) (2d wk). Slim \$3,000. Last week, \$4,400.

Chinese (FWC) (1,905; \$1-\$1.80) — "Khyber Rifles" (20th) (3d wk). Modest \$10,000. Last week, \$14,100.

Fine Arts (FWC) (90-\$1.50) — "Living Desert" (Disney) (10th wk). Sturdy \$4,500. Last week, same.

Four Star (UATC) (\$1.50-\$2.40) — "Julius Caesar" (M-G) (15th wk). Good \$4,500. Last week, \$3,000.

Warner Hollywood (SW) (1,364; \$1.20-\$2.80) — "Cinerama" (Indie) (43d wk). Started 43d frame (21) after fancy \$33,000 last week.

'COMMAND' HIGH 18G, CINCY; TRAILER' 12G

Cincinnati, Feb. 23. Biz is on the climb at all except one of the major houses this season. Biggest coin total is going to "The Command," strong at the flagship Albee. "Long, Long Trailer" shapes solid for the Palace. Capitol appears just okay with "Great Diamond Robbery." Another new bill, "Go, Man, Go!" stacks up fairish at the Grand. Keith's continues above par with "Khyber Rifles."

Estimates for This Week
Albee (RKO) (3,100; 64-\$1) — "The Command" (WB). Strong (Continued on page 20)

Broadway Grosses

Estimated Total Gross
This Week \$673,900
(Based on 23 theatres)
Last Year \$851,700
(Based on 23 theatres)

'Miller' Giant \$32,000, Cleve

Cleveland, Feb. 23. Pacing field by a wide margin, "Glenn Miller Story" is mighty at the Palace, for greatest week at this house in many months. "Long, Long Trailer" is rated smart at the State. "Hell, High Water" is fancy in second round at the Hipp. "Man Between" looks only mild at the Hanna, which generally is used by legit but is playing films during the lull between legaters.

Estimates for This Week
Allen (S-W) (3,000; 55-85) — "Boy From Oklahoma" (WB). Light \$9,500. Last week, "The Command" (WB) (2d wk), \$8,000 in 5 days.

Hipp (Telemanagement) (3,700; 55-85) — "Hell, High Water" (20th) (2d wk). Fancy \$20,000 following \$27,500 last week. Stays on.

Ohio (Loew's) (1,200; 55-85) — "Glass Web" (U) and "Border River" (U). Okay \$5,000. Last week, "Easy To Love" (M-G) (m.a., \$4,800).

Hanna (Hanna Co.) (1,500; 75-90) — "Man Between" (UA). House, usually devoted to legit shows, is taking film flyer, sponsored by Essick-Reiff interests, who leased house between legaters. Mild \$5,000.

Palace (RKO) (3,300; 55-85) — "Glenn Miller Story" (U). Wallowing \$32,000 after great local ballyhoo campaign. Holds. Last week, "Bad For Each Other" (Col), \$8,000.

State (Loew's) (3,450; 55-85) — "Long, Long Trailer" (M-G). Smart \$19,000 or near. Last week, "Forever Female" (Par), \$5,000 in 5 days.

Stillman (Loew's) (2,700; 55-85) — "Alaska Seas" (Par). Thin \$4,000 in 5 days. Last week, "Cease Fire" (Par), \$4,000.

Rep's Altschuler Off On 6-Mo. European Tour

Richard W. Altschuler, Republic's foreign chief, planned to London Sunday (21) as initial stop on European tour of company offices. While in London he will attend sales convention of the firm's British and European branches scheduled to start Feb. 25.

Following this sales convalesce, Altschuler heads for Rome for huddles with Rep managers in the Italian territory. Then he will inspect other key points in Europe.

'Miller' Wow \$29,000, Mpls.; Trailer' Fancy 8G, 'Command' Lusty at 12G

Minneapolis, Feb. 23. With such heavy boxoffice ammunition among the many newcomers as "Glenn Miller Story," "The Command," "Long, Long Trailer" and "Little Fugitive," good times back again here this in "Miller" story is the standout at Radio City with terrific session. "Command" is very big at the Orpheum while "Trailer" is rated fast at the Gopher. The State's "Money From Home," lone holdover, is still in chips.

Estimates for This Week
Century (Par) (1,600; 65-85) — "Saadia" (M-G). Thin \$2,500. Last week, "Jennifer" (Indie), \$2,900.

Gopher (Berger) (1,000; 65-85) — "Long, Long Trailer" (M-G). Nothing but accolades for this and heavy exploitation is helping. Fat \$8,000. Last week, "Hell's Half Acre" (Rep), \$3,400.

Lyric (Par) (1,000; 65-85) — "Stand at Apache River" (U) and "White Fire" (Lip). Good stuff for action fans. Nice \$4,500. Last

'Miller' Pacing Buff At Huge \$32,000; 'Hell' 20G

Buffalo, Feb. 23. "Glenn Miller Story" is standout here this stanza with mighty takings at Lafayette. "Hell, High Water" is rated powerful at the Century, but not close to "Miller." "Cease Fire" looms neat at Paramount while "Command" is sturdy in second Center session.

Estimates for This Week
Buffalo (Loew's) (3,000; 90-\$1.25) — "Knights Round Table" (M-G) (4th wk). Good \$10,000. Last week, \$13,000.

Paramount (Par) (3,000; 55-80) — "Cease Fire" (Par) and "Monte Carlo Baby" (Indie). Neat \$11,000. Last week, "Money From Home" (Par) and "Golden Idol" (AA) (3d wk), \$13,000.

Center (Par) (2,000; 55-80) — "The Command" (WB) (2d wk). Fancy \$10,000. Last week, \$17,000. Lafayette (Basil) (3,000; 50-\$1) — "Glenn Miller Story" (U). Smash \$32,000 to pace city. Last week, "Paratrooper" (Col) and "Killer Ape" (Col), \$13,200.

Century (Buhawk) (3,000; 55-80) — "Hell, High Water" (20th). Powerful \$20,000. Last week, "Rob Roy" (RKO) and "Below Sahara" (RKO), \$7,500.

'Knights' Record \$53,000, Philly

Philadelphia, Feb. 23. Long holiday weekend helped both newcomers and oldies here this week. Despite rainy Sunday setback, Washington Birthday (Mon) saw lines at most houses. "Knights of Round Table" with \$1.50 top, set new record at the Randolph with a terrific total. "Top Banana" broke fast with usual normal scale at the Goldman, and is heading for a sock stanza. "Hell and High Water" still is strong in third round at the Fox.

Estimates for This Week
Arcadia (S&S) (625; 99-\$1.50) — "Julius Caesar" (M-G) (3d wk). Sock \$17,000. Last week, \$20,000. Boyd (SW) (1,450; \$1.30-\$2.80) — "Cinerama" (Indie) (20th wk). Terrific \$21,000. Last week, \$23,500.

Fox (20th) (2,250; \$4-\$1.50) — "Hell, High Water" (20th) (3d wk). Sock \$25,000. Last week, \$28,000. Goldman (Goldman) (1,200; 50-99) — "Top Banana" (UA). Smash \$19,000. Last week, "Majesty O'Keefe" (WB) (2d wk), \$14,000.

Mastbaum (SW) (4,360; 99-\$1.30) — "Rob Roy" (RKO) (2d wk). Slim \$13,500. Last week, \$20,000. Midtown (Goldman) (1,000; 74-\$1.30) — "Conquest of Everest" (UA) (2d wk). Weak \$5,000 in 5 days. Last week, \$8,500.

Randolph (Goldman) (2,500; 99-\$1.80) — "Knights of Round Table" (M-G). Terrific \$53,000. Last week, "Scott Thompson" (Col) (5th wk), \$11,000.

Stanley (SW) (2,900; 74-\$1.25) — "Should Happen to You" (Col) (3d wk). Neat \$15,500. Last week, \$17,000.

Stanton (SW) (1,473; 50-99) — "Living Desert" (Disney) (4th wk). Sturdy \$10,000. Last week, \$11,000. Studlo (Goldberg) (500; 85-\$1.25) — "Captain's Paradise" (UA) (9th wk). Big \$3,700. Last week, \$3,500.

Trans-Lux (T-L) (500; 99-\$1.20) — "Moon Is Blue" (UA) (11th wk). Socko \$5,600. Last week, \$5,200.

Trans-Lux (764; 50-90) — "Steel Lady" (UA) and "Ft. Algiers" (UA). Nice \$5,700. Last week, sub-runs.

MILLER TERRIF 36G, DET; RIOT' STOUT 20G

Detroit, Feb. 23. Biz is terrific at the downtown spots this week. "Glenn Miller Story" is terrific at the Madison with lines at nearly every show. "Khyber Rifles" is big at the Fox. "Long, Long Trailer" shapes sock at the United Artists. "Money From Home" is having a strong second week at the Michigan. "War Arrow" looks good at the Palms.

Estimates for This Week
Fox (Fox-Detroit) (5,000; \$1-\$1.25) — "Khyber Rifles" (20th). Big \$36,000. Last week, "Three Young Texans" (20th) and "Miss Robin Crusoe" (20th), \$18,000.

Michigan (United Detroit) (4,000; 80-\$1) — "Money From Home" (Par) and "Redheads from Seattle" (Par) (Continued on page 20)

'Miller' Mighty \$30,000 Paces D.C.; 'Command' Sharp 10G, Trailer' 15G

Key City Grosses

Estimated Total Gross
This Week \$3,137,308
(Based on 24 cities, and 232 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$3,009,408
(Based on 23 cities and 234 theatres.)

'Money' Good 27G, Hub; 'Knights' 35G

Boston, Feb. 23. Holiday weekend parlayed with school vacation and springlike weather is hyping big here this stanza. "Money From Home" at the Met, shapes as best of newcomers. "Pinocchio" at the Memorial is doing strong day biz. "Knights Round Table" shapes okay in second frame at the State and Orpheum while "Best Years of Lives" in third and final at the Astor, figures to pull ahead of second week. "Boy From Oklahoma" at the Paramount and Fenway is only fair.

Estimates for This Week
Astor (B&Q) (1,500; 60-\$1.10) — "Best Years of Lives" (RKO) (re-issue) (3d wk). Final week should hit fast \$11,000. Last week, \$10,000.

Beacon Hill (Beacon Hill) (800; 50-\$1) — "Living Desert" (Disney) (3d wk). Nice \$7,000. Last week, \$8,000.

Boston (Cinerama Productions) (1,354; \$1.20-\$2.40) — "Cinerama" (Indie) (8th wk). Nifty 26,000. Last week, same.

Exeter (Indie) (1,300; 60-\$1) — "Gilbert & Sullivan" (UA) (5th wk). Neat \$5,000 after \$6,000 last week.

Fenway (NET) (1,373; 50-90) — "Boy From Oklahoma" (WB) and "Thunder Over Plains" (WB). Okay \$5,000. Last week, "Public Enemy" (WB) and "Little Caesar" (WB) (reissues), \$6,500 in 9 days.

Majestic (Shubert) (1,500; \$1.20-\$2.40) — "Julius Caesar" (M-G) (9th wk). Good \$6,000 or less. Last week, \$5,500.

Memorial (RKO) (3,000; 50-90) — "Pinocchio" (RKO) (reissue). Solid \$20,000. Last week, Taza, Son of Cochise" (U) (3-D) and "Gentle Gunman" (U), \$12,000.

Metropolitan (NET) (4,367; 65-\$1.10) — "Money From Home" (Par) (3-D). Good \$27,000. Last week, "The Command" (WB) (2d wk-5 days), \$9,000.

Orpheum (Loew's) (3,000; 90-\$1.50) — "Knights Round Table" (M-G) (2d wk). Fast \$22,000 following \$34,500 in first week.

Paramount (NET) (1,700; 50-90) — "Boy From Oklahoma" (WB) and "Thunder Over Plains" (WB). Fine \$14,000. Last week, "Public Enemy" (WB) and "Little Caesar" (WB) (reissues), \$18,000 in 9 days.

Pilgrim (ATC) (1,800; 60-95) — "Bad For Each Other" (Col) and "Drive a Crooked Road" (Indie). Good \$11,000. Last week, "Saadia" (M-G) and "Drums of Tahiti" (Col) (2d wk), \$7,000.

State (Loew's) (3,500; 90-\$1.50) — "Knights Round Table" (M-G) (2d wk). Not bad at \$13,000. Last week, \$21,000.

Trans-Lux (764; 50-90) — "Steel Lady" (UA) and "Ft. Algiers" (UA). Nice \$5,700. Last week, sub-runs.

MILLER TERRIF 36G, DET; RIOT' STOUT 20G

Detroit, Feb. 23. Biz is terrific at the downtown spots this week. "Glenn Miller Story" is terrific at the Madison with lines at nearly every show. "Khyber Rifles" is big at the Fox. "Long, Long Trailer" shapes sock at the United Artists. "Money From Home" is having a strong second week at the Michigan. "War Arrow" looks good at the Palms.

Estimates for This Week
Fox (Fox-Detroit) (5,000; \$1-\$1.25) — "Khyber Rifles" (20th). Big \$36,000. Last week, "Three Young Texans" (20th) and "Miss Robin Crusoe" (20th), \$18,000.

Michigan (United Detroit) (4,000; 80-\$1) — "Money From Home" (Par) and "Redheads from Seattle" (Par) (Continued on page 20)

Washington, Feb. 23. Business looks generally strong in midtown hypoxes by a long Washington's Birthday weekend. Two newcomers are setting the pace. "Glenn Miller Story" tops the town at huge total, while "Long, Long Trailer," also is big. Of the holdovers, "Knights of Round Table" is tall at Capitol. "Command" also is smash in second round. "Cinerama" looms great in 16th stanza.

Estimates for This Week
Capitol (Loew's) (3,434; 90-\$1.50) — "Knights Round Table" (M-G) (4th wk). Handsome \$20,000 after \$23,000 last week.

Columbia (Loew's) (1,174; 55-85) — "Long, Long Trailer" (M-G) Sock \$15,000. Last week, "Three Young Texans" (20th), \$6,000.

Dupont (Lopert) (372; 90-\$1.25) — "Julius Caesar" (M-G) (3d wk). Smash \$10,000 after \$11,000 in second. Holds.

Keith's (RKO) (1,939; 74-\$1) — "Glenn Miller Story" (U). Tremendous \$30,000, and sensational for this house. Last week, "Best Years of Life" (RKO) (reissue) (2d wk), \$8,000.

Metropolitan (SW) (1,200; 55-\$1) — "The Command" (WB) (2d wk). Big \$10,000 after \$13,000 opener. Palace (Loew's) (2,370; 85-\$1) — "Money From Home" (Par) (2d wk). Cozy \$14,000. Last week, \$21,000.

Playhouse (Lopert) (435; 55-\$1) — "Living Desert" (Disney) (8th wk). Okay \$4,000. Last week, \$4,000. Warner (SW) (1,300; \$1.20-\$2.80) — "Cinerama" (Indie) (16th). Smash \$22,500. Last week, \$19,000.

Translux (T-L) (600; 90-\$1.25) — "Eternity" (Col) (26th wk). Neat \$3,500. Last week, \$4,000.

'Hell' Sockeroo \$16,000, Seattle; 'P'trooper' Big 10G, 'Tiki' Tall 5G, 2d

Seattle, Feb. 23. Trade shapes very spotty here for a holiday week, with many pits falling to measure up to expectations. However, "Paratrooper" looms big at Coliseum and "Hell and High Water" is heading for a great session at the Fifth Avenue. "Nebraskan" is getting no place at Paramount while "Eddie Cantor Story" is light at Orpheum. "Fancy Tiki" still is very big in second round at the Blue Mouse.

Estimates for This Week
Blue Mouse (Hamrick) (800; 90-\$1.25) — "Tanga Tiki" (Indie) (2d wk). Still big with \$5,000 after \$6,200 in first round.

Coliseum (Evergreen) (1,829; 65-90) — "Paratrooper" (Col) and "Thy Neighbor's Wife" (20th). Big \$10,000 or near. Last week, "Alaska Seas" (Par) and "Jivaro" (Par), \$6,800.

Fifth Avenue (Evergreen) (2,500; \$1-\$1.25) — "Hell and High Water" (20th). Cinemascope. Great \$16,000 or close. Last week, "Forever Female" (Par) and "El Alamein" (Col), \$6,300 at 90c top.

Liberty (Hamrick) (1,650; 65-90) — "She Couldn't Say No" (RKO) and "Terror Street" (Lip). Okay \$6,000. Last week, "Hell's Half" (Continued on page 20)

'HELL' TORRID \$14,000, L'VILLE; TRAILER' 13G

Louisville, Feb. 23. "Hell and High Water" is riding high this week at the Rialto. Billed as "first time at popular prices," which means 54c and 75c at this main street house, it will probably hold. "Public Enemy" and "Little Caesar," pair of oldies, are doing great at the Mary Anderson. "Long, Long Trailer" looks lively at the State.

Estimates for This Week
Kentucky (Switow) (1,200; 54-75) — "Forever Female" (Par) and "Private Eyes" (AA) (2d wk). Sturdy \$6,000. Last week, \$7,000.

Mary Anderson (People's) (1,200; 54-75) — "Public Enemy" (WB) and "Little Caesar" (WB) (reissues). Excellent \$7,000. Last week, "Command" (WB) (2d wk), \$7,500 at 99c top. This was first C'Scoper at this house.

Rialto (Fourth Avenue) (3,000; 54-75) — "Hell, High Water" (20th). Big \$14,000. Last week, "Botany Bay" (Par) and "Fighting Lawman" (AA), \$9,000.

State (Loew's) (3,000; 54-75) — "Long, Long Trailer" (M-G) and "Prisoners of Ash" (Col). Heading for lively \$13,000 or close. Last week, "All Brothers Valiant" (M-G) and "Conquest Cochise" (Col), \$7,000.

Chi Soars; 'Bait' Bright \$18,000, 'Say No' Nice 18G, 'Hell' Hotsy 32G, 'Miller'-Satchmo Mighty 58G, 2d

Chicago, Feb. 23.

Looks like another buoyant week here with biz at high ebb although a few entries show signs of weakness. Biggest news among the three newcomers is the lusty \$32,000 the Woods is racking up with "Hell and High Water." United Artists is sturdy \$18,000 with "Bait" and "Man Crazy." "She Couldn't Say No" and "Marry Me Again" look nice \$18,000 at McVickers.

Still the top coin getter is "Glenn Miller Story," coupled with Louis Satchmo Armstrong stagework in second week at Chicago, Mighty \$58,000 looms. Roosevelt's prospects are bright with "Majesty O'Keefe" is big in first holdover round. Surf with reissue of "Hamlet" and World with "Rome 11 O'Clock," are both having exceptional second stanzas.

"Money From Home" is still hefty at Grand in third round while "Forever Female" holds a fair pace at Monroe. Oriental is very good with fourth of "Khyber Rifles." "Knights of Round Table" shapes sturdy in sixth frame at State-Lake. Ziegfeld is light with "Gilbert and Sullivan" in the fifth.

Palace still continues to build with "Cinerama," still boffo in 30th session.

Estimates for This Week
Chicago (B&K) (3,900; 90-125)—"Glenn Miller Story" (U) with Louis Armstrong onstage (2d wk). Great \$58,000 or over. Last week, \$73,000.

Grand (RKO) (1,200; 55-98)—"Money From Home" (Par) (2-D) (3d wk). Still big at \$17,000 after \$22,000 last week.

Loop (Telefilm) (600; 90-125)—"Living Desert" (Disney) (8th wk). Brisk \$7,800. Last week, \$8,700.

McVickers (J&L) (2,200; 65-125)—"She Couldn't Say No" (RKO) and "Marry Me Again" (RKO). Plump \$18,000. Last week, "Eddie Cantor Story" (WB) (3d wk), \$15,000.

Monroe (Indie) (1,000; 55-98)—"Forever Female" (Par) (3d wk). Fair \$4,300. Last week, \$7,300.

Oriental (Indie) (3,400; 98-125)—"Khyber Rifles" (20th) (4th wk). Fancy \$18,000. Last week, \$21,000.

Palace (Eitel) (1,484; \$125-\$3.60)—"Cinerama" (Indie) (30th wk). Boffo \$43,000. Last week, \$42,500.

Roosevelt (B&K) (1,400; 65-98)—"Majesty O'Keefe" (WB) and "Gun Belt" (UA) (2d wk). Big \$16,000. Last week, \$24,000.

Selwyn (Shubert) (1,000; \$125-\$2.40)—"Julius Caesar" (M-G) (9th wk). Light \$8,800. Last week, \$10,500.

State-Lake (B&K) (2,700; 98-125)—"Knights Round Table" (M-G) (6th wk). Lively \$23,500. Last week, \$28,000.

Surf (H&E Balaban) (685; 98)—"Hamlet" (U) (reissue) (2d wk). Bright \$4,500. Last week, \$6,000.

United Artists (B&K) (1,700; 55-98)—"Bait" (Col) and "Man Crazy" (20th). Solid \$18,000. Last week, "El Bravo" (M-G) and "Three Young Texans" (20th) (2d wk), \$13,000.

Woods (Essaness) (1,198; 98-125)—"Hell and High Water" (20th). Mighty \$32,000 or close. Last week, "12 Mile Reef" (20th) (6th wk), \$13,000.

World (Indie) (687; 98)—"Rome 11 O'Clock" (Indie) (2d wk). Very good \$5,000. Last week, \$7,300.

Ziegfeld (Loptert) (430; 98)—"Gilbert and Sullivan" (UA) (5th wk). Dim \$2,300. Last week, \$2,700.

Trailer' Lively \$16,500 In Toronto; 'Money' 17G, 'Sadie' Strong 9G, 3d

Toronto, Feb. 23.

"Long, Long Trailer" and "Money from Home" are city's only newcomers and both look big. Also doing nicely on holdover are "Botany Bay" and "Forever Female" in second stanzas. "Sadie Thompson" is fancy in third. Second frame of "Quo Vadis" stays only four days in second week, to make way for "Glenn Miller Story" at the Uptown.

Estimates for This Week
Downtown, Glendale, Mayfair, Seabro, State (Taylor) (1,059; 955; 470; 694; 698; 35-60)—"Jack Slade" (AA) and "Terror on Train" (M-G). Neat \$15,000. Last week, "Wicked Woman" (UA) and "Steel Lady" (UA), \$17,000.

Eglinton, University (FP) (1,030; (Continued on page 20)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Miller' Colossal \$29,000, Pitt Ace

Pittsburgh, Feb. 23.

Town has a couple of blazing leaders this week in "Glenn Miller Story" at Fulton and "Long, Long Trailer" at the Penn. "Miller Story" is stand-out with a terrific take at the smaller Fulton. "It Should Happen To You" on holdover is being helped by the twin overflows. Against this competition, "Forever Female" is languishing at Stanley. "Cinerama" continues sockeroo at Warner as it nears the three-month mark.

Estimates for This Week
Fulton (Shea) (1,700; 85-125)—"Glenn Miller Story" (U). Started off like a house afire. Looks to be around awhile. Smash \$29,000 or over, terrific for this smaller spot.

Last week, "Crazylegs" (Rep) and "Flight Nurse" (Rep), \$6,000.

Harris (Harris) (2,100; 65-11)—"Should Happen To You" (Col) (2d wk). Cashing in on overflow from Fulton next door and from Penn.

few doors away. Nice \$8,500. Last week, \$12,000.

Penn (Loew's) (3,300; 65-85)—"Long, Long Trailer" (M-G). Long, long lines at boxoffice over weekend; sock \$23,500 or better. Sticks, natch. Last week, "Wicked Woman" (UA), \$10,000.

Stanley (SW) (3,800; 65-11)—"Forever Female" (Par). Excellent notices but only slow \$9,000 looms. Last week, "Command" (WB) (2d wk), \$13,500.

Warner (SW) (1,200; \$130-\$2.80)—"Cinerama" (Indie) (11th wk). Weekends are still very big and week days are picking up, too.

Extra Washington Birthday matinee should boost this to great \$22,000. Last week, \$21,200.

**'Trailer' Stout \$12,000,
K.C.; 'Miller' Still Tops
Sock 22G, 2d, 'Wild' 5G**

Kansas City, Feb. 23.

Best money here currently is holdover of "Glenn Miller Story" in four Fox Midwest first-runs where still very big. "Long, Long Trailer" strong at the Midland, is top new pic but considerably below "Miller." Missouri's newcomer, "Wild One," is dull. Holdovers in art houses are doing satisfactory biz. "Jivaro" looms fair at Paramount. Much needed rain bolstering outlook.

Estimates for This Week
Kimo (Dickinson) (504; \$1-1.80)—"Julius Caesar" (M-G) (6th wk). Still pleasant at \$2,200. Last week, \$2,800.

Midland (Loew's) (3,500; 50-75)—"Long, Long Trailer" (M-G). Strong \$12,000. Last week, "Sadie Thompson" (Col), \$11,000, below hopes.

Missouri (RKO) (2,650; 60-85)—"Wild One" (Col) and "Combat Squad" (Col). Dull \$5,000. Last week, "Best Years Lives" (RKO) (reissue), \$5,500, but under expectations.

Paramount (Tri-States) (1,900; 65-85)—"Jivaro" (Par) and "Alaska Seas" (Par). Switches house policy temporarily to dual policy, fairish \$6,500. Last week, "Cease Fire" (Par) (3-D), somewhat disappointing at \$6,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85)—"Glenn Miller Story" (U) (2d wk). Socko \$22,000, topping most first weeks for these houses. Last week, giant \$31,000, best figure a Universal picture ever garnered in this four-house combo, and one of all-time great takes here.

'Trailer' Fast \$14,000, Indpls; 'Go Man' Big 7G

Indianapolis, Feb. 23.

Biz is moving in narrow groove at first-runs here this stanza, only real standout being "Long, Long Trailer," bangup at Loew's. It may hold. "War Arrow" at Circle shapes nice but "Three Young Texans" at the Indiana shapes up slow.

Estimates for This Week
Circle (Cockrill-Dolle) (2,800; 60-85)—"War Arrow" (U) and "Forbidden" (U). Nice \$10,000. Last week, "Cease Fire" (Par) and "Marry Me Again" (RKO), \$8,000.

Indiana (C-D) (3,200; 60-85)—"Three Young Texans" (20th) and "Victory" (20th). Tepid \$8,000. Last week, "The Command" (WB), \$11,000.

Keth's (C-D) (1,300; 50-76)—"O.K. Nero" (IFE) and "Trent's Last Case" (Rep). So-so \$4,000. Last week, "Money From Home" (Par) (2-D) (m.o.), \$6,000 on m.o., after first week 3-D at the Indiana.

Loew's (Loew's) (2,427; 60-85)—"Long, Long Trailer" (M-G) and "El Alemein" (Col). Hefty \$14,000. Last week, "Sadie Thompson" (Col) and "Prisoner Casbah" (Col), \$12,500.

Lyric (C-D) (1,600; 50-76)—"Go Man Go" (UA) and "Donovan's Brain" (UA). Big \$7,000, with All-State Janette replacing second feature Sunday on Last week.

"Border River" (U) and "Under Cover Agent" (Lip), \$5,500, same setup.

**'Miller' Terrific
\$38,000, Frisco**

San Francisco, Feb. 23.

Market Street is being helped by the presence of 13,000 sailors from the fleet in town for the holiday weekend along with the usual Washington's Birthday upbeat. "Glenn Miller Story" is easily stand-out with a terrific session at the Golden Gate, best at this house in many weeks. "Money From Home" shapes big at Paramount while "Easy to Love" is okay in second Warfield stanza. "Cinerama" continues great despite being in its eighth week at the Orpheum.

Estimates for This Week
Golden Gate (RKO) (2,850; 65-11)—"Glenn Miller Story" (U). Terrific \$38,000. Last week, "Killers From Space" (Indie) and "Captain Scarlet" (Indie), \$9,500.

Fox (FMC) (4,651; \$1-1.50)—"Khyber Rifles" (20th) (3d wk). Oke \$13,000. Last week, \$15,000.

Warfield (Loew's) (2,656; \$1-1.50)—"Easy to Love" (M-G) (2d wk). Good \$11,000. Last week, \$15,000.

Paramount (Par) (2,846; 95-125)—"Money From Home" (Par) (2-D) and "Safari Drums" (Indie). Last week, "Majesty O'Keefe" (WB) and "Sweethearts Parade" (Rep) (2d wk), \$10,000.

St. Francis (Par) (1,400; 95-125)—"Wild One" (Col) and "Man From Cairo" (Indie) (2d wk). Nice \$10,000. Last week, \$15,000.

Orpheum (Cinerama Theatres, Calif.) (1,458; \$1.80-\$2.80)—"Cinerama" (8th wk) (Indie). Wow \$33,000. Last week, \$34,000.

United Artists (No. Coast) (1,207; 65-95)—"Personal Affair" (UA) and "Gay Adventure" (UA). Okay \$5,500. Last week, "Paratrooper" (Col) and "Drums Tahiti" (Col) (3d wk), \$5,000.

Stagedoor (A-R) (370; \$1.80-\$2.40)—"Julius Caesar" (M-G) (9th wk). Big \$7,000. Last week, \$8,000.

Clay (Rosner) (400; 65-85)—"Tiffed Thunderbolt" (U) (5th wk). Fine \$2,700. Last week, \$2,900.

Vogue (S. F. Theatres) (377; 85-11)—"Rome, 11 O'Clock" (IFE). Nice \$3,500. Last week, "Leonardo Da Vinci" (Indie) (5th wk), \$1,800.

**ST. LOO CHAMP STILL
'CINERAMA,' WOW 31G**

St. Louis, Feb. 23.

Three-day holiday and excellent weather are boosting trade all over town currently. "Cinerama," which grabbed the biggest money last session, will repeat this week despite being in second stanza at the Ambassador. In fact, an extra matinee will enable it to go far ahead of its nearest competitor. "Long, Long Trailer" looms socko at Loew's. "She Couldn't Say No" looms solid at the St. Louis.

Estimates for This Week
Ambassador (Indie) (1,400; \$1.20-\$2.40)—"Cinerama" (Indie) (2d wk). Wham \$31,000, to pace city after \$28,000 opening stanza.

Fox (F&M) (5,000; 60-75)—"Money From Home" (Par) and (Continued on page 20)

B'way High; 'Trailer' Fast 157G, 'Faces' (Boards to Riches) 92G, 'Banana' Ditto 27G, 'Cell' 28G

Long Washington's Birthday weekend is hyping first-run biz on Broadway this stanza, probably to highest figure since year-end holidays. Some theatres were hurt some by Sunday (21) night rain but not as much as feared, and matinees that day were unusually big. Mild, clear weather Monday (22) sent trade zooming, night holding remarkably strong.

Top coin is going to the Music Hall with "Long, Long Trailer" and stagework. Initial session ending today (Wed.) is heading for smash \$157,000 or close. "Trailer" hit a new Sunday high for Hall on Feb. 21 and enjoyed the biggest Washington's Birthday business in theatre's history. Long lines and three-hour wait were experienced on Monday.

The two musicals, taken almost bodily from Broadway legit musical shows, at the Victoria and Roxy also are socko. "Top Banana" is soaring to a great \$27,000 at the Victoria while "New Faces," in CinemaScope, looks to reach smash \$92,000 in first week at the Roxy.

"Riot in Cell Block 11" looks headed for great \$28,000 opening week at the Mayfair. "Genevieve" fifth newcomer, soared to terrific \$18,700 at the arty Sutton. "Highway Dragnet" with vaudeville also is way ahead of par for a possible big \$26,000 at the Palace. "Intimate Relations" looks big \$7,000 at the Baronet opening round.

"Glenn Miller Story" is topping its opening week with a huge \$92,000 at the Capitol. Second stanza of "Act of Love" is holding with a great \$24,000 at the Astor.

"Should Happen To You" looks likely to reach big \$23,000 in sixth round at the State, to top the fifth week. "Millionaire" held at good \$13,000 at the Globe in 15th session.

"Majesty O'Keefe" is continuing nicely in third-final week at the Paramount with \$33,000. "Money From Home" opens Friday (26). "Rob Roy" held at okay \$11,500 in third stanza at the Criterion. It is being replaced Friday (28) with "She Couldn't Say No."

Estimates for This Week
Astor (City Inv.) (1,300; 90-1.80)—"Act of Love" (UA) (2d wk). First holdover round ending tomorrow (Thurs.) is headed for socko \$24,000, including Washington's Birthday. Initial week was \$23,000. Stays on.

Baronet (Reade) (430; 90-1.50)—"Intimate Relations" (Indie). First session ending Friday (26) looks to reach big \$7,000. In ahead, "Final Test" (Indie) (4th wk-5 days), was \$3,000.

Capitol (Loew's) (4,820; 70-\$2.20)—"Glenn Miller Story" (U) (3d wk). Initial holdover stanza ended last night (Tues.) held with great \$92,000, including Feb. 22 trade. First week was \$91,000. Set for run here.

Criterion (Moss) (1,700; 85-\$2.20)—"Rob Roy" (RKO) (3d wk). Week ended last night (Tues.) slipped to okay \$11,500 after \$14,000 in second. Holding two extra days to bring in "She Couldn't Say No" (RKO) on Friday (26).

Fine Arts (Davies) (468; 90-1.80)—"Conquest of Everest" (UA) (12th wk). The 11th frame ended last night (Tues.) was big \$7,300 after \$7,000 for 10th week.

Globe (Brandt) (1,500; \$1-1.80)—"Millionaire" (20th) (16th-holiday wk). Going only four days this week. The 15th round ended Monday (22) night held with good \$13,000 after \$14,000 for 14th session. "The Robe" (20th), playing here after prem run at the Roxy, opens Saturday (27).

Guild (Guild) (450; \$1-1.80)—"Hamlet" (U) (reissue) (2d wk). Current round winding up today (Wed.) is holding with fancy \$11,000 after \$10,500 opening week.

Holiday (Rose) (890; 70-\$1.80)—"Bait" (Col). Opened yesterday (Tues.). Last week, "Duffy of San Quentin" (WB) (2d wk), was fine \$10,000 after \$12,000 opening round.

Mayfair (Brandt) (1,736; 70-\$1.80)—"Riot in Cell Block 11" (AA). The initial week ending today (Wed.) is heading for smash \$28,000 or close. In ahead, "Escape From Brazil" (M-G) (4th wk-6 days), \$8,700.

Normandie (Normandie Theatres) (522; 95-1.80)—"Golden Coach" (Indie) (5th wk). Present session winding today (Wed.) looks like sturdy \$9,500 after same in fourth week. Continues on with this continuous-run policy, launched after three weeks on two-day.

Palace (RKO) (1,700; 60-\$1.20)—"Highway Dragnet" (AA) and 8 acts

of vaudeville. Current week winding up tomorrow (Thurs.) looks to hit big \$25,000 or close. In ahead, "Jivaro" (Par) with vaude, \$19,500.

Paramount (Par) (3,864; 70-\$1.80)—"Majesty O'Keefe" (WB) (3d-final wk). Current stanza ending tomorrow (Thurs.) continued nice with \$33,000, getting a healthy lift from Washington's Birthday long weekend. Second week was \$37,000. "Money From Home" (Par) opens Friday (26), first Paramount pic to play this Par flagship in many months.

Paris (Indie) (588; 90-1.80)—"Captain's Paradise" (UA) (22d wk). The 21st week ended Sunday (21) was very good \$7,500 after \$9,000 for 20th week.

Rialto (Mage) (indie; 50-98)—"Striporama" (600) (21st wk). Present stanza ending tomorrow (Thurs.) looks to reach sock \$5,200. Last week, \$4,200. Stays on, and likely will continue on after March 1 when Brandt takes over spot.

Rivoli (UAT) (2,092; 95-125)—"Khyber Rifles" (20th) (10th wk). The ninth week ended yesterday (Tues.) was okay at \$9,500 after \$9,700 in eighth.

Radio City Music Hall (Rockefellers) (6,200; \$1-1.25)—"Long, Long Trailer" (M-G) with stage-work. Heading for sock \$157,000 in initial session ending today (Wed.). Holds. In ahead, "Knights of Round Table" (M-G) and stagework (6th wk), \$123,000, to round out a very solid run.

Roxy (Nat'l. Th.) (5,717; 65-\$2.50)—"New Faces" (20th). This latest C'Scope pic from 20th-Fox is heading for great \$92,000 or near in first stanza ending tomorrow (Thurs.). In ahead, "Hell, High Water" (20th) (2d wk-10 days), \$65,000.

State (Loew's) (3,450; 85-\$1.80)—"Should Happen To You" (Col) (6th wk). Present frame ending tomorrow (Thurs.) is pushing to big \$23,000, with lift from long holiday weekend. First week was \$22,000. "Rob Roy" (RKO) (3d wk), \$11,500.

"Genevieve" (U) (2d wk). First round ended Monday (22) night soared to terrific \$18,700, one of all-time top weeks here. In ahead, "Living Desert" (Disney) (14th wk), \$7,700.

Trans-Lux 60th St. (T-L) (453; 90-1.50)—"Holly and the Ivy" (Pace) (3d wk). Current session ending today (Wed.) looks to hold at sock \$8,000 after \$8,500 for second week. Stays on indef.

Trans-Lux 52nd St. (T-L) (540; 90-1.50)—"Lili" (M-G) (51st wk). The 50th round ended Monday (22) night hit smash \$8,700 after \$7,700 for 49th week. Set to run 52 weeks to make it a full year, all-time mark for an arty theatre in the U. S.

Victoria (City Inv.) (1,060; 95-1.80)—"Top Banana" (UA). First round ending tomorrow (Thurs.) is heading for smash \$27,000. Holds, natch! In ahead, "Forever Female" (Par) (6th wk-9 days), only \$10,500 but winding a fairly fine run here.

Warner (Cinerama Prod.) (1,000; \$1.20-\$3.60)—"Cinerama" (Indie) (38th wk). Present week concluding weekend helping. The 37th ing tomorrow (Thurs.) looks to hit wow \$45,000, with extra shows for round was \$41,500. Stays on indef.

**'Jubilee' Loud \$12,000,
Omaha; 'Trailer' Trim
7G, 'Rob Roy' Oke 5½G**

Omaha, Feb. 23.

Biz is spotty here this week. "Jubilee Trail" is lusty if not smash at Orpheum. "Rob Roy" looks just okay at Brandeis. "Long, Long Trailer," possibly best of new offerings, is nice at the Omaha.

Estimates for This Week
Brandeis (RKO) (1,100; 50-75)—"Rob Roy" (RKO) and "Mystery Lake" (RKO). Okay \$5,500. Last week, "Public Enemy" (WB) and "Little Caesar" (WB) (reissues), \$5,500.

Omaha (Tristates) (2,000; 50-75)—"Long, Long Trailer" (M-G). Nice \$7,000 or near. Last week, "Cease Fire" (Par) and "Outlaw Territory" (Broder) \$7,500 at 65-90 scale.

Orpheum (Tristates) (2,890; 70-90)—"Jubilee Trail" (Rer). Loud \$12,000. Last week, "Command" (WB), sagged after weekend to \$12,500.

State (Goldberg) (875; 50-80)—"Easy to Love" (M-G). Mildish \$3,500 after \$6,500 opener.

98% OF 175 DAILIES EDITORIALY OPPOSE STATE-CITY LEVEL CENSORSHIP

Nation's press is virtually solid in support of film industry elements out to do away with governmental "guardians" of screen morality.

Over a recent period, a total of 175 newspapers editorialized on censorship (exclusive of the boilerplate used by many of the smaller papers) and of these 98% went on record as flatly opposed to the principle of city and state-level censorship.

Breakdown on the newspaper opinion shows that 67% dealt with "self-regulation" by the industry and nine out of 10 papers in that category were in support of self-imposed standards.

About 27% of the editorials which discussed the Production Code plugged for "revisions" or "changes" in line with the modernization theory advanced by such industryites as Samuel Goldwyn. About 7% of the opinion anent the Code were strongly critical and would prefer to have the Code dropped.

No Like Classification

Only 1% of the papers dealing with self-regulation favor a "classification" system, meaning designation of certain pictures for adults only, as is done in England.

Excluded from the rundown on the press pros and cons were all Catholic periodicals which, for the most part, favor the Code as is but also would like to keep government censorship.

Notable exception is the *Commonweal*, a weekly, which is sometimes regarded as the "rebel." Current issue has a piece by associate editor William P. Clancy, who raps the stand taken by most Catholic papers. He quotes an editorial which condemned the U. S. Supreme Court for its decision in the "M" and "La Ronde" cases. The editorial quoted by Clancy contained this rhetorical question: "Why is the Constitution of our land made the cloak of protection for those who would poison our minds and rob the flower of purity from our youth, just as it has been used to protect those who would change the Constitution and our form of government?"

Clancy comments: "This is fairly typical of the measure of reason and restraint to be expected from many Catholic papers whenever film censorship is discussed. In this view no problems or ambiguities exist. The case is strictly either/or. One is either moral and therefore a supporter of movie censorship or opposed to censorship and therefore an advocate of 'filth,' 'license' and the corruption of youth. No vexing considerations of complexity—or charity—disturb this black and white world. There are the good guys and the bad guys, the sheep and the goats. In between them are only the 'confused' liberals—and most of them are goats in disguise. Considering the authority and strength of those who hold this view it is, perhaps, understandable that the Court has refrained from abolishing all prior censorship of motion pictures at one stroke, preferring to do away with it piece by piece, film by film, censor by censor."

Clancy quarrels with advocates of the Code and outside censorship on a number of counts. To equate the Code and moral law (as has been done by the Motion Picture Assn. of America) "seems arrogant if not blasphemous" to the by-liner.

His analysis of the Code is this: "Some of its provisions are good; some are indifferent; some are anachronistic; some are stupid; and some are practically vicious."

Other observations made by Clancy include:

"The status quo, no matter how imperfect it may be, seems to hold a fascination for many Catholics because they fear that any change must be a change for the worse";

Archbishop Ritter's blast against "French Line" in St. Louis is a "model of what should be done in affairs of this kind. Pressure is a legitimate part of the democratic process. Those liberals who attack it whenever it assumes a Catholic guise contribute only to their own reputation for confusion."

Providence Bishop Raps 'Moon,' Sees Court Blessing on Lechery

Providence, Feb. 23. "The Moon Is Blue," which checked into the Metropolitan Theatre last week, was hit hard by Bishop Russell J. McViney of Providence, through the diocesan newspaper, "Providence Visitor," and a letter read at all Sunday masses throughout Rhode Island. Quote: "The money-mad dealers in lechery now have the solemn blessing of the courts of the land. The law may no longer be invoked to stem the floods of spiritual and moral hemlock purveyed by the theatres."

"The misguided liberals who make a fetish of freedom and censor all censorship, insist that no play be denied the boards or screens of our theatres. . . . But I cannot imagine even these liberals permitting the baby to drink arsenic disguised as milk."

The Sunday punch: "I urge all decent people, Catholic and non-Catholic, to stay away from those theatres which presume to stage such spectacles."

MORALS NO FAD LIKE FASHION: SENATOR

Washington, Feb. 23. "Standards of decency and morality" are not "a dress to be changed with every passing fad" and therefore the Motion Picture Code doesn't need modernization, Senator Andrew D. Schoepel (R., Kas.) told the Senate on Friday (19). He urged that the Code be supported in its present form.

Admitting that the motion picture industry is suffering from economic problems, he argued that they will not be solved by "off-color" and "trash and filth" motion pictures. Schoepel followed by about a week a similar stand by Senator Edwin C. Johnson (D., Colo.).

"It is a matter of common knowledge," said the Kansan, chairman of a Small Business Subcommittee which recently investigated problems of the exhibitors, "that the industry is experiencing serious economic problems. The exhibitors in my state are under great pressure as a result of declining box office and the effect of the onerous 20% admissions tax which, I hope, will be eliminated in this session of Congress."

"But despite these difficulties, I know that no movie exhibitor in Kansas is going to put dollars above ethics by showing an off-color film. They know that in these days when we are all concerned with the problems of juvenile delinquency, every motion picture should be the kind of motion picture that a man is not ashamed to take his wife and children to see."

"The studies carried on by my committee show that the industry has problems but it is clear that these problems are not going to be solved by trying to show pictures that do not conform to accepted standards of decency and morality. In my view such pictures not only do harm to the industry as a whole, but in the long run will hurt those who make and show them."

"The American public is not going to pay for trash and filth in the name of artistic license. Women's clubs and parent-teacher organizations and religious groups and all right-thinking people believe that morality is not a dress to be changed with every passing fad."

"I am happy, therefore, to see that the responsible leaders in the production side of the industry make clear that they are not going to be stampeded into abandoning standards which have always been right and which have kept their product safe for family seeing."

'STRIPORAMA' YANKED

Amarillo Exhib Fined \$100—Too Hot For Texas

Amarillo, Tex., Feb. 23.

Feature based on striptease which "left little to the imagination" has been hustled out of town after a single showing and Thomas Luttrell, manager of the Capitol Theatre, has been fined \$100 and costs. He pleaded guilty to showing a "lewd and lascivious" film.

The "Striporama" was being run off recently when deputy sheriffs stopped the show. Authorities said that the local Ministerial Alliance had objected.

Deputy who saw "Striporama" at the Capitol thought it "pretty rough." Patrons in the house at the time of yanking got their money back.

Suit to Block RKO Sale Calls Assets Too Great For Hughes' \$23,489,478

Wilmington, Del., Feb. 23.

Two RKO Pictures Corp. stockholders have asked the Delaware Court of Chancery to block Howard Hughes' proposed plan to buy up all the stock in the corporation.

Louis Schiff and Jacob Sacks of New York said in their action that "unless the defendant is enjoined by this court of equity, assets of a value in excess of \$97,000,000 will be transferred for the mere sum of \$23,489,478."

Their suit is designed to stop any decision of stockholders, scheduled for Dover March 18 on the recommendation of the RKO board of directors to accept Hughes' offer.

The two minority stockholders, pointing out they now have litigation in New York courts in which an accounting of RKO funds is demanded, asks the Delaware court for a temporary injunction against the consummation of the sale, pending a hearing and final disposition of the case.

Schiff and Sacks claim that the RKO board is dominated by Hughes and that the directors have carried out policies "damaging and detrimental" to the firm which has resulted in damages, they said, amounting to more than \$38,500,000.

And, it is added, "In a number of instances the design and purpose of such negligence, mismanagement and waste was to benefit the defendant Hughes and the Hughes Tool Company, of which he is the sole owner."

The action was filed in Chancery by Herbert L. Cobin, Wilmington attorney for the New York counsel of the two men.

CARDINAL RAPS 'LINE'

Methodist Says Church Publicize Poor Films—Incite Curiosity

Los Angeles, Feb. 23.

James Francis Cardinal McIntyre denounced RKO's "The French Line" in a letter read Sunday in every church in his Archdiocese, which encompasses four counties in Southern California. The letter called on 800,000 Catholics to shun the picture, which, he declared, "offends public decency and the traditional standards of any American community."

The Cardinal added that the film, released without the seal of the Production Code, was "a pernicious threat against the moral life of the community" and stated further "the defying of morality and decency, as well as the rejection of the Code to which they subscribe, is a manifestation of the policy—confuse and divide."

While numerous other church groups joined in condemnation of the picture, a view from a different angle was expressed by Dr. Everett Palmer, chairman of the Radio and Film Commission of the Southern California Conference of the Methodist Church. He said: "It is time churches stopped giving publicity to a poor film—publicity only inciting people to see it."

"French Line" is slated to open here tomorrow (Wed.) at the Orpheum and Hawaii theatres.

Banned Films Reapply in Ohio

Columbus, Feb. 23.

Ohio's state film censorship division is getting back for re-view many films previously banned. Resultantly, Clyde Hisson, state education director and chief censor, and his board are trying to arrive at some new policy in the light of recent U. S. Supreme Court decision.

Lined up and waiting for review are such films as "Ecstasy," "The Outlaw," "The Miracle," "Mom and Dad" and "We Want a Child." "Everything we ever barred may come back," Dr. Hisson sighed.

Sweeping Powers of Censorship Sought by Newark Police Head; Extends to Billboards, Stills

Newark, Feb. 23.

Local theatremen are marshalling their forces to combat a new censorship ordinance proposed by Comm. of Public Safety John B. Keenan. In addition to requiring a license for almost every form of entertainment that charges admission, Keenan's proposal advocates the revoking of the permit of those who present a "lewd, obscene and indecent" performance. What is particularly irking exhibitors, however, is a section of the ordinance which allows revocation of a license for misrepresentation on billboards, stills in theatre lobbies, or statements in the theatres or other places.

Theatre operators feel that the proposed "misrepresentation" section is dangerous in that it can be used for "shakedown" purposes. They point out that while Keenan's proposal may be sincere, future authorities could use it for their own purposes. For example, it's noted that a theatre could be called down for displaying a still with a scene that has been cut from the picture. Another instance cited is that a picture could be billed as "colossal" or "sensational," adjectives which a city official may feel do not apply to a particular picture.

A reading of the ordinance comes up in about two weeks. It'll be presented to the five commissioners of the Newark government and it requires the okay of three for passage. In the forefront of the fight against the bill is the Federation of N. J. Theatres, an exhibitor organization devoted to legislative matters relating to theatre operation.

JANE RUSSELL DANCE 100% OUT IN OHIO

Columbus, Feb. 23.

"The French Line" (RKO) will do business in Ohio but with a heavy cut. State film censorship board last week licensed feature minus Jane Russell's five minute song and dance routine. Dr. Clyde Hisson chief censor labeled that section "unsuitable for general exhibition."

Censor board has had the film several weeks and viewed it several times but delayed action until it was able to examine a script.

Asks 650G for Re-Use Of Scripts on Bluenose Circuit

Los Angeles, Feb. 23.

New angle of the re-run routine in showbiz came up in Superior Court where writer Mario Silveira demanded \$650,000 from Class Mohme, Inc., and Gustave Mohme, importers of Spanish films. Suit is evidently based on the fact that members of the Screen Writers Guild collect a percentage payment for re-use of scripts written for one presentation.

Silveira says that four years ago he wrote a series of translations of Spanish films for screening by the N.Y. Board of Censors. He says he was paid \$75 each with the understanding that they would be used only once. Later, he declares, the defendants used his translations in screenings before other censor groups throughout the country.

Exhibs Scent Publicity Helping RKO's Rentals On Tepid 'French Line'

Allied of Iowa, Nebraska & Mid-Central expresses bewilderment in its current bulletin over the censorial fuss on RKO's "French Line." Appraising the Jane Russell starrer in a screening report to members, the organization rates all values of the film as "good" and predicts that the Technicolor musical should be a "good grosser."

Report sees "nothing too exciting about the controversial dance sequence. Have been better and 'hotter' dances in other pics. Looks like a publicity deal to get top terms from a 2nd or 3rd bracket film." Capsule comment also reminds members that the picture has no Production Code seal.

BILLS TRY TO DEFINE WHAT'S 'IMMORAL'

Albany, Feb. 23.

Attempts to define by law "immorality" and "incitement to crime" are contained in bills introduced last week by State Senator Earl Brydges and Assemblyman J. A. Fitzpatrick, both Republicans. Consultation had occurred first with the Governor's staff, the State Education Dept. and other state functionaries. Bills are reactions to the recent U. S. Supreme Court decision on "La Ronde."

The general definition of "immoral" and "of such character that exhibition would tend to corrupt morals" is that it shall denote: a film or part whose "dominant purpose or effect is erotic or pornographic; or which portrays acts of sexual immorality, lust, vulgarity or lewdness, or which expressly or impliedly presents such acts as desirable, acceptable or proper patterns of behavior."

The specific definition of those terms would apply to a film or part which "expressly or impliedly presents as desirable, acceptable or proper patterns of behavior acts relating to sex which constitute felonies or misdemeanors; its theme, manner of presentation or both present sex relations as desirable, acceptable or proper patterns of behavior between persons not married to each other; it portrays explicitly or in detail an act of adultery, fornication, rape or seduction; it portrays nudity or a simulation thereof, partial nudity of female of any kind, or actual birth, or if it presents scenes portraying sexual hygiene, sex organs, abhorrent methods of contraception or venereal disease."

This definition is all-encompassing. It covers every type of picture imaginable under the general or believed category of "immoral." "Incite to crime" would mean a picture or manner of presentation in which the commission of unlawful acts or contempt for law were set forth as "constituting profitable, desirable, respectable or commonly accepted acts of behavior" or if film "advocates or teaches the use of, or the methods of the use of, narcotics or habit-forming drugs."

STORES OPEN, SAT. BIG AGAIN

Amusement Stock Quotations (N.Y. Stock Exchange)

For Week Ending Tuesday (23)

1953-54	High	Low	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
17 1/2	12 1/2	Am Br-Par Th	175	16 1/2	15 1/2	16 1/2	—
50 1/2	38 1/4	CBS, "A"	38	47 1/2	45 1/2	47	+ 1 1/2
50 1/2	38 1/4	CBS, "B"	15	47 1/2	45 1/2	47	+ 1 1/2
23 1/2	11 1/2	Col. Pic.	174	23 1/2	20 1/2	22 1/2	+ 1 1/2
12 1/2	7 1/2	Decca	104	10	9 1/2	9 1/2	+ 1 1/2
52 1/2	41 1/2	Eastman Kdk.	182	52 1/2	50 1/2	51 1/2	—
11 1/2	10 1/2	Loew's	437	14 1/2	13 1/2	14 1/2	+ 1 1/2
7 1/2	4 1/2	Nat. Thea.	283	6 1/2	6 1/2	6 1/2	—
30 1/2	24 1/2	Paramount	80	28 1/2	27 1/2	28 1/2	+ 1 1/2
36 1/2	26 1/2	Philco	76	29	28	28 1/2	+ 1 1/2
29 1/2	21	RCA	272	25 1/4	24 1/2	25	+ 1 1/4
5 1/2	2 1/2	RKO Pict.	535	5 1/2	5 1/2	5 1/2	—
5 1/2	3 1/4	RKO Thea.	107	4 1/2	4 1/2	4 1/2	— 1/8
4 1/2	2 1/2	Republ.	16	3 1/2	3 1/2	3 1/2	— 1/8
11 1/2	8 1/2	Stanley War.	391	14 1/2	11	11	—
12 1/2	13 1/2	20th-Fox	328	21 1/2	20 1/4	20 1/2	+ 1 1/2
22 1/2	14	Univ. Piz.	30	19 1/4	18 1/2	19 1/4	+ 1 1/2
20 1/2	61	Univ. Piz.	170	68 1/2	70	70	+ 1 1/2
17 1/2	11 1/2	Warner Bros.	14	14 1/4	14	14 1/2	+ 1 1/2
84	62 1/2	Zenith	59	68	64	67 1/2	+ 3

American Stock Exchange

6	2 1/2	Allied Artists	39	4 1/2	4 1/4	4 1/2	+ 1/8
17 1/2	8 1/2	Du Mont	39	10 1/4	9 3/4	9 1/2	+ 1/8
17 1/2	12 1/4	Technicolor	294	12 1/2	12 1/2	12 1/2	+ 3/4
3 1/2	2 1/4	Trans-Lux	21	3 1/2	2 1/2	3	— 1/8

Over-the-Counter Securities

	Bid	Ask	
Capitol Records	9 1/4	10	— 1/4
Chesapeake Industries	2 1/2	3 1/4	— 1/8
Cinerama	1 1/2	2 1/2	—
Color Corp. of Amer.	1 1/2	2 1/2	—
Polaroid	39 1/4	40 1/2	+ 2 1/4
U. A. Theatres	11 1/2	13	—
Walt Disney	9	10	— 1/4

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Trend to Standard Theatre Shares After Spectacular Flurry in RKO

By MIKE WEAR

While Wall Street interest has been centered on the Howard Hughes buy-in deal and the upswing of RKO Pictures' stock, the trend in the Street last week appeared to be towards more standard shares. Trading generally in Wall Street in the five days up to Tuesday (23) was fairly much a selective affair, with averages about even after three days of declines and two of advances. Many traders evidenced an interest in such old-line favorites as Stanley Warner (theatre end of the WB setup), Loew's and Paramount issues.

The SW shares hit a new high at 14 1/2, reflecting solid boxoffice grosses as well as continued great returns from showings of "Cinerama." Latter, now playing in 10 different key cities, has been grossing around \$1,000,000 monthly in recent sessions. General Precision Equipment, on the Big Board, edged to a new high of 30 1/2, which was up over nine points from the year's low.

Technicolor's financial statement, showing the highest gross in the company's history despite a dip in the final two quarters (caused by the shift over to new techniques), was not reflected bullishly. This was probably because the traders felt that the reduction in the staff at the studio, announced the previous day, was an adverse factor. Despite this, Techni was only off fractionally. Most analytical services rated the company prospects favorable, particularly in view of its deal with Polaroid and the new dimension method Paramount is bringing out with "White Christmas."

Sput in Republic's common and preferred attracted attention for a time, with the latter near the year's high. National Theatres stockholders did not care much for revelations at the stockholders' meeting. Cost of installations for C-Scope, written off largely in the past year, proved an adverse factor with stockholders who had hoped for higher profits.

Dissemination of news that Paramount was readying to pit its new stereoscopic setup against C-Scope and/or 3-D created new interest in Par shares although this stock has been hovering near the year's

Arias Into Distribution

Henry R. Arias, film importer and exporter; Leo Abrams, vet distribution exec, and Myer P. Beck, indie ad-pub agent, have formed Arias Quality Pictures, Inc., to engage in the distribution of American and foreign films in the U. S. Arias is president of the new outfit.

20TH SETS PARIS LAB TO HANDLE STEREO

Decision to equip its Paris dubbing plant for stereophonic sound has been made by 20th-Fox, with the cost running to more than \$50,000. A German dubbing plant, under contract to 20th, already has the equipment, and an Italian outfit is skedded to get it.

Move is expected to ease the print bottleneck, particularly since Technicolor's London plant is skedded to start turning out imbibition prints of CinemaScope pix within another couple of months. Up till now, dubbing of CinemaScope pix for foreign consumption had to be done in Europe, with the tracks shipped to the Coast for proper mixing and recording.

Once Techni in London gets going, both the magnetic stripping of prints and the recording will be transferred to London.

high prices for some time. In addition, reports that Technicolor already was realigning additional cameras to handle the new Paramount dimensional system was viewed by many as bullish for the whole industry. The reason, of course, is that should the Par process be greeted with the acclaim expected, it would mean that the vast majority of exhibs would have the answer for dimensional pix at less than \$1,000 total outlay.

ABC-Paramount stock was pushed up consistently to close right near the new high of 16 1/2. Strong theatre business and more favorable results from the tele operations were reported back of the move. There was nice play, too, in 20th-Fox shares on the upside, but the stock did not manage to top its old peak.

EXHIB'S DRIVE GETS ATTENTION

Minneapolis, Feb. 23.

When business at his theatre fell off as much as 50% after the town's stores instituted Saturday night closing, D. G. Rauenhorst, exhibitor in Slayton, Minn., near here, staged a successful one-man campaign to induce the merchants to start keeping their business places open again.

After taking it on the chin increasingly for three weeks, Rauenhorst contacted the merchants individually and got one in each line to pledge they'd resume the Saturday night openings. They listened sympathetically to his troubles and when he promised to run quarter-page ads in the local newspaper listing the stores there was a quick response.

Rauenhorst's first newspaper ad carried the names of 36 business places to be open on Saturday night and when he lined up 14 more the retail dealers' association decided to reverse its closing decision. All are open again and the theatre's Saturday night business is getting back to normal again, the exhibitor says.

In an effort to stave off a statewide movement toward Saturday night store closings, North Central Allied is bringing the Slayton development to exhibitors' attention throughout Minnesota.

The case of Slayton may be regarded as typical of small towns of around 2,000 population. Lighted shop windows and lighted theatre marquees are the heartbeat of "downtown." Otherwise the old wheeze about taking in the sidewalks after dark is strictly plausible. There are thousands of burgs like Slayton in the U. S. A. Many of the 90-odd retail establishments in Slayton are one-man businesses. Few have too many employees, and none are unionized. If they work Saturdays, workers get compensating time off in the midweek. In bad weather or when business is poor the owner, under the conventions of small burg "paternalism," will often let clerks go home early and himself handle until closing. Closing hour is invariably flexible.

Of significance to students of America's changing sales system, the original "resolution" in favor of Saturday night closing was put through the local "Chamber of Commerce" by salaried managers of chain stores who were disinclined to give their all for absentee proprietors. Exhibitor Rauenhorst played on this latter circumstance in rallying "local" cooperation to restore Saturday night as a trading (and paid entertainment) night.

1945 WANGER SUIT VS. U NEAR CLOSEOUT

Tentative settlement of a nine-year-old suit against Universal, originally brought in N. Y. Federal Court by Walter Wanger, was approved last week in a pre-trial hearing before Federal Judge John C. Knox. Discontinuance of the action, however, is subject to submission of settlement papers to the court by April 15.

Wanger, who later assigned his rights as plaintiff to Jacques Grinief's Motion Picture Development Corp., charged in his 1945 action that U had erred in its earning statements on four pictures: the company distributed for him. Made in 1942 through 1945, the quartet includes "Arabian Nights," "Eagle Squadron," "Gung Ho!" and "Salome, Where She Danced."

Seeking an accounting, Wanger claimed he was to get 50% of the gross under the distribution deals minus certain deductions. But, he alleged, an inspection of the statements showed them to be "incomplete, false and a violation" of the agreements.

Repping Grinief's Motion Picture Development Corp. is Schwartz & Frohlich; 1001

That 'No Loans for Recreation' Rule Causes Exhib Pique in Minneapolis

Minneapolis, Feb. 23.

IA Board Meets March 15

Regular semi-annual general executive board meeting of the International Alliance of Theatrical Stage Employees will be held the week beginning March 15.

It's slated for the Roosevelt Hotel in New Orleans. International topper Richard F. Walsh will preside.

FOUR NEW 1,000 CAR PARKS DESPITE STEREO

Los Angeles, Feb. 23. Regardless of 20th-Fox's insistence on stereophonic sound in CinemaScope exhibition, Pacific Drive-in Theatres is investing \$1,200,000 in four new 1,000-car theatres equipped for single-track sound. Each ozoner will have screens measuring 100-by-60 feet for the showing of anamorphic pictures. One theatre is already under construction and ground has been purchased for the other three.

William H. Forman and Mike Rosenberg, Pacific executives, contend that even though 20th-Fox refuses to back down on its demand for stereophonic sound, other producers making CinemaScope films will be agreed to single-track sound, since driven houses now represent more than 20% of the total distribution income.

Stereophonic sound, they assert, is impractical for ozoners. They point out that, unlike a conventional theatre, the driven has no permanent fixing of sound horns behind the screen for fixed directional sound. The ozoner furnishes individual speakers for each car, and the addition of a second speaker, they declare, would add nothing to the quality or dramatic effect of the audience's ears.

Company's first booking of a CinemaScope film takes place this week when Warners' "The Command" opens an outdoor first-run booking at the Valley Theatre.

As Expected, TOA Is Cordial to Arbitration

Theatre Owners of America, as anticipated, has accepted the invitation of Eric Johnston, prexy of the Motion Picture Assn. of America, to take part in a new industry arbitration conference. In a letter to Johnston last week, TOA prexy Walter Reade Jr. disclosed that S. H. (Si) Fabian, Mitchell Wolfson and TOA general counsel Herman M. Levy have been named the exhib org's delegates to the confab.

TOA has long been an advocate of an industry arbitration system. In fact, it is largely responsible for setting in motion a renewed attempt to bring about a suitable plan, having forwarded a request to Johnston following its recent Washington board meeting.

On the other hand, Allied States Assn., which reps indies and small circuits, has been strongly opposed to any arbitration plan that does not include the arbitration of film rentals. Allied was largely responsible for upsetting the implementation of a plan in 1952, having nixed it for its failure to include film rentals and because of dissatisfaction with clauses pertaining to pre-release pictures.

Allied hasn't as yet acted formally on Johnston's new request for another meeting, but Allied leaders have stated unofficially that the exhib org's board would turn down the invitation which specifically states that arbitration of film rentals will not be included in the talks. Allied's board meets in New York Friday (27), but, according to an Allied executive, the subject of arbitration has not been placed on the agenda. There is a likelihood, however, that Johnston's invitation will be discussed and an answer will be presented.

Exhibitors in this area have discovered that the Small Business Administration in Washington won't sanction any loans for theatres seeking to expand via CinemaScope Stereophonic Sound installations. Rule is not to make any loans "the purpose of which would be to finance recreational or amusement facilities."

Why—ask exhibitors—this prejudice against their kind of business on the part of the Eisenhower Administration? How does this prejudice square with a promise of sympathy at the time the hope of ending the 20% admission tax was dashed?

One exhibitor figures he's given the Federal Government \$40,000 in admissions taxes during the same time period he's gone into the red by \$25,000. It turns him that the Government is arbitrarily opposed to loans to his type of private enterprise.

LAW AIMS AT VANDALS; MAKES DAD CULPABLE

Albany, Feb. 23.

Two bills which would establish the liability of a parent, guardian or person having custody of an "infant" for willful, malicious or unlawful destruction or damage to the property of another have been introduced. They seek to clarify the Domestic Relations Law in this matter. One or more recent court decisions have held there is liability under certain conditions.

The first measure was introduced by Stanley J. Bauer and Assemblyman William J. Butler, Erie County Republicans. The second was presented last week by Assemblyman Martin J. Knorr, Queens County Republican.

Knorr's bill reads: "A parent, guardian or other person having legal custody of an infant who willfully, maliciously or unlawfully damages or destroys the property of another, after having once previously committed a similar act of which the parent, guardian or other person having custody has knowledge, shall be liable for such damages or destruction of property." It would take effect immediately.

The legislation is aimed at curtailing vandalism.

United Paramount Seen Getting Out of Nabes

Minneapolis, Feb. 23.

Industry circles here are wondering if the extent to which United Paramount has been reducing its local neighborhood theatre holdings indicates a belief that the handwriting is on the wall for such type of operations.

Whereas circuit formerly dominated subsequent-runs it now has fewer of the uptown houses than one local independent group, while another has an equal number of theatres.

In the past year United Paramount has dropped two neighborhood houses when leases expired and sold another theatre for commercial purposes. It's now down to four uptown houses, compared to its five downtown, one of which is expected to be relinquished to Cinerama shortly.

Whether UP may eventually pull out of the local subsequent-run field entirely is a source of local exhibitor circle speculation.

UP has not installed CinemaScope or new wide screen in any of its Twin Cities neighborhood theatres, although six such independent houses already have done so. It has never entered the drive-in theatre field in the territory, presumably being held back by the consent decree.

Compared to the four UP neighborhood houses here, the W. R. Frank still has five, after abandonment of two, and the Volk Bros. operate a quartet of theatres. RKO Theatres is only represented here by two downtown houses.

"SEX... DISHED OUT WITH A VENGEANCE!"

A top box-office grosser, not only because it lends itself to sensational exploitation, but also because it is the type of picture one will talk about!" —Harrison's Reports

"GENERATES AS MUCH SEX APPEAL AS THE SCREEN WILL ALLOW!"

—Motion Picture Herald

"HARD-HITTING, REALISTIC MELO-DRAMA!"

It should roll up strong grosses, aided by word-of-mouth praise that is bound to follow. Miss Michaels... a sultry looking, gorgeous hunk of sexy femininity... lends sparkle and vitality to a fine Greene-Rouse screenplay!"

—Hollywood Reporter

"A FULL QUOTA OF SUSPENSE!"

—Variety

"LUSTY HUNK OF PULSE STIRRING DRAMA GARNISHED WITH SEX."

Generates plenty of heat. Will attract plenty bucks!" —Film Daily

EASILY THE YEAR'S MOST SENSATIONAL

"SEXPLOITATION" FILM FARE!

—DAILY VARIETY

WICKED WOMAN

a great producing team...

a sensational new star...

a daring campaign...

• Clarence Greene and Russell Rouse are the brilliant young co-producers of "The Well" and "The Thief" who have consistently brought you off-beat entertainment of striking box-office power. "Wicked Woman," you can be sure, will create more excitement and boxoffice interest than anything you've seen in years!

• Beverly Michaels is the "Pickup" girl, sultry, seductive and "oozing sex with her every movement," according to Pete Harrison. "Pickup" and now "Wicked Woman" have established her as a star of the first rank. Watch her waw your fans with a performance that is sheer fireworks!

• Never underestimate the power of a "wicked woman"! Give this one your biggest, best and boldest selling effort... taking maximum advantage of the sensational ad campaign and solid "sexploitation" represented on this page!



SHOCKING!

WICKED WOMAN

She Was Born For Trouble!

DARING!

She Lives Up To Every Scarlet Letter Of Her Name!

REVEALING!

Produced by CLARENCE GREENE • Directed by RUSSELL ROUSE • Written for the screen by CLARENCE GREENE and RUSSELL ROUSE • A Greene-Rouse Production An Edward Small Presentation • Released thru United Artists

Starring Beverly Michaels • Richard Egan

QUALITY PICTURES UA

5TH ANNIVERSARY UA

Par's Telemeter Cost

Continued from page 1

"from five to seven years, more likely the latter, or even longer." Nor does he limit it to pictures as the prime lure for at-home television. There is strong accent on sports, big public events (a Broadway legit premiere, the Met, and the like) and, possibly super-fashion shows, and other must-see events, as the raison d'être for causing people to deposit a fee in the box for home-looking over the iconoscopes.

Raibourn's analysis of Telemeter is predicated on technological progress and habit-shattering changes that have come to pass. "Look at the drive-ins; isn't that the best answer that people will pay for comfort? And if we can make it even more comfortable for them not to go out into the night, driving, parking, babysitting, before or after-theatre drinking, and encourage stay-home audiences to get top quality entertainment, who's going to fight it?"

Beers and Status Quo

He makes light of beer, razor-blade and kindred sponsors preferring to maintain the status quo by underwriting major sports events, because of the advertising, by mathematical calculations that sports promoters will get a greater yield for the at-home, sans commercials, projection of videoed events, and getting a tithe of the Telemeter take. Same with pictures and other televised entertainment.

The proposition that theatre owners will be competing for the same events on closed-circuit TV hookups, as supplementary fare to pictures, is undisputed by Raibourn. He feels there will be a market for both, but television is bound to outbid the theatres, he observes.

In the main, however, he is more and more convinced that the great common denominator which always commands a paying public—convenience and comfort—will be the key to subscription television. Naturally, he thinks "Telemeter will be the answer because it is the most realistic and the most practical and closest approaches the theatre boxoffice in that it is simply a case of pay-as-you-see. This is no different than going to the Paramount Theatre; you pay as you see the show. The other systems defeat that premise of 'convenience and comfort' which I stress because it places a burden on the customer. Whatever the technique, an IBM calibrated card, a punchcard system, a metred tape, that means going to some depot to get the card and mail it in. Some say you can buy it any newsstand, any Western Union office, but whatever it is, even if it's as simple as picking up the phone, it can't beat the Telemeter technique—money in the slot and there you are!"

Raibourn isn't writing off the theatregoing habit nor does he even prophesy the extermination of conventional exhibition methods in cinemas, deluxers or nabes, but he envisions that the same appeal which made for the mushrooming of 5,000 ozoners will create this vast supplementary box-office-in-the-parlor system.

His prophecy is tied in with other technological improvements, both on tv and on the theatre screens. If in three or four years color television is as realistic as the 27,000,000 of black-and-white video sets in use now, the stay-home appeal will be increased. If a clear-non-commercial channel for special events is available at judicious hours it will cement that stay-home appeal.

Can't Match Cinerama

Raibourn, in short, regards Cinerama as "the only thing with which home television will be unable to compete. All the other scopes, big screens, stereophonic sound systems, pseudo-third dimension techniques will be the same on tv; only Cinerama has a quality in theatre film exhibition which video can't match."

If Palm Springs can get \$1 a head on an average of two or three times a week from stay-at-homes, that is a pretty good convincer.

Admitting that perhaps this particular resort is an extraordinarily "captive" audience, because of normal tv being hampered by the interfering San Jacinto Mts., Telemeter will next invade Glendale,

Cal., which is even closer to Hollywood, and which too has mountainous ranges to interfere with good video reception. Telemeter installations in Glendale are now going on.

Instead of both creating a false test value Raibourn looks upon the Hollywood-adjacency as a showmanship expediency so that the picture producers will always have an awareness of values and reactions. But, more importantly, the competitiveness from a freer availability of gratis entertainment, such as the seven channels in New York; isn't the point—at least not now. Telemeter's major concern is to weigh and resolve all values and fully test out all bugs.

With a \$350,000,000 national network program to set up Telemeter in all top key cities, Raibourn says Paramount, Leserman, et al., want to really do a year-round checkup, and not just one year. Summer-time reactions, holiday seasonal reactions, graphs on weather in relation to Telemeter subscriptions, and all such facets, will require a many-month series of appraisals.

A trained corps of University of Southern California researchers and market analysts are constantly sampling public reaction in Palm Springs, and will continue until that "five to seven years, or more, from now when we think we're really ready to go."

Raibourn makes light of certain exhibitor and other industry fears that "with the necessity for Federal Communications Commission approval the picture business is inviting Federal film censorship. We may be able even to so hook it up over closed-circuit leased lines as to bypass FCC approval or disapproval."

Incidentally, Raibourn footnotes here that the U. S. Supreme Court decision in the "M" and "La Ronde" state censorship cases "is the worst thing the picture business could experience; it's a license to every sharpshooter to kick over the traces and place our vast, public-interested industry in great jeopardy."

Dent

Continued from page 4

of outlets. Rank has told 20th proxy Spyros P. Skouras that he would not install complete CinemaScope units in more than 75 situations. As in the U. S., 20th will not sell any British theatre not equipped for stereophonic sound along with the large screen.

British producers are reluctant to go into CinemaScope production in the light of the obviously limited market at home and the naturally limited market in the U. S., Dent indicated. He commented that the problem became even more severe with CinemaScope due to the higher cost.

Dent, who makes between four and five films a year, said British producers were annoyed over what they consider is the preferential treatment given by the British Board of Censors to the American companies. One aspect of this is the fact that the Americans don't submit their scripts in advance to the British censor whereas most British producers do. Another involves the impression that the British censor is a good deal more lenient with American imports than he is with local product.

"I have heard it said quite openly by a prominent British producer that, had he made 'From Here To Eternity', it would have never gotten an 'A' certificate, but he would have been stuck with the restricted 'X' rating," Dent said. He submits his own productions to the Production Code office in Hollywood for approval "unless they're absolutely safe."

While in the U. S., Dent intends to buy pix for distribution in Britain and also to sell some of his own. His "Intimate Relations" opened last week (20) in N. Y. He indicated that British audiences aren't going for dubbed films from abroad because "you can't put English voices onto foreign temperaments." Theatre biz in Britain was up, he said, adding, "We think it may well be so because our television programs are so bad." Britain now has approximately 2,000,000 tv sets.

Screen Publicists Guild Building Strike Fund

The Screen Publicists Guild, currently negotiating for a new contract at United Artists, Columbia, Warner Bros. and Universal, is building up a war chest and organizing strike machinery for a possible walkout. Homeoffice pub-ad staffers of the four companies as well as at 20th-Fox where negotiations haven't as yet started are contributing a minimum of 10% and as high as 25% of their weekly salaries to a strike fund.

Preparations, according to an SPG spokesman, are being made because of the generally unsatisfactory progress being made by the companies which so far have nixed the union's demands for a wage hike and a revision of the minimums for the various pub-ad categories.

In addition to amassing the war chest, the SPG has appointed committees to contact freelancers and advertising agencies to convince them not to undertake work in the domain of the film pub-ad staffers. A special group has also been named to contact exhibitors to explain the SPG's fight and to gain their support in pressuring the distributors. SPG feels that talks have reached the serious stage, and as a result the executive board of the union is holding strategy meetings at least once a week.

It's stressed that the strike fund assets are being deposited in a special fund. If a walkout is not required, the coin will be returned to the staffers with the usual bank interest added.

Coast Pact Signed

Hollywood, Feb. 23.

New working agreement between the Publicists Guild and the major film companies was formally signed by both parties. Contract is retroactive to last Oct. 26 and runs four years.

Pact ups senior flacks to \$210 a week and provides for the reopening of negotiations in two years, or at any time the cost of living in L. A. goes up five points.

REFUSE ADMISSION TO PROVIDENCE ZOOTS

Providence, Feb. 23.

Providence theatre managers struck back at rising vandalism in downtown theatres by summarily refusing admission to zoot-suited customers and their girl friends Sunday. Terming the harm that the "sharpies" caused more destructive to business than television, managers plan is described as "permanent" until rowdies learn to behave themselves.

Extra police cruisers are patrolling downtown streets to prevent retaliation by the gangs.

28 Scribes Pen 26 UI Pix In Record Prod'n Surge

Hollywood, Feb. 23.

Heavy production at Universal International is indicated by increased activity in the writing mill, where 28 scribes are working on 26 scripts, the largest number in a year.

Writers and their scripts are: Herbert Baker, "Spring Song"; D. D. Beauchamp, "Man Without a Star"; Robert Brees, "Tacey Cromwell"; Oscar Brodney and Patrick Ford, "Lady Godiva of Coventry"; Syd Boehm, "They Stole \$2,500,000"; Borden Chase, "Pillars of the Sky"; Roy Buffum, "Song of Bali"; W. R. Burnett, "The Outer Darkness."

Franklin Coen, "Two Faces West"; William Danch and Devery Freeman, "Francis Joins the WACS"; Gil Doud, "To Hell and Back"; Harry Essex, "1980"; Charles Hoffman, "Three Gobs in Paris"; Russell Hughes, "Nevada Gold"; Peggy Fenwick, "Mississippi Landing"; Ketti Frings, "Foxfire"; Jack Leonard, "Plains of the Mohawk"; Lewis Meltzer, "Castle Europe."

James Moser, "Fort Starvation"; Edmund H. North, "Son of Destiny"; Sylvia Richards, "Congo Crossing"; Lawrence Roman, "The Tight Squeeze"; Jack Sher, "The Galileans"; Guy Trosper, "Dolly Hessian"; George Van Marter, "Shadow Valley"; George Zuckerman, "Chief Crazyhorse."

Dramatic Demonstration at Eastman Plant of Acetate Film's Safety

Housewife Matinee

1 P.M. Instead of 2:30 Start For Cinerama

Chicago, Feb. 23.

Palace Theatre here is experimenting with a "housewives matinee" for "Cinerama" on Fridays, beginning Feb. 26. Pic will go on at 1 p.m. instead of the usual 2:30 as a gesture to get the hausfrau home in time to prepare dinner. Managers of legit houses are watching the experiment with interest.

Early hour showing is result of a published letter to the editors of one of Chi's dailies, wherein the writer evinced a need for the advanced curtain.

WEEKEND CYCLE FOR DELUXERS ON B'WAY

Broadway is becoming a weekend business proposition as far as first-run theatres are concerned. Most N. Y. deluxe theatre managers feel that it is more or less a temporary situation. They point out that it has happened before, and always has reverted back to a normal setup when the alignment of patronage has been adjusted.

Many exhibitors see the current setup, with N. Y. dubbed a weekend cinema town, as stemming from several factors. It was made glaringly apparent that such a situation existed early this month because the bulk of big first-run houses had overly-extended long-runs. For a time, many theatres had product that had been launched around Christmas time. The films had been held over repeatedly so that exhibs could bring in their new fare for the two February holidays, Feb. 12, and Washington's Birthday (last Monday).

Another factor, aside from so many venerable long-runs, was the severe cold and stormy conditions in January which kept many at home.

Despite the very apparent situation when Broadway first-runs do the bulk of their business Saturday-Sunday, and then flounder through the weekdays, most vet managers feel that it is a cycle. And one which will disappear when some semblance of normalcy is restored.

By more normal conditions, N.Y. exhibitors cite the trend towards many stores establishing big branch stores in outlying Greater N. Y. areas. This keeps many shoppers away from Broadway excepting for weekends. This tendency, too, is accentuated by the fact that it is more costly to make a junket to midtown New York City than formerly. Where a bus ride and the subway is needed to get to Broadway, this represents 60c outlay per person.

Normally, Broadway first-runs have been able to maintain a healthy pace on weekdays, which added to the sharp upbeats on the weekends has kept most houses in good shape. It is the recent sharp slumps on weekdays that have perplexed many managers.

However, the film houses have been through the "weekend town" phase before, with the normal status always returning. Perhaps the most drastic of recent switches to a weekend operation occurred during the World's Fair when it required record out-of-town crowds to cheer Broadway operators. These came on the weekends. On other days, it was rather dismal.

Andre Previn Batons Derby

Hollywood, Feb. 23.

Mitchell Leisen, general director of the 26th annual Oscar Derby, appointed Andre Previn musical director of the show. Event will take place March 25 at the Hollywood Pantages theatre.

Bobby Helfer, also a Metro musical staffer, will function as orchestra manager.

To overcome the "cautious reservations" of municipal officials regarding the safety of acetate film currently in use, the Eastman-Kodak Co. in cooperation with the Metropolitan Motion Picture Theatres Assn. (N. Y.) invited a group of New York City authorities, exhibitors, and reps of distributors and tv companies to its Rochester, N. Y., plant to witness a see-for-yourself demonstration.

Visitors spent a full day at the Eastman plant last Thursday (18) and saw a series of nine tests which, according to Emanuel Frisch, MMPTA proxy, "left no room for doubt as to the safety of acetate film." Frisch declared that the natural result of the demonstration would be an attempt to obtain lower insurance rates for theatres. D. John Phillips, executive director of MMPTA, said a report of the tests would be made and that he hoped that it would find its way to the fire insurance rating companies. In addition, MMPTA, as a result of the tests, hopes to gain additional concessions from the city, particularly in relation to the amount of film that may be stored in projection booths. This problem became acute during the introduction of 3-D films which required oversized reels. At that time theatres succeeded in obtaining some revisions in the administrative code of New York City to allow for the larger reels.

No Nitrate Since '50

According to Frisch, Eastman-Kodak had completely discontinued the manufacture of flammable nitrate film in the U. S. in 1950 and in its plants abroad two years ago. The tests at Rochester, he said, proved beyond doubt that it is difficult to ignite acetate film. In one test, he reported, nitrate and acetate film were interwoven and ignited. While the nitrate footage was burned to ashes, he said the acetate film was good enough to reprint. Frisch also noted that acetate film is completely lacking in toxic fumes.

City officials who witnessed the demonstration included Comm. Arthur C. Ford and Deputy Comm. Nicholas J. Kelly, Dept. of Water Supply, Gas and Electricity; Comm. Edwin W. Kleintert, Board of Standards and Appeals; Comm. Edward T. McCaffrey, Dept. of Licenses; chemical engineer Vincent Matties, representing Fire Comm. Edward F. Cavanagh Jr.; Lt. E. J. Holdsworth, representing Deputy Chief Arthur J. Masset, in charge of Divisions of Fire Prevention and Combustibles, and Deputy Chief Edward Connors, member of the Board of Standards and Appeals.

PROPOSED N.Y. LAW RE FILM 'INSPECTION'

Albany, Feb. 23.

An amendment to the New York City administrative code which would prohibit the bringing into a projection booth of "any film which has not been inspected and repaired and bears evidence of such inspection and repair, immediately prior to its shipment for projection purposes" is proposed in a bill introduced by Senator Marlo M. DeOptatis, Brooklyn Democrat.

Its effective date would be July 1.

20th's Upcomers

Six C-Scope Plus Six Standard Pix Set for Release

Even split of CinemaScope and standard pix is represented by the 12 features 20th-Fox has set for release between February and June. Five-months period also will see nine CinemaScope shorts go into release.

Of the six CinemaScope and six standard pix on the 20th release sked, all but one are in color.

20th's "New Faces" goes into the Roxy Theatre, N.Y., Feb. 19, replacing "Hell and High Water" after a comparatively short three-week tenure. Following "New Faces" the house will play "Night People." "Prince Valiant," also a 20th CinemaScope, is the Easter booking.

THAT

CURTIS GUY MAKES THE JUNGLE STEAM...

***-in his hottest
adventure!***

**"PACKS PLENTY
OF BOXOFFICE
DYNAMITE!"**

—DAILY VARIETY

"Should prove a money-
maker in all theatres!"

—Showman's T. R.

"Superior! Bristling with sus-
pense, rugged action!"

—Hollywood Reporter

"He-man stuff with plenty of
guts!"

—Film Daily

"Always exciting... should
satisfy a large audience!"

—M. P. Herald

"Stark realism and emotion-
stirring heroics!"

—Boxoffice

BEACHHEAD!

PRINT BY
TECHNICOLOR

AUBREY SCHENCK
presents

TONY

FRANK

MARY

CURTIS LOVEJOY MURPHY

The Most Thrilling Story of the Marines Ever Filmed!

FRANK LOVEJOY
in an
Academy Award
calibre
performance!



Featuring EDUARD FRANZ • SKIP HOMEIER • SUNSHINE FUKUNAGA • DAN AOKI
Produced by
AUBREY SCHENCK • **HOWARD W. KOCH** • **STUART HEISLER**
Production
Screenplay by RICHARD ALAN SIMMONS • Released thru UNITED ARTISTS

50th ANNIVERSARY
UA

QUALITY PICTURES
UA
IN QUANTITY

WATCH FOR MIAMI AREA SATURATION!

Indie Aussie Exhibs Fear Shortage Of U.S., Brit. Product; Slow Turnover

Sydney, Feb. 16. Independent exhibitors in the Aussie zone are presently forecasting a product shortage as top Hollywood and British films hit unprecedented longruns in the key spots here. Suburban exhibs are already worried regarding the slow product turnover from the keys to the suburbs.

Over the last six months, for example, only three films have played at Greater Union Theatres' 2,600-seat State here. These were "Queen Is Crowned" (Rank), "Here to Eternity" (Col) and "Cruel Sea" (Rank). Terrific click here of CinemaScope, with "Robe" (20th), in ninth week at Hoyts' Regent and "How to Marry a Millionaire" (20th) at same loop's Plaza in third week, probably will keep these films out of the suburbs until the indies quit their fence-sitting on CScope equipment buys.

Indicative of the buoyant biz in Aussie (interrupted only by the visit of Britain's Queen Elizabeth II) is the smash hit chalked up by Universal's "Walking My Baby Back Home," currently in its seventh week at Greater Union Theatres' Lyceum, and same chain's 920-seater Odeon, Melbourne, now playing Columbia's "Red Beret," in eighth week.

Metro, with its own suburban circuit as well as keys, spots top product on a day-and-date policy. This policy is irksome to indies who aver that by the time a Metro film goes out on general release it has had the "guts" played out of it. Paramount, with own showwinners in the top Aussie keys, is another distributor doing solid biz with good product, likewise meaning that these less pix for the suburbs. United Artists hit the jackpot here with "Moon Is Blue," currently in ninth week for Hoyts at the Plaza, Sydney.

Norman B. Rydge, chairman of Greater Union, and Ernest Turnbull, chief of Hoyts' loop, predict that this year will be a powerful one from a boxoffice viewpoint via the outstanding product coming from Hollywood and British studios. Both toppers forecast key cinemas taking out additional weeks of playing time right over the 1954 span.

Redgrave Raps Critic For 'Absentee' Pan Review By Running Others' Notices

London, Feb. 16. Actor Michael Redgrave and critic Harold Hobson have been taking potshots at each other in the correspondence columns of the Sunday Times. Redgrave answered the critic's adverse notice on the Paris production of "Antony and Cleopatra" by accusing him of sitting at home and picking up a few of the French reviews "and, throwing these over his shoulder to conceal the absence of his tracks, leaps to his conclusions." He also refers to "well-merited unfairness," and suggests that he quoted the only bad notice of his performance.

Hitting back, Hobson asks whether Redgrave will never learn to let sleeping dogs lie. He denies that he'd quoted the only bad notice and refers to another which said "the odd thing is that Michael Redgrave, the single player in the company considered by the press to have a reputation, is the least good actor of the lot."

Stoll Circuit Would Unload Suburban Spot

London, Feb. 23. The Stoll theatre group is negotiating the sale of the Hackney Empire, one of the three London suburban vaude theatres under its control. The group recently disposed of the Shepherd's Bush Empire to the British Broadcasting Corp. as a tele theatre.

Reports have been current here that the circuit was disposing of its three London suburban theatres, but this apparently is without foundation. An offer had been made for the takeover of the Wood Green Empire, but was rejected by the company.

British Yeast Heir Rises Sharply in London Legit

London, Feb. 16. James P. Sherwood has acquired Warren Chetham-Strode's latest play, "Silver and Gold," which was tried out for a week at the Connaught Theatre, Worthing. J. Arthur Rank Organization is already bidding for the film rights. Sherwood, whose family amassed a fortune in yeast, has been dabbling in show biz, mostly touring West End musical hits, and has risen suddenly with Frederick Knott's London and Broadway smash, "Dial M For Murder."

He has also acquired Guy Bolton's latest play "Guardian Angel," for the West End. Play goes into rehearsal March 8, with Richard Bird directing, and opens out of town, at the Theatre Royal, Brighton, March 29, prior to coming to the West End.

Sherwood also has lease of Waverly Market, Edinburgh, where he stages annual Christmas circus.

Only One Vienna Film Studio Open

Vienna, Feb. 16. With the exception of the Rosenhuegel studios (Russian), where the biopic, "Alexander Girardi," (he was a noted famous comedian around the turn of the century), is being shot, all studios here are closed down. And it seems they will remain shuttered for quite a while. Desperate efforts by government and producers to get work started again have been in vain so far. The two state-owned banks have given the producers a cold shoulder.

West German distribs recently were blamed for the trouble. It is reported here that they refused to grant credits on pix made in Sievering, Grinzling and Schoenbrunn. Besides, the stars want "D" marks instead of Schilling, and the national banks won't allow this.

Various plans of American producers have been shelved. Hardly a week passes that at least one U.S. exec does not give interviews to the local press saying he plans to produce. Inquiries at the hotel a few days later by VARIETY always reveals that the would-be producer has returned to the U.S.

RYDGE HEADS FOR U.S., LONDON LATE IN FEB.

Sydney, Feb. 16. Norman B. Rydge, board chairman of Greater Union Theatres, leaves for the U. S. and London at the end of this month. Rydge will looksee latest cinema trends abroad, and also will huddle with J. Arthur Rank and John Davis. Rank holds a 50% interest in GUT. Boxoffice has been buoyant right around the GU-circuit with both British and Yankee pix. Greater Union topper also will probe CinemaScope more fully during his U. S. visit, plus other new boxoffice lures for Aussie patrons.

Dublin Gate Thesps To Form New Group

Dublin, Feb. 16. Bowtowns from Dublin Gate Theatre Co., due to take place after season ends with tour in March, are preliminary to formation of new group, to be known as Dublin Gate Theatre.

First directors in new outfit will be thespians Jack McGowan, Dennis Brennan and Godfrey Quigley, and Michael O'Herlihy (brother of filmmaker Dan O'Herlihy), who is the Gate's scenic designer. He will design and produce for the Globe company, which opens at Cork Opera House April 26 with Ladislav Fodor's "The Vigil." Two other plays, as yet undecided, will go into rehearsal for subsequent short tour.

Directors of Globe are all well-known, with McGowan also known in British films. Quigley recently returned from U. S. after TV stints.

Water Damage Closes Paris Moulin Rouge

Paris, Feb. 16. The big Moulin Rouge cabaret in Pigalle will be closed for two months because of damages suffered when a water main burst, after a sudden thaw and flooded the house. Damage is estimated at about \$900,000.

Shuttering will put 120 workers out of employment and throw off all the contracts of this big vaudeville which had a top variety bill every two weeks with two headliners, supporting acts and a cancan chorus. Jo France, the owner, says work will be pushed ahead as rapidly as possible to get the nitery open again.

Littlers Scrap For Brit. Pream Of 'Cinerama'

London, Feb. 23. If the recent negotiations here could be put into story form, they might justify the title. "There's Drama in Cinerama," for the hush-hush confabs that were initiated by Joseph Bernhard during his recent European stint, and which ended up in something of a tussle between two brothers. On the one side there was Prince Littler with the giant Stoll Theatre, and on the other, his brother, Emile, (partnered by Tom Arnold) extolling the London Casino as a potential showcase for the new screen medium.

The negotiations have yet to be finalized but well-informed trade insiders are overwhelmingly of the opinion that they will end in a victory for Littler and Arnold, although it may be many months before their theatre becomes vacant. Also that it may take time to make the necessary conversion to accommodate the three screens and three projection booths required for Cinerama.

The current tenant of the Casino is Jack Hylton, who is presenting the British version of "Wish You Were Here," with an all-British cast. The musical has been running since last October and may stay on for several months.

The forecast that Prince Littler was out of the running for the Cinerama deal was given added credence when it became known that Hylton has a deal on with the Stoll to stage his Italian importation of the Bergman-Rossellini operatic production of "Joan of Arc," currently a smash in Italy.

Prior to his return to N.Y., Bernhard intimated that he hoped to return here soon to conclude negotiations. In the interim, it is understood, Sir David E. Griffiths is repping Cinerama interests in the negotiations.

'Wind,' 'Roman' Top Pix in Berlin; German Films Still Dominate

Berlin, Feb. 16. German pix are maintaining their dominating role here. Six of the 13 big West Berlin preem houses currently are showing domestic features while four are playing U. S. films. Two others have pix of French origin and one is Swedish.

"Gone With Wind" (M-G) still is packing them for a third month at the Kurbel while "Roman Holiday" (Par) continues a high grosser at the Astor in its sixth week. Both are considered must-see films by the public. Of the two French pix currently running here, "Adorables Creatures" is in its eighth week at the Cinema Paris.

"The Last Bridge," a Columbia release of a (German) Cosmopol production, was premeed at Film-buehne Wien and received exceptionally fine press appraisal. This German film, which was made in association with a Yugoslavian outfit, stars Maria Schell.

Production activity is still brisk here. Capitol started shooting "Maedchen mit Zukunft," directed by Thomas Engel. CCC will start shortly with "My Sister and I."

Other Foreign News
On Page 16

London First-Runs Okay Despite Slump of Legiters; 'Jane' Lusty \$9,000, 'Miller' Mighty 10G in 3d

Italian Squawks Over Poster of Dietrich Gams

Rome, Feb. 16. While Marlene Dietrich was shocking Las Vegas nightclubbers with a flimsy gown which accentuated the upper part of her torso in Italy her shapely, silk-encased gams on a billboard poster were enough to start the locals gaping and gasping to such an extent that the law had to step in. The offending poster which police tried to suppress as indecent on the complaint of an outraged citizen, illustrated Dietrich in the film that made her famous, "The Blue Angel," which was making the rounds again in Tuscany.

The story goes back to last November when Carlo Laberti of the city of Foligno complained to the law that a poster showing Marlene and her legs was indecent. The police tried to suppress the poster and the case went to court. Florence courts have just ruled that the poster is okay and no more indecent than any average illustrated newspaper or film magazine. Marlene and her limbs, consequently, are now back in circulation in Tuscany.

Arg. Vaudefilm Law Start Stalled

Buenos Aires, Feb. 23. Labor Ministry has announced that the obligatory vaudeville in film-theatres law will start operating in March. This caught the entertainment industry unawares and aroused such a squawk that the start may be postponed until the end of March.

Exhibitors, especially those in nabe districts, are at their wits' end about where to find the talent to put on their stages. They are already in financial difficulties caused by the low admission scales for film performances, and many are unable to renew or repair projection equipment. Because of this sound is often inaudible and exhibition subject to frequent interruptions. Of course, this only encourages patrons to patronize the bigger first-runs.

Power supplies, even in Buenos Aires itself, are so erratic, that projection, refrigeration and lighting equipment suffer from frequent changes in voltage. Sometimes in damp weather periods, power supplies are cut off and exhibition has to be suspended.

One circuit not bothered by the Vaudeville Law is Lococo's, which opens the Folies Bergere Show from Paris on March 26 at the deluxe Opera. The circuit also has set the Marquis de Cuevas Ballet to follow.

SCOT PIC PRODUCTION TO START UP AGAIN

Glasgow, Feb. 16. Production of films is to start up again in Scotland. Newly-formed Films of Scotland Committee is headed by Sir Alexander King, cinema magnate, and members include Robert Clark, head of Associated British Pictures Corp. at Eistree, Eng.

Others backing the group include Dr. John Grierson, documentary producer; Neil Paterson, author of "Man on a Tightrope" and "The Kidnappers" and George Singleton, leading cinema exhib.

Sir Alexander told VARIETY: "A large number of interests competitive with Scotland are producing films, and are introducing themselves to potential customers in the United States, Canada and throughout the Dominions. The importance of this new world market to Scottish prosperity is increased by the advent of television, which now takes the film into millions of homes throughout the world."

London, Feb. 16. There are still signs of prosperity in West End first-run situations, even though grosses are not as spectacular currently as a few weeks back. The industry is surprised, however, that, at a time when the legit theatre has taken a serious nosedive, receipts in picture houses have held at above average level.

The best recent results were achieved by holdovers. The Leicester Square's "Glenn Miller Story" (U) held at a sock \$10,000 in its third frame, while the London Pavilion's "Moon Is Blue" (UA) finished its sixth round with a great \$8,700.

"How to Marry a Millionaire," only C'Scopor current, at the Odeon, Marble Arch, looks fine \$9,000 in its fifth session.

Among the newcomers, "Calamity Jane" (WB) finished its first frame at the Warner with a sturdy \$9,000, but "They Who Dare" (BL) was below expectations with a fair \$5,500 at the Carlton. Recent British entries into the West End scene have disappointed. Both "Love Lottery" at the Gaumont and "You Know What Sailors Are" at the Odeon, Leicester Square were not even rated okay.

Estimates for Last Week
Carlton (Par) (1,128; 55-\$1.70)—"They Who Dare" (BL) (2d wk). Below hopes at moderate \$4,800, after disappointing \$5,500 opening week. Stays another round.

Empire (M-G) (3,099; 55-\$1.70)—"Weak and Wicked" (ABP) (2d wk). Average \$10,500 after opening round landed \$12,000, stays until Feb. 22, when Metro opens its festival screenings with a program change each night for a week.

Gaumont (CMA) (1,500; 50-\$1.70)—"Love Lottery" (GFD) (3d wk). Poor \$2,800 after \$3,300 in second frame. "Star of India" (Eros) opens Feb. 18.

Leicester Square Theatre (CMA) (1,753; 50-\$1.70)—"Glenn Miller Story" (U) (3d wk). Keeps in the sock money with \$10,000 after smash \$10,400 previous round. "Should Happen to You" (Col) opens Feb. 18.

London Pavilion (UA) (1,217; 50-\$1.70). "Moon Is Blue" (UA) (6th wk). Great \$8,700. Stays on.

Odeon, Leicester Square (CMA) (2,200; 50-\$1.70)—"You Know What Sailors Are" (GFD). Heading for fair \$7,800.

Odeon, Marble Arch (CMA) (2,200; 50-\$1.70). "Millionaire" (20th) (5th wk). Still in money with fine \$9,000 after \$9,500 for fourth frame. Stays a sixth week.

Plaza (Par) (1,092; 70-\$1.70)—"Cease Fire" (Par) and "Lost Treasure of Amazon" (Par). Steady \$7,600. "Hobson's Choice" (BL) opens Feb. 26.

Ritz (M-G) (432; 50-\$2.15)—"Julius Caesar" (M-G) (2d wk). Looks big \$2,900 after \$3,300 opener. Here after 13 weeks at Carlton.

Rialto (LFP) (592; 50-\$1.30)—"Arena" (M-G) (4th-final wk). Down to \$2,000 after \$2,300 in mild third frame. "Manon des Sources" (Indie). Opens Feb. 19.

Warner (WB) (1,735; 50-\$1.70)—"Calamity Jane" (WB) (2d wk). Helped by favorable press. Holding at nice \$7,800 after \$9,000 in first week. Stays a third round.

Another British Film Theatre Trying Vaude

Carlisle, Eng., Feb. 16. Vaude bills are being tried out at the Lonsdale Theatre, leading northwest England cinema, owned by the Associated British Cinemas. Twice-nightly program is starring new recording singer David Whitfield with comedian Bonar Colleano, and features Wilson, Keppel & Betty, Fred Lovelle and Richman & Jackson.

Innovation is proving strong rival to adjacent Her Majesty's Theatre, which also offers vaude and musical shows. Experiment is likely to be repeated after more weeks of films, for which house is primarily intended.

See New BOT Formula Eliminating Exhibit Prosecution on Quota Default

London, Feb. 16.

The Board of Trade has adopted a new formula which, to all intents and purposes, eliminates the likelihood of future prosecution of exhibitors for quota default. The plan is receiving the full hush-hush treatment and members of the industry, who have been advised of its contents, have been sworn to secrecy.

The industry received its first intimation of the new formula when British producing interests began to inquire why there were no prosecutions arising from the 700 quota defaults in the 1952-53 period. The plan was then explained as one which allows a substantial margin of default.

Although the quota is basically set at 30%, theatres in competitive positions are accorded relief, the extent of which is governed by their booking position. All the major circuits have to fulfill the complete 30% without relief, but for independents, where there is not total exemption, the quota may be as low as 10%.

Under a new points plan devised by the Board of Trade, prosecutions will not be instituted against exhibitors with a 30% quota if their fulfillment figure is 20% or above. Likewise, theatres with a 20% quota will have no official action if they satisfy a quota of 10% and upwards.

The scheme is known officially as the 10 Points Relief Formula, and by ordinary, simple arithmetic, eliminates all prospect of prosecution for exhibitors whose quota is set at 10%.

COMEDIE SETS 20 SHOWS IN MOSCOW, LENINGRAD

Paris, Feb. 16.

Meeting this week between Pierre Descaves, administrator of the Comedie Francaise and governmental and cultural reps. officially confirmed that the Comedie Francaise would give 20 theatrical presentations in Moscow April 7-18, and in Leningrad April 21-25. This is the first French legit foray to Russia since prewar days.

Moscow will have 14 presentations with Moliere's "Tartuffe," "Hommage A Moliere," and "Le Bourgeois Gentilhomme," Pierre Corneille's "Le Cid" and Jules Renard's "Poil de Carotte" as part of the rep. Leningrad will have six showings of "Bourgeois Gentilhomme."

This might well be the beginning of a more liberal exchange of cultural and show biz items between France and Russia. Russia has already agreed to appear at the Cannes Film Fest in March and a tour of the Moscow Ballet is again in the offing. This was broached last year but never came off. The recent tour of a group of specialized Russo musical and pantomime artists here did extremely well, and a sojourn of the Moscow Ballet would probably break b.o. records at the Opera, where it is to be housed, if it goes through.

British Outdoor Acts/ New Agency Revenue

London, Feb. 16.

New source of revenue for the booking of acts has been tapped by Lew & Leslie Grade and is bringing in a very healthy revenue. This is a series of talent bookings for fairs, agricultural shows, expositions, horticultural shows, sports arenas, local corporation parks, political rallies and seaside shows.

Mostly comprising sight acts such as slackwire, dog acts, jugglers, and motorcycling, they're in great demand for the months of June, July and August. The advantage of such bookings is that these are the lean months for indoor entertainment when many of these acts probably would have to lay off.

The Grade agency sold around \$30,000 worth of acts last year, and already has some \$15,000 bookings in advance for this year. Besides some of the major agents handling this type of biz, Jimmy Quinn's agency (backed by English comic Bud Flanagan) also is bidding for this new trade.

'3d Man Theme' Author Encounters Sour Note

Vienna, Feb. 16.

Anton Karas, zitherplayer and composer of the "Third Man Theme" and recently a winegarden owner in Sievering, encounters great difficulties in running his biz.

After the city granted him a license, he opened up. But his license was revoked a few months later by the Chamber of Commerce on the grounds that there are sufficient winegardens there already. Karas is taking the matter to the Supreme Court.

Brit. Film Attendance Ahead of '38 But Tax Hurts, Sez Scot Leader

Glasgow, Feb. 16.

George Gilchrist, new proxy of the Scottish Cinematograph Exhibitors Assn., aimed what he called a "back-handed swipe" at woeful weepers in the cinema industry at the annual confab of exhibs here.

"We have had a stomachful of defeat talk," he said. "It must stop. The facts show that we can be soberly optimistic about the future of this industry."

Admissions today were running at over 25,000,000 per week in Britain, he said. In 1938, with tv still a toy, they amounted to only 23,000,000 a week. The snag was the entertainment tax; in prewar days it was only 16% and now it is about 40%.

This injustice, said Gilchrist, the British Chancellor must put right in his next budget.

But he warned that the happy days when a cinema manager had only to open the front doors and get out of the way of the charging patrons had gone.

"Now, like almost every other industry, if we want any business, we have to go out and find it," he stated. "Fortunately, we in the cinema business can rejoice that the 25-year lull in research and planning is over, and that new techniques and ideas are being developed."

The exhib said much gloom currently circulating in Great Britain was inspired by the supposed condition of the industry in the U. S. For example, they had Sir Alexander Korda writing a few weeks before that 6,000 cinemas had closed in America. But he had left it at that. To give a truer picture, he should have added that they had been largely replaced by new houses and some 4,000 new drive-ins.

Brit. Indie to Spend \$2,800,000 on 6 Films

London, Feb. 16.

George Minter, head of the independent producing and releasing outfit, Renown Films, announced a six-picture—\$2,800,000—program which will include "The Glorious Glosters" which has also been announced as a vehicle by Warwick Films. Lineup includes one CinemaScope, "The Foolish Lover," which is now being scripted by Noel Langley. This will be delayed until there are an adequate number of anamorphic installations.

Renown laid claim to "Glosters" some months back when the title was registered with the British Film Producers Assn. It is understood that Warwick registered a similar title with the Motion Picture Assn. although planning it as a British venture. Other pix on the Renown program include Mai Zetterling in "Dance Little Lady," Robert Newton and Hildegard Neff in "Tribby and Svengali"

Goldsteins Mull Mex Pix Prod.

Mexico City, Feb. 16.

Dickers for a U. S.-Mexican combo to produce at least six pix annually in Mexico are being conducted here by Robert and Leonard Goldstein. Miguel Aleman, Jr. and Antonio Badu, toppers of Tele-voz, frontline international pic-radio-tv producer, would be the other half of setup.

Yanks Doing Mex Prod. Avoid 15% Added Tax

Mexico City, Feb. 16.

Americans who make pix in Mexico are benefitted along with others who export films by the exemption of cinematographic pix from the additional 15% ad valorem tax on exports. The government has ordered this tax for a variety of natural and manufactured products as a means of hyping foreign trade and bringing home more coin, particularly dollars.

Ban on Brit. Pix Preem Telecasts

London, Feb. 16.

Overtures from the BBC to the British picture industry, seeking greater cooperation between tv and films, are meeting with little response from the trade. The four major associations have agreed on a policy of only restricted cooperation.

At the same time they have imposed a definite ban on direct telecasts of film preems, mainly at the request of exhibitors whose research shows that these events, advertised in advance, had a detrimental effect on boxoffice receipts.

Little progress has been made by the BBC in its search for more films to bolster its programs. It had hoped that the "Current Release" feature, which ran for more than a year as a fortnightly program boosting the latest product, would pave the way for freer channelling of screen material.

But the industry is more adamant than ever, and now has issued an edict that future programs supplied to the BBC should be restricted to half-an-hour, with not more than three excerpts from current product.

Apart from the natural reluctance of the industry to facilitate television's direct opposition to cinemas, the industry takes the view that the main function of BBC's tele setup is to encourage live entertainment, and not rely on filmed programs.

With No Pix Skedded, Metro Closes Its Brit. Elstree Plant Till May

London, Feb. 23.

With no productions scheduled until the summer, Metro's studio at Elstree has pink-slipped its entire staff with the exception of department heads and maintenance crew. Altogether, 320 workers have been dismissed, a number of whom have already been absorbed by other units.

Firings were dictated by the normal economic demands of the industry following two-years of continuous activity during which nine pictures were lensed at this plant. The last completed picture was "Beau Brummel," starring Stewart Granger and Elizabeth Taylor which came off the floor last week. The next film likely to start rolling will be the Spencer Tracy starrer, "Digby," which will go into production probably late in May or early June. No other casting arrangements have been made as yet.

In the last two years, M-G's British studio has completed a number of top ranking pix including "Ivanhoe," "Knights of Round Table," "Invitation to a Dance," and "Crest of the Wave." The last three named have not yet been shown in Britain although "Knights" in CinemaScope, has completed its first-run on Broadway at the Radio City Music Hall.

\$18,500,000 Gross in '53 For Yank Cos. in Japan

Tokyo, Feb. 16.

Final boxoffice figures for films released by the 10 major U.S. companies distributing their product here reveal a boff total of approximately \$18,500,000 for the past year or about 37% ahead of 1952.

Metro, Paramount and WB came out on top with all three bunched. Metro got \$3,500,000; Par, \$3,300,000; WB, \$2,800,000; 20th-Fox, \$2,300,000; RKO, \$1,750,000; Universal, \$1,730,000; Columbia, \$1,380,000; Republic, \$860,000; United Artists, \$700,000; and Allied Artists, \$300,000.

Shifts in Theatre Use Accent Changes in Parisian Show Biz

Paris, Feb. 16.

213 U. S. Films Offered Germany in Current Year

Berlin, Feb. 16.

According to statistics revealed by SPIO, top organization of the West German film industry, 510 feature films have been offered for the 1953-54 season via their distributors up to the first of January. U. S. heads the list with 213 productions followed by Germany with 133 pix and France with 60. Italy has 49 and Great Britain 15.

It's expected that about 20 more films will be imported during the second half, making 530 pix for the whole season.

Over 279 films (55%) of the total already have been released in West Germany up until the end of 1953, of which 132 were American.

Commies to Do Rewrite Of 'Don Giovanni' For 1954; Peasant as Hero

Vienna, Feb. 16.

A "progressive" version of Mozart's "Don Giovanni" is announced by the Commie press as part of the 1954 program of the Russian-operated portion of Wien Film. The Soviet studios are located at Rosenhugel, on the city's outskirts, and were seized as "German assets" while other studios in western sectors are operated, also under Wien Film name, by the Austrian State.

In the 1954 project, the Spanish amorist role is to be subordinated, to a minor part, with more emphasis on the character of Masetto, the peasant, who is to have "human dignity, an active world outlook, courage and noble-mindedness." Don Juan, himself, is to be "stripped of his romantic nimbus and exposed in the true spiritual emptiness and vanity of the nobleman."

Script writers Ernst Henthaier and Herbert Kolm-Veltsee say their Agfacolor "Don Juan" will "have a realistic foundation, more dynamic and rapturous than the original." It will refrain from "idealizing the hero of erotic adventures." Composer Alfred Uhl has undertaken the job of adapting the Mozart score.

Wanamaker First Yank On BBC's 'Curtain Up'

London, Feb. 16.

Sam Wanamaker, currently starring in Clifford Odets' "The Big Knife" at Duke of Yorks Theatre, is the first American to be chosen by the BBC for its "Curtain Up" drama series. He will play the role of the mountebank impresario in S. N. Behrman's "The Pirate." It will also be the first U. S. play in the series.

The broadcast is set for Feb. 24 on the light program. The radio adaptation is by C. E. Webber. Martyn C. Webster is producing.

London Legit Bits

London, Feb. 23.

Jack Hylton's "Joan Of Arc," the Ingrid Bergman starrer, is expected to come to the Stoll Theatre, Kingsway, some time in May or June. . . .

Alessandra White, ingenue in George & Alfred Black's musical, "Wedding in Paris," due at the London Hippodrome first week in May, has resigned, claiming she is not experienced enough for such a top role. Blacks are trying out newcomer Susan Swinford and retaining Miss White for minor role and understudy. . . .

Alan Paton's Cry the Beloved Country," which has been running for a while at St. Martin's in the Fields Church and packing 'em in, is being transferred to a West End theatre as soon as the management can get one. . . .

Sir Laurence Olivier has cast Googie Withers and John McCullum for leads in Ronald Miller's new play, "Waiting For Gillian," which he acquired for the West End. Rehearsals start March 1.

Patrick Hamilton, author of "Rope," reading a new play which firm of Linnit & Dunfee will present later this year. Vernon Sylva working on comedy for same firm.

Theatre shifts from one category of show biz to another are taking place here and seem to be indicating the status of legit, pix and music-hall. In the general changeovers films seem to be getting the worst of it with three of the biggest first-run and nabe houses changing over to music-halls and even to a department store. In some offbeat cases, niteries have hied over to legit. As it stands, legit has gained, music-hall has forged ahead and niteries have given ground during this time for a different fate status.

The big nabe pic house, Mozart Pathe, seating about 2,000, has given way and will become a department store. This points up the w.k. fact here that pix have lost patronage since the war. Biz is held up by tab increases but the wary French are shopping for their pix. The big first-run house, the Alhambra, which has had pix and supporting stage shows, will soon become primarily a music-hall, and the immense Olympia, which has been a first-run filmhouse for 15 years now, goes back to music-hall this week under the aegis of Ray Ventura and Bruno Coquatrix.

The Rochechouart-Pathe has become a newly-furnished legit house, the Theatre Des Arts, and opens soon with a transcription of Anita Loos' adaptation of the Colette novel, "Gigi." Two niteries, the Romance, a Pigalle flesherie, and Chez Agnes Capri, become in-time legit houses. Also on the block is the big nabe house, The Pigalle, whose fate is as yet uncertain. No new pic houses have opened since the war, but many got facelifting jobs which are still going on in many houses.

SCENTED-SCENERY ODOR HIT PARIS OPERA AUD

Paris, Feb. 16.

The new bigscale version of Weber's opera, "Oberon," preemed today (Tues.) at the National Opera here. Massive opus, which cost 60,000,000 francs (\$180,000) to mount, took nine months' work and, for further statistics, needs eight tons of scenery and the aid of 500 people. It will probably be an even bigger popular triumph than the recent opera-spec, "Les Indes Galantes," which in 125 performances grossed \$7,500 at each showing. This is bigger, richer in music and spec and has delicate odors wafted into the aud by specially-scented scenery. This will be another feather in the cap of director Maurice Lehmann, whose lush productions have helped advance the cause of lyric theatre in France.

Various themes have been transposed in the present version of the 125-year-old opera, to give a greater scope for the more numerous ballet sequences. Costumes and decor are by Jean-Denis Mables and the musical arranging is by Henri Busser and Emmanuel Bondeville. Big feature is the hurricane, which will easily outdo the shipwreck and volcano of "Galantes" in spec.

It looks like Lehmann has another success on his hands, which should take its place in the SRO ranks here.

London Film Notes

London, Feb. 16.

As soon as Ronald Shiner finishes in J. Arthur Rank's film, "Up To His Neck," he starts a new pic for British Lion, titled "Aunt Clara." Shiner acquired the film, which is based on Noel Streetfield's novel of same title, and sold it to BL on the condition that Margaret Rutherford be engaged for title role with herself also in the cast. . . . Jimmy Woolf, exec of Remulus Films, which his brother, John Woolf, is head, is now in Hollywood dickering with two American film names for starring roles in "Wine Of Etna," which his company is making in Italy with Ronald Shiner also starred. . . . Alfred Shipman is anxious to get Richard Greene for film he is to make in March which will have Italian background. . . . Jed Harris is now in Munich trying to purchase several German films for the American market.



SOMETHING DIFFERENT! SOMETHING NEW!



Now CINEMASCOPE gives your audiences a front-row seat to the fabulous \$6.60 musical

Just as Broadway cheered it...with all its songs, stars, dances and fun!

Edward L. Alperson presents **LEONARD SILLMAN'S**

NEW FACES



CINEMASCOPE

in glorious **COLOR** in the wonder of **STEREOPHONIC SOUND!**

starring **RONNY GRAHAM • EARTHA KITT • ROBERT CLARY • ALICE GHOSTLEY** Directed by **HARRY HORNER** Co-producer **BERMAN SWARTTZ** Released by **20th CENTURY-FOX**

Inside Stuff—Pictures

Believing "that much confusion still exists" among show bizites about the true nature of Communism, freelance writers Victor Lasky and Maurice Zolotow, who both write extensively about show people, started out to spearhead a move whereby individuals in show biz can voice "their firm opposition to Communism and all its works." However, the idea died in transition as both discovered unforeseen hurdles.

Device for registering opposition to Communism suggested by the pair, who termed themselves "a self-appointed committee of two," was to have been a full-page ad in *VARIETY* in which the position of show bizites could be forcefully stated. In a memorandum to "friends in show business," Lasky and Zolotow suggested that the "friends" sign copy prepared by the pair and chip in to defray the cost of the ad. "If you're broke," the memorandum says, "we don't expect a dime. But if you're working, and this statement means a great deal to you, we'd appreciate your contributing what you can."

Statement written by the writers noted, in part, that "Red agents are exceedingly busy in our business—show business. Kicked out of Hollywood, after, in many instances, pleading the Fifth Amendment, they have joined the already well-established Red apparatus here to spread the very latest in the party line along Broadway, Madison Avenue, in Radio City and other show business haunts. The shocker is that, despite the numerous examples of Red perfidy and betrayal of our times, at international gatherings, of state or in our own union meetings, the Communists are still able to get across their propaganda in our business."

As the petition started circulating, friends pointed out that it required some important additions ("like Equity") and not any "self-appointed committee of two" to make it tick.

Rights of individuals to refuse to answer questions on subversive activities before a Congressional investigating committee were upheld last week by playwright Robert E. Sherwood. Writer stated his views in answer to query from a student at the sixth annual Columbia College Forum on Democracy. The question was: "What is the writer's responsibility if called before a Congressional investigative committee?"

"That is impossible to answer because it depends entirely on the circumstances," said Sherwood. "But some of the investigations are simply witch and headline hunts." He stressed, however, that if he were asked whether he were a Communist or had associated with Communists his answer would be "no," but he noted: "But I certainly respect the rights of anybody to refuse to answer."

In his speech before the forum, the three-time Pulitzer Prize winner noted, to a certain extent, every writer must associate himself with political affairs. "Every writer feels a certain moral responsibility for his times," he said. "Today freedom imposes a responsibility that none of us can evade if we are to perpetuate our civilization."

In reply to another question—whether Communist and pro-Communist foreign artists and their works should be barred from the U. S.—Sherwood said: "Absolutely not."

While the Louis B. Mayer spleen with the Nick Schenck-Dore Schary-Metro (current) faction is a wide-open secret, David O. Selznick's irritation with Schary, and vice versa, is not so generally known, even intra-trade. It came to a head with Selznick's unequivocal irritation over the Ed Sullivan "Toast of the Town" tv salute to Metro on its 30th anniversary, and the alleged misplacement or slighting of credits: (1) as regards "Gone With the Wind" which he (Selznick) even made off-the-lot, but which Metro merely distributed; (2), the alleged slighting of Mayer and Irving Thalberg; and (3), the alleged inference that Schary was "taking in too much territory because, while he is present head of production," Selznick stressed that "Metro's greatness antedated his regime." (Schary, for his part, reiterated to the contrary, and also in an address the ensuing Tuesday (16) before the Los Angeles Advertising Club.)

The Selznick-Schary schism is surprising because the latter was considered "one of Selznick's bright young men." Schary had worked under Selznick when the latter had his own production org and was part owner of UA. Selznick's auspices accounted for Schary becoming production chief at RKO until Howard Hughes' advent forced him to exit the Gower St. plant with the resultant Metro affiliation.

Publishers at 20th-Fox have been told that they're no longer to hand out shooting scripts to the press. New procedure is to ask what's wanted and to make available only that portion of the script that has been requested. Ruling is an upshot of New York Times critic Bosley Crowther's review of 20th's "Hell and High Water," in which he quoted at length from a foreword to the film which wasn't actually in the picture. Later, Crowther expressed his regrets over the error in a special piece in which he also explained how it all happened.

He had seen the film at a preview and had been struck by the foreword. Wanting to quote from it, he asked for—and got—a copy of what was described to him as the final shooting script. In it was the foreword as quoted in the original review. Actually, when the narration was recorded, certain mentions of the White House and Atomic Energy Commission were omitted.

What bothered 20th was that Crowther devoted a good part of his review to the foreword that wasn't there, quoting it verbatim and punching holes in it.

Closed-circuit theatre television, is seriously handicapped by the unavailability of equipment. There are altogether 112 big-screen tv units in the United States. Some of these are not in theatres, having been installed in hotels, and a few units are not operable, being in areas not easily hooked up because of long line problems.

Nate Halpern of Theatre Network Television points out that there are a few units specially built for small theatres which are marginal for some closed-circuit events. "Other so-called portable equipments being talked about in trade circles are not standard theatre tv equipment, but mostly component parts of sets built four or five years ago for bars, grills and hotels in the early days of tv, when public places were novelty viewing points. These set parts are available at bargain rates—they have been stored away for years collecting dust."

Recent editorial in *Life* on film censorship drew a protest from the Motion Picture Assn. of America. Manning Claggett, MPA's public relations rep in N.Y., replied in a letter that the editorial was consistent with *Life*'s alleged anti-picture business attitude. "Actually, it's not clear whether you are for or against governmental censorship," wrote Claggett. "On one hand you indicate 'any censorship is stultifying.' But then after noting that political censorship exists in seven states and more than 50 cities, you say: 'It may be hoped that the Supreme Court's decision will eliminate some of these, but not all.' Does this mean you advocate just a little governmental censorship of movies? Maybe only two or three states and a dozen or so cities?"

Metro's reception for Lucille Ball and Desi Arnaz last Thursday (18) at the Waldorf-Astoria, N.Y., was marred by the invasion of an apparently ebullient bobby-soxer. Gal slipped through the cordon of M-G flacks and latched on to Miss Ball, following every step the star made and interfering with the greetings and the picture-taking. An attempt to oust the youngster brought forth an emotional outburst in which she threw herself at Miss Ball and threatened to throw herself under a car if removed from the reception. Metro officials were reluctant

Who's a 'Director'?

Hollywood, Feb. 23.
A bitter battle is brewing between Studio Music Directors and Screen Directors Guild over latter's insistence on studio enforcement of little known contract clause limiting right to use word "director." SDG spokesmen contend only head cameraman, art director besides meggers have right to use word "director" in credits.

Music Directors feel SDG move "wrong in principle." They say there's no other word to describe their work which has existed in one form or another since long before there were even movies.

PIMSTEIN SUES LIST ON RKO 'SERVICES'

A suit asking for \$226,000 has been filed in N. Y. Federal Court by Harry Pimstein, former RKO Pictures exec, against Albert A. List, chairman of the board and controlling stockholder of RKO Theatres. Pimstein, who ankle RKO Pix when Howard Hughes regained control of the company from the Ralph Stolkin syndicate, charges that List reneged on payment for services rendered by Pimstein which resulted in List's acquiring control of the theatre chain.

Complaint says Pimstein had an exclusive agreement with List to act as advisor and negotiator in the securing of large blocks of RKO Theatre stock, particularly those held by Howard Hughes.

'Recession' Talk Abets Drive to Cut 20% Tax

Washington, Feb. 23.
Current economic conditions are providing a strong boost to proposals to reduce the 20% admissions tax. The more talk there is about recession, the more members of Congress urge that an easing of consumer taxes is needed to quicken the business tempo.

Newest to support tax cuts as a method of reversing the economic trend is Senator Walter F. George (D., Ga.), probably the most influential Democrat in Congress on tax matters. George, ranking minority member of the Senate Finance Committee, recommended several changes last weekend. One of these was elimination or reduction of the consumer excises on goods and services.

The House Ways and Means Committee, which is now working on tax bills, expects to consider a reduction or elimination of the admissions tax in the early part of March. It appears virtually certain that the committee will recommend relief from this present levy.

Binford

Continued from page 5
ing to play Memphis anywhere or anytime."

In the present instance the manager of the Sunset drive-in in West Memphis, Ark., went along with Binford's judgment. Said Bob Kilgore, who nearly always books the films banned by Binford: "These pictures are not suitable for my situation."

Memphis Film Row notes of late a tendency of distributors in Nashville to invite Binford to see their product, hoping he'll react unfavorably, so that pictures can be advertised elsewhere as "banned in Memphis."

to use force. The teenager's father was notified, but he didn't show up until the end of shindig.

Cole Porter, whose life was depicted in Warner Bros.' "Night and Day," a 1946 release, apparently is set for a return film engagement. Metro has scheduled "The Cole Porter Cavalcade," being written by Betty Comden and Adolph Green.

Previously the late Al Jolson was the only show biz personality who was subject of two biographical films during his lifetime. "The Jolson Story" was released by Columbia in 1946 and the sequel, "Jolson Sings Again," was brought out in 1949. Both are due for reissue soon with stereo sound.

Story in *VARIETY* on Anatole Litvak balking at a 20th-Fox assignment to do "Desiree" in CinemaScope and ending his multiple-pic deal with the company is denied both by Darryl F. Zanuck, 20th's production chief, and by Litvak. Latter cabled from Paris that he's "an enthusiastic C-Scope partisan" and never was "officially assigned" the "Desiree" direction job. Zanuck states that 20th okayed Litvak's postponement of his commitment to allow him time for an outside production. This is a UA project to be made in Europe.

ILLINOIS EXHIB SUES IN ANTITRUST RAP

St. Louis, Feb. 23.
Antitrust charges were made against 11 motion picture producers and distributors in a \$1,200,000 damage suit filed recently by the Grand Opera Company Corp., operator of the Marlow, Herrin, Ill., and the Marlow Amusement Corp., operator of an ozoner near Herrin, in the East St. Louis U. S. District Court. In seeking monetary damages the petition charges that the houses in and near Herrin have been discriminated against in favor of a theatre at Marion, Ill., five miles away and one in Frankfort, Ill., 14 miles from Herrin. Both houses are owned by the Fox Midwest Amusement Corp.

As a result of the alleged discrimination which began in 1945, the petition states that the houses in Herrin are denied the opportunity to show first-run films until after they have been shown by the competing Fox Midwest houses.

The defendants listed are 20th Century-Fox Film Corp.; Warner Brothers Pictures Distributing Corp.; Universal Film Exchange, Inc.; Paramount Pictures Corp.; Monogram Pictures Corp.; Republic Pictures Corp.; RKO-Radio Pictures, Inc.; Loew, Inc.; United Artists Corp.; Columbia Pictures Corp. and the Fox Midwest Amusement Corp.

Stanley Prenosil Added To COMPO's Press Staff

Council of Motion Picture Organizations is enlarging upon its press relations work with the hiring of Stanley Prenosil, veteran newspaper man. He was with Associated Press for years.

Prenosil will be COMPO's contact with N. Y. papers, news agencies and commentators and also will prepare material for use in the campaign against the Federal admissions tax.

Eidophor

Continued from page 5
pact model incorporating several new features.

Work was held up for a long time by the strike at the General Electric plant in Schenectady which had been assigned to turn out the electronic parts of the two prototypes. At last reports, Eidophor had incorporated the color wheel advocated by CBS as part of its color system. Since then, the tv industry via the Federal Communications Commission has adopted a compatible, all-electronic system of colorcasting. According to Sponable, Eidophor can switch to the new color system without trouble.

There are at present some 100 theatres with theatre tv installations. While a good many of them have carried off-hour events as commercial propositions, there hasn't been an outstanding program carried over the closed circuit for some time.

Skouras is said to be confident that, once Eidophor comes on the market, it will be widely accepted by exhibs and that increase in turn will break the program bottleneck which so far has blocked any large-scale development of theatre video.

Florence Bates' \$45,000 Estate

San Antonio, Feb. 23.
Ann Oppenheimer, granddaughter of actress Florence Bates who died in Hollywood on Jan. 31, will inherit the bulk of the actress's estate according to a will filed for probate.

Estate is valued at \$45,000.

Custer's Latest Stand in Mexico

Minneapolis, Feb. 23.
With sympathetic help from editorial writers on newspapers in this region, the seven council fires into which the old Sioux Indian nation is divided are protesting the making of an "inaccurate" motion picture on "Sitting Bull" for UA release. This Chief was the Napoleon of the tribe who Custer foolishly attacked in the Big Horn Mountains with extermination results known to every school-boy and long the blush of the U. S. Cavalry.

Present feud over Custer's Last Stand is one of a whole series of feuds after the facts raging for 75 years. Failure to respect scholarship is now charged against W. R. Frank, an American, and the Tele Voz, a Mexican film outfit of Charabusco. Latter firm is headed by a son of former president Miguel Aleman of Mexico.

"Sitting Bull" with Mexican scenery, Mexican technicians and Mexican extras to play Sioux Indians has the Dakota Montana country in an uproar. Frank is blamed doubly since he is primarily an owner of motion picture theatres in this area and ought to have more respect for Sioux history and pride. Gov. Sigurd Anderson of So. Dakota and Ralph Peckham of the Motion Picture Set Painters Union are among those fanning the fires of regional outrage.

Goldstein in Mexico

Mexico City, Feb. 23.
Robert Goldstein has just arrived from Hollywood to confer on problems of "Sitting Bull," CinemaScope-Technicolor feature for UA, which got under way yesterday (Monday) at the Charabusco Studios under difficulties. Goldstein is expected to enter the production on a basis of capital investment and know-how.

This is an interlude for Goldstein who is reported from Hollywood hooking up with Leonard Goldstein, now on leave from 20th-Fox, to coproduce for RKO.

CALLOW INTO JOSEPH SPOT AT CINERAMA

Everett C. Callow has been named pub-ad toppler of Cinerama, succeeding John Joseph who resigned to become public relations head of Hilton Hotels in N. Y.

Callow assumes his new post immediately, with headquarters at Stanley Warner's N. Y. office. New appointee has been director of advertising and publicity for the Philadelphia zone of SW theatres since 1938. He joined the company, originally Warner Bros. Theatres, in 1929, coming from New York where he was a Morning World staffer.

During the war, Callow was a public information officer for the Marine Corps.

Dru Sues Over 'Quentin' Salary Percentage

Los Angeles, Feb. 23.
Suit for 10% of the producer's gross on the film, "San Quentin Story," was filed by Joanne Dru in Superior Court. Actress declares her contract called for \$1,000 in cash and a percentage. She collected the cash, she says, but the producers failed to go through with the percentage deal. Defendants are Swartz-Doniger Productions, Inc., Warfield Productions, Inc., and Warner Brothers.

K. C. Fox Midwest House Safe Robbed of \$1,300

Kansas City, Feb. 16.
Jack Steele, manager of the Vista, Fox Midwest northeast nabe, robbed by two masked men whose system was almost the same as that of the robbery of Bill Collier, manager of Fox Midwest Gladstone Theatre a month earlier. Steele was seized in a midtown section about 11 p.m. and forced to lay on the floor of the bandits' auto while they drove around.

About midnight they went to the theatre and forced Steele to open the safe, from which they took \$1,300. The bandits then told Steele he would find his car in the neighborhood later; it was found in the theatre parking lot.

THE BIGGEST FOR THE BIGGEST!

**M-G-M PICTURES TOP THEM ALL!
THEY'RE FAVORITES AT THE MUSIC HALL!**

"Mogambo" started the Hit Parade in October, launching a new M-G-M record of 8-pictures-in-a-row at the famed Music Hall! Now "THE LONG, LONG TRAILER" is delighting audiences of the world's most famous theatre, with a terrific line-up of other big M-G-M hits to follow one after another. On Broadway and across the nation it's a happy celebration as M-G-M's 30th Anniversary rolls merrily along!

SALUTE TO ED SULLIVAN'S "TOAST OF THE TOWN"

Approximately 50,000,000 people heard and saw the M-G-M Anniversary Show, Sunday night, February 14th, on CBS-TV's hour-long show! Never before has any company's line-up of pictures received such visual selling to the nation! M-G-M takes this opportunity to express gratitude to a great showman, Ed Sullivan, for a magnificent job!



Picture Grosses

DETROIT.

(Continued from page 8)

(2d wk). Strong \$18,000. Last week, \$26,000.

Palmes (UD) (2,961; 80-\$1)—"War Arrow" (U) and "Miss Body Beautiful" (AA). Good \$16,000. Last week, "Majesty O'Keefe" (WB) and "Flight Nurse" (Rep) (2d wk); \$14,000.

Madison (UD) (1,900; 95-\$1.25)—"Glenn Miller Story" (U). Tremendous \$36,000. Last week, "Wicked Woman" (UA) and "Fort Algiers" (U), \$9,000 in second week.

Broadway-Capitol (UD) (3,500; 80-\$1)—"Riot in Cell Block 11" (AA) and "Paris Playboys" (AA). Big \$20,000. Last week, "Creature from Black Lagoon" (U) (3-D) and "Texas Bad Man" (Lip), \$25,000.

United Artists (UA) (1,938; \$1.125)—"Long Trailer" (M-G). Socko \$18,000. Last week, "Give Girl Break" (M-G) and "Donovan's Brain" (M-G), \$7,236.

Adams (Balaban) (1,700; 95-\$1.25)—"Knights Round Table" (M-G) (9th wk). Oke \$5,800. Last week, \$6,137.

Music Hall (Cinerama Productions) (1,194; \$1.40-\$2.80)—"Cinerama" (Indie) (49th wk). Solid \$21,000. Last week, same.

Krim (Krim) (1,000; \$1-\$1.50)—"Julius Caesar" (M-G) (2d wk). Great \$11,000. Last week, \$13,000.

'Knights' Tall \$40,000,

Mont'l; 'Girls' Big 25G

Montreal, Feb. 23.

"Knights of Round Table" is socko at the Palace here this session, with upped prices helping. "Follow Girls" looks solid at Loew's. New product at all spots is helping overall total.

Estimates for This Week:

Palace (C.T.) (2,625; 75-\$1.25)—"Knights Round Table" (M-G). Wow \$40,000. Last week, "12-Mile Reef" (20th) (2d wk), \$15,000.

Capitol (C.T.) (2,412; 50-\$0.60)—"Blowing Wild" (WB) So-so \$14,000. Last week, "Botany Bay" (Par), \$16,000.

Princess (C.T.) (2,131; 50-\$0.80)—"Majesty O'Keefe" (WB). Dull \$10,000. Last week, "Escape Fit. Bravo" (M-G), \$7,000.

Loew's (C.T.) (2,855; 50-\$0.85)—"Here Come Girls" (Par). Big \$25,000. Last week, "Easy To Love" (M-G) (2d wk), \$13,000.

Imperial (C.T.) (1,830; 34-\$0.60)—"Drums of Tahiti" (Col) and "Atlantic Convoy" (Col). Slow \$6,000. Last week, "Diamond Queen" (WB) and "Yukon Vengeance" (WB), \$6,000.

Orpheum (C.T.) (1,048; 40-\$0.65)—"Man from Cairo" (Lip) and "Terror Street" (Lip). Oke \$7,000. Last week, "Steel Lady" (UA) and "Stranger on Prowl" (UA), \$6,000.

SEATTLE

(Continued from page 8)

Acre (Rep) and "Sun Shines Bright" (Rep), \$4,500.

Music Box (Hamrick) (850; \$1.25-\$1.50)—"Julius Caesar" (M-G). (4th wk). Good \$4,000. Last week, \$5,200.

Music Hall (Hamrick) (2,300; \$1.125)—"The Command" (WB) (2d wk). Fair \$4,000 in three days. Last week, \$6,300.

Orpheum (Hamrick) (2,700; 65-90)—"Eddie Cantor Story" (WB). Lightweight \$7,000 or under. Last week, "Majesty O'Keefe" (WB) and "Red River Shore" (Rep) (2d wk-5 days), \$3,600.

Paramount (Evergreen) (3,039; 65-90)—"Nebraskan" (Col) (2-D) and "Drums Tahiti" (Col). Sluggish \$8,000. Last week, "Money From Home" (Par) (2d wk), \$7,400.

CINCINNATI

(Continued from page 8)

\$18,000. Last week, "12-Mile Reef" (20th), \$16,500.

Capitol (RKO) (2,000; 55-\$5)—"Great Diamond Robbery" (M-G) and "Give Girl a Break" (M-G). Okay \$7,000. Last week, "Bigamist" (FR) and "White Fire" (Indie), \$5,500.

Grand (RKO) (1,400; 55-\$5)—"Go Man Go" (UA) and "John Smith, Pocahontas" (UA). Fairish \$3,500. Last week, "Cantor Story" (WB) (m.o.), \$5,000.

Keith's (Shor) (1,500; 75-\$1.25)—"Khyber Rifles" (20th) (3d wk). No complaint at \$5,000 after \$6,000 second stanza.

Palace (RKO) (2,600; 55-\$5)—"Long, Long Trailer" (M-G). Solid \$12,000 or near. Last week, "Wild One" (Col), \$8,000.

Miller' Whopping 24G, Balto; 'Hell' Socko 18G, 'Rob Roy' Fair \$8,500

Baltimore, Feb. 23.

With the exception of two new smash grossers, biz continues mild here this week. "Glenn Miller Story" is terrific at the Hipp while "Hell and High Water" is also sock at the New. "Moon Is Blue" is cashing in on its censorship publicity in its second round at the Playhouse. "Money From Home" continues nice in its third session at Keith's.

Estimates for This Week:

Century (Loew's-UA) (3,000; 50-\$1.25)—"Knights Round Table" (M-G) (4th wk). Okay \$7,500 after \$10,500 for third.

Hippodrome (Rappaport) (2,100; 35-90)—"Glenn Miller Story" (U). Giant \$24,000 or close. Last week, "Sadie Thompson" (Col) (5th wk), \$6,800.

Keith's (Schanberger) (2,400; 25-80)—"Money From Home" (Par) (3d wk). Nice \$8,500 after \$11,500 for second.

Little (Rappaport) (310; 25-90)—"Living Desert" (Disney) (6th wk). Strong \$3,500. Last week, \$3,700.

Mayfair (Hicks) (980; 25-70)—"Hell's Half Acre" (U). Starts tomorrow (Wed.) after a slow \$2,200 for second week of "Tumbleweed" (U).

New (Mechanic) (1,800; 35-70)—"Hell High Water" (20). Sock \$18,000 or near. Last week, "Men Crazy" (20th), \$7,500.

Playhouse (Schwaber) (420; 50-\$1)—"Moon Is Blue" (UA) (2d wk). Torrid \$6,500 after \$7,000 opener.

Stanley (WB) (3,200; 35-85)—"Boy From Oklahoma" (WB). Tepid \$7,800. Last week, "Command" (WB) (2d wk), \$8,800.

Town (Rappaport) (1,600; 25-80)—"Rob Roy" (RKO). Fair \$8,500. Last week, "Best Years Lives" (RKO) (reissue), \$8,000.

ST. LOUIS

(Continued from page 9)

Redheads Seattle (Par). Opened today (Tues.). Last week, "Botany Bay" (Par) and "War Worlds" (Par). Fair \$11,000.

Loew's (Loew's) (3,172; 50-75)—"Long, Long Trailer" (M-G) and "Great Diamond Robbery" (M-G). Socko \$18,000. Last week, "Easy To Love" (M-G), \$16,500.

Missouri (F&M) (3,500; 60-75)—"Jivaro" (Par) and "Alaska Seas" (Par). Good \$8,500. Last week, "Treasure Sierra Madre" (WB) and "Kiss of Death" (20th) (reissues), \$6,500.

Orpheum (Loew) (1,500; 50-75)—"Easy To Love" (M-G) (m.o.). Hep \$9,000 or close. Last week, "Stranger Wore Gun" (Col) (3-D) and "Slaves Babylon" (Col), \$8,000.

Pagant (St. L. Amus.) (1,000; 90)—"Conquest of Everest" (UA). Fancy \$5,000. Last week, "Little Fugitive" (Burstyn) (6th wk), \$3,000.

St. Louis (St. L. Amus.) (4,000; 60-75)—"She Couldn't Say No" (RKO) and "Dragonfly Squadron" (AA). Solid \$14,000. Last week, "The Command" (WB) (2d wk), \$7,000.

Shady Oak (St. L. Amus.) (800; 80)—"Cruel Sea" (U). Lofly \$4,000. Last week, "Tonight at 8:30" (Indie) (2d wk), \$2,500.

TORONTO

(Continued from page 9)

1,558; 40-75—"Forever Female" (Par) (2d wk). Nice \$11,000. Last week, \$14,000.

Hyland (Rank) (1,250; 60-90)—"The Sinner" (Indie) (6th wk). Hefty \$5,500. Last week, same.

Imperial (EPi) (3,373; 50-85)—"Money From Home" (Par). Big \$17,000. Last week, "12-Mile Reef" (20th) (3d wk), at 60-\$1 scale, \$11,000.

Loew's (Loew's) (2,096; 50-80)—"Long, Long Trailer" (M-G). Big \$16,500. Last week, "Knights Round Table" (M-G) (5th wk), \$10,500 at \$1.50 top.

Odeon (Rank) (2,390; 50-90)—"Sadie Thompson" (Col) (2-D) (3d wk). Big \$9,000. Last week, \$12,000.

Shea's (FP) (2,386; 40-75)—"Botany Bay" (Par) (2d wk). Nice \$11,000. Last week, \$14,000.

Towne (Taylor) (695; \$1.25-\$1.75)—"Julius Caesar" (M-G) (9th wk). Trim \$4,500 in final week. Last week, \$5,000.

Uptown (Loew's) (2,745; 65-\$1)—"Quo Vadis" (M-G) (reissue) (2d wk-4 days). Hefty \$10,000 with "Glenn Miller Story" now due in. Last week, \$14,000.

'Trailer' Smooth \$11,000, Port; 'Hall' Bangup 14G

Portland, Ore., Feb. 23.

Town is loaded with holdovers this round, but newcomers are strong enough to take up the slack. "Long, Long Trailer" is lofty at United Artists while "Hell, High Water" is rated smash at Orpheum. "Money From Home" looms nice in second Paramount week.

Estimates for This Week:

Broadway (Parker) (1,890; 65-90)—"Taza, Son of Cochise" (U) and "Charge of Lancers" (Col). Loud \$7,500. Last week, "Bad For Each Other" (Col) and "Paris Model" (Col), \$5,800.

Guild (Indie) (400; \$1.25-\$2.40)—"Julius Caesar" (M-G) (3d wk). Big \$3,500. Last week, \$6,000.

Liberty (Hamrick) (1,875; 75-\$1)—"The Command" (WB) (2d wk). Big \$5,500 in four days. Last week, \$9,400.

Oriental (Evergreen) (2,000; \$1.150)—"Khyber Rifles" (20th) (5th wk). Fine \$3,000. Last week, \$3,400.

Orpheum (Evergreen) (1,600; \$1.125)—"Hell, High Water" (20th). Smash \$14,000. Last week, "Man In Attic" (20th) and "Man Crazy" (20th), \$5,500.

Paramount (Port-Par) (3,400; 65-90)—"Money From Home" (Par) and "Monte Carlo Baby" (Indie) (2d wk). Fine \$8,000. Last week, \$10,200.

United Artists (Parker) (890; 65-90)—"Long, Long Trailer" (M-G). Lofly \$11,000. Last week, "Paratrooper" (Col) (2d wk), \$3,700.

'French' Record 16G, Denver; 'Wicked' 6G

Denver, Feb. 23.

"French Line," playing at the indie Broadway Theatre, is heading for a new house record this stanza. It is easily standout in a generally strong week. "Wicked Woman" looms good in two spots. "Money From Home" is still in the third Denham week. "Hell, High Water" looms fine in second round at the Denver. Same is true of "Command" in second frame at Paramount.

Estimates for This Week:

Aladdin (Fox) (1,400; 50-85)—"Gilbert and Sullivan" (UA). Good \$5,000. Last week, "Little Fugitive" (Burstyn), \$6,000.

Broadway (Wolfberg) (1,200; 50-85)—"French Line" (RKO). Record \$16,000 for house. Stays, natch. Last week, "African Queen" (UA) and "High Noon" (UA) (reissues), \$4,500 in 5 days.

Denham (Cockrill) (1,750; 50-85)—"Money From Home" (Par) (3-D) (3d wk). Oke \$6,000 or better. Last week, \$7,000.

Denver (Fox) (2,525; 50-85)—"Hell, High Water" (20th) (2d wk). Good \$12,000. Last week, \$23,000.

Orpheum (RKO) (2,600; 50-85)—"Rob Roy" (RKO). Fair \$6,000 in 5 days. Last week, "Killers from Space" (RKO) and "Vigilante Terror" (AA), \$8,000.

Paramount (Wolfberg) (2,200; 50-85)—"Command" (WB) (2d wk). Good \$11,000. Last week, \$15,000.

Tabor (Fox) (1,967; 50-85)—"Wicked Woman" (UA) and "Dragon's Gold" (UA). Fair \$3,500. Last week, "Creature from Black Lagoon" (U) (3d wk) and "Fangs of Arctic" (U), \$4,000.

Webber (Bailey) (712; 50-85)—"Wicked Woman" (UA) and "Annapurna" (Indie). Good \$2,500 or near. Holds. Last week, "Creature Black Lagoon" (U) and "Fangs of Arctic" (U), \$1,500.

'Babylon' In Both Prints

Metro's upcoming adaptation of Scott Fitzgerald's "Babylon Revisited" will be done in two versions—one in CinemaScope and the other in standard widescreen, probably 1.75:1. Jack Cummings, who's producing, left N. Y. last week for a couple weeks in England, then continues on to Paris where exteriors will be shot beginning the first week in March.

Dual version is in line with M-G's tentative policy. a nent C'Scope. Initially, at least, the company's C'Scopes will be licensed only to accounts fully equipped to handle the process. However, when the C'Scope market is played out, there's a chance that the C'Scope pix in regular format will be sold to theatremen who don't have the special equipment. It's to cover this possibility that "Babylon," for example, is being made in two versions.

Van Johnson, Elizabeth Taylor and Walter Pidgeon have the lead spots in the film.

INVENTION TO STOP THEFT OF SPEAKERS

El Campo, Tex., Feb. 23.

Joint invention of a local man and a late Bay City, Texas, inventor may soon solve a major problem of the ozoners—the theft of speakers.

The device, a visual and audible warning system, is being patented by E. N. Alsbrook, one of the inventors who is copwner here of the El Campo Electronics Co. The method is the product of two years of experimentation by Alsbrook and T. H. Harkey of Bay City who died Jan. 14.

The key to the idea is a control board equipped with a set of lights and a bell or similar audible warning device. Wires from the control panel attach to a speaker on each of the drive-in's parking ramps. The other preakers in turn are wired to the speaker attached to the control board and each has its own light. When the speaker cord is severed, the light goes on automatically. As soon as it flashes, the bell starts ringing. All the attendant has to do is to go to the indicated ramp and locate the severed cord by looking for the light on the speaker post.

Canadian Bell & Howell Set for April Go-Ahead

Chicago, Feb. 23.

New Canadian subsidiary, Bell & Howell Canada, Ltd., has been established by B&H to manufacture and assemble motion picture and slide projection equipment in Toronto. Company is now negotiating for 30,000 square feet of space and expects to put the new plant into production by April. O. T. Bright, former general service manager of B&H here, will helm the Canadian company.

Manufacturer of motion picture equipment is making its second expansion move in as many months. In December, company purchased the Three Dimension Co. in Chl. Charles H. Percy, B&H prez, calls the Canadian market the fastest growing in the world today. "The new company has been established to meet its tremendous present and potential demand for photographic equipment," he said.

Alex The Great Biopix

Alexander The Great, ancient world conqueror and boy tyrant, is the prospective "hero" of two films. Robert Rossen has the exterminator in mind for next summer's shooting, and probable United Artists release. Meanwhile 20th-Fox also is working up the biography via "The Conqueror" by Robert Hardy Andrews.

Latter is due for the CinemaScope grand treatment under Frank Ross, who produced "The Robe."

It will be recalled that another old historic scourge of humanity, Attila the Hun, is upcoming in film biography—also in two rival productions.

N.Y.C. Dailies

Continued from page 3

to Nassau, a complete wardrobe and appearances on tv. According to one pub-ad executive, this is the first contest the World-Telly has run in about 10 years.

The Journal-American contest, in cooperation with the Organization of the Motion Picture Industry of the City of New York, consisted of selecting the best pictures of the year. The contestant who most closely matched the picks of J-A film critic Rose Pelwick received a cash award. Top prize was \$500 and it was presented at a cocktail party at the Radio City Music Hall.

The Mirror's contest was angled at small-fry and consisted of coloring pictures of "Heidi," film currently at the Little Carnegie Theatre.

Theatremen feel the newspapers are more cooperative now since they too have been hit by television and are employing all sorts of gimmicks as circulation boosters. They point to the recent breakout of Lucky Buck, Bonanza Bills and other contest ideas being used to attract readers. Use of film angles, theatremen note, is just another effort in the overall build-circulation campaign.

Rialto Drops Sexsational Policy; Deemed Ideal For Low-Budget Pix Showcase

Lament of indie producers that Broadway lacked sufficient outlets for modest-budget special pictures may be lessened by the conversion of the Rialto from a "sexsational" policy to a first-run house for these so-called "specials." House, currently operated by James Mage, under lease from Arthur L. Mayer, will be taken over by Brandt Theatres early next month. Acquisition of the theatre will give the Brandt outfit its fourth Broadway first-run situation, the others being the Mayfair, the Globe and the New York. Latter was recently converted to a first-run. In addition, Brandt operates a number of grind houses on 42d street.

Rialto, which will be closed for several days for refurbishing, will launch its new policy with the United Artists release, "Go, Man, Go," the story of Abe Saperstein, founder of the Harlem Globetrotters. Picture, by present standards a modest budgeter, was brought in at about \$30,000. It was filmed entirely in New York. It stars Dane Clark and was directed by James Wong Howe, the well-known cameraman who made his debut as a meger with "Go."

Because of the coin needed to launch a New York opening, pictures in the category of "Go" have often found it difficult to find a Broadway outlet, frequently necessitating the by-passing of a Main Stem engagement. Thus, it missed coin from an important market and lessened its bargaining power for subsequent circuit runs.

David "Skip" Weshner, producer's representative for "Go," explained it this way: "There's always been certain type of pictures which have found it difficult to find a home in New York. The overhead of the big houses are too high to support these pictures. In order to get a picture set up in New York, you have to spend a tremendous amount for advertising. You can't do it without a minimum advertising budget of at least \$15,000. So by the time you're ready to open a picture you have a tremendous investment. "If your picture doesn't go, you're stuck. As a result, certain types of pictures have had to forgo New York. The percentage is against the producer."

Weshner points out that a theatre like the Rialto, although it has a sizable nut, is in a valuable location. "Because of the traffic," he indicated, "it makes it possible for certain types of pictures to earn a profit on Broadway from the transient trade." In addition, he notes that advertising expenditures for the opening of these pix can be brought down to about \$8,000.

As for "Go," which has already played 2 dates, Weshner said he is not particularly interested in the big class houses, since the sports angle of the picture makes it a natural for the action houses. "I'm just as willing to accept the secondary houses," he said. "You don't have to buck the overhead and the setting is better." On the basis of early returns, Weshner predicts an \$800,000 domestic gross for "Go."

Loew's Quarterly 20c

Annual stockholders meeting of Loew's, Inc., will be held tomorrow (Thurs.) at the company's home-office screening room.

Directors of the company last week declared a regular quarterly dividend of 20c per share on its outstanding stock. Melon is payable March 31 to stockholders of record March 12.

Italian Frogmen Feature

"Hell Raiders of the Deep," first war picture to come from one of the former Axis nations and depicting action against the Allies, is to be released in the U. S. by Italian Films Export.

The Italo import, originally entitled "I Sette Dell'Orsa Maggiore," recounts the wartime exploits of Italy's "frog men" whose underwater operations resulted in the sinking of two British warships, the Valiant and the Queen Elizabeth.

Film is also being prepped for release in Britain under the title "Human Torpedo." Reaction of British audiences is awaited with some apprehension by IFE. French actor Pierre Cressoy plays the lead in the pic.

**AN AVALANCHE OF
BOXOFFICE
ACTION!**



DANGEROUS MISSION!

co-starring

**VICTOR MATURE • PIPER LAURIE
WILLIAM BENDIX • VINCENT PRICE**

Color by

TECHNICOLOR

AVAILABLE
NOW
in
3D
and
2D



with **BETTA ST. JOHN** • Directed by **LOUIS KING** • Screenplay by **HORACE MCCOY, W. R. BURNETT and CHARLES BENNETT** • Produced by **IRWIN ALLEN**

**R K O
RADIO
PICTURES**

Friars' Jessel Salute

Continued from page 3

Hope, Ezio Pinza, Danny Kaye, Oscar Hammerstein 2d, Robert M. Weitman, Jesse Block and Harry Delf participated. Block introduced Benny as his lifelong pal.

Fred Allen commented on Benny's oratorical brilliance. "When he arrived from the Coast with four writers I knew he was gonna be unusually bright this evening." On writer credits, Allen added: "Bishop Sheen now gives screen credit to Matthew, Mark, Luke and John." Allen commented on Senator Magnuson, Frank Folsom and Mayor Wagner on the dais. "Some of the boys Jessel knew as a kid on the east side." The payoff crack was: "There is nothing bad you can say about Georgie unless you're a woman. Cantor had told Jessel that money was a curse so Eddie has money and Georgie has memories..."

After some more Allen bon mots about "no-cal herring" and "home-made seltzer," the comedian finished them into Allen's alley with, "Jessel's creed is that to be born a gentleman is an accident. To die a gentleman is an achievement. Georgie is far from an earthly memory but he has achieved being a gentleman."

Bob Hope's Quips

"Bob Hope had a tough spot, coming on so late. It was for that reason that the Friars board had cautioned abbott emeritus Milton Berle that if, as and when he would preside, to introduce the toastmaster, to 'keep it down and not give out with 20 minutes of 'on my way down to the Waldorf.'" Incidentally, a direct result of this admonition was Berle's failure to grace the dais as befitting his position as the honorary abbott. (Joe E. Lewis, incumbent abbott, opened that same night at Lou Walters' Latin Quarter, Miami Beach, hence unable to attend.)

Hope's quips none the less were punchy and pungent. Some Hopeisms: "Howard Hughes looked down over the Painted Desert while flying his plane and ordered 'retouch it!'... Milton Berle retaliated by having Sherman Billingsley barred from Lindy's. Jessel is the Beverly Hills Farouk... also Manishevitz's answer to Bishop Sheen... Georgie was with William Morris when the Morris office had its 'first'-vogel... Jessel being made an honorary Sioux is like a bar mitzvah with tommyhawks."

Interspersed were a flock of inside stuff asides such as "don't understand why Berle didn't show," "gotta keep cutting as I go along," Eddie Fisher, Ted Lewis, Bob Kintner, Leonard H. Goldenson, Tony Martin, Frank M. Folsom were introduced from the dais. Pinza sang a parody on "Some Enchanted Evening" eulogizing Jessel, with accent on "noodle soup and blintzes," and a reference to Jessel's "Hurok" picture for 20th-Fox where he had Pinza personating Chaliapin.

Helen Hayes recalled when she and Jessel both played Cleveland in different theatres, and "I was very much in love with him for that one week," whereupon she recalled Jessel topped her, "I often wondered what would have happened if we'd both been booked together in Erie, Pa."

Oscar Hammerstein 2d observed that he's "the only straight man at this table and I know exactly what I'm saying (and I don't like it)" adding that he's the only young oldtimer who can make the statement that he never was with a Gus Edwards act. Danny Kaye's salute was on the serious side, accenting Jessel as a legend within his own time.

This cued Benny again to recall how Kaye and Hope and the other comedians are always such a smash at the London Palladium but that he (Benny) "never quite made it; for example, once I was invited to have dinner at No. 9 Downing Street, so you see how close I do really come!"

Senator Magnuson's speech was a 30-second quickie. "Here's a guy who had a decent approach to life," which promoted Benny to observe, "I barely had time to collect my thoughts." Benny's approach to the Kinsey report was not who, where, what but "when," and then he assured the ladies in the audience that was the end of that kind of banter.

Alluding to how tough it is being Mayor Wagner, Benny thought

this "was the second toughest job next to being the headwaiter at the Copa, especially when Martin & Lewis are there."

All agreed this was a tribute Jessel richly deserved because of his lifetime work for all causes, creeds and colors. It was indeed "an evening to remember, an event to conjure with."

METROPOLITAN LIFE'S \$5,000,000 TO TECHNI

Technicolor has made an agreement with the Metropolitan Life Insurance Co. providing for a loan of \$5,000,000 on Oct. 1, 1954. Money, which will bear interest at the rate of 4 3/4% per year is repayable over a 15 year period.

Coin is to be used for the construction or acquisition of additional plant facilities and may be applied to working capital and/or other corporate purposes.

Repayment starts Oct. 1, 1957 at the rate of \$380,000 annually. Among other things, the agreement restricts cash dividend payments subsequent to Dec. 31, 1952, to earnings from that date, plus \$1,000,000.

Soviet Films

Continued from page 3

Ships Storm the Bastions" portrays an admiral named Ushakov who led a Russian fleet into the Adriatic Sea in 1798 and drove the French fleet from the Ionian Islands. As interpreted by Russian historians, these islands were the pivot of Napoleon's defense, and with their loss the whole French campaign collapsed. Lord Nelson and Lady Hamilton are brought into the picture as scheming, ruthless reactionaries but kindly Ushakov, of course, outsmarts them.

Anything resembling light romance is confined in a Russian film to the worker, and his girl. She is invariably prodding him to greater production in the factory or leaving him because he fails to make his quota. Animated cartoons and newsreels, regular items before the feature, also are loaded with party sell.

Biggest success in recent months is "Silver Dust," a story of American capitalists fighting over who will get the monopoly of a new weapon for germ warfare.

In Moscow, Clark visited the Metropole Theatre which houses three separate cinemas, each seating approximately 300 persons. All seats are reserved at six rubles and performances are not continuous. A deluxer such as this may show the same film in all projection rooms or offer a choice. While the payee waits for a performance to finish he is entertained by a string orchestra or he may wander around the foyer which displays large photos of current Red stars and friends of Russia. Only stills recognized by Clark were those of singer Paul Robeson and Toronto's Dr. James Endicott, chairman of the Canadian Peace Congress, who recently was awarded the Stalin Peace Prize.

Michigan City 'Conspiracy'

Chicago, Feb. 23.

Petition was filed in Chicago Federal District Court last week asking for a preliminary injunction to prevent a major distributor and a large theatre chain from continuing with their alleged conspiracy to drive the Liberty Theatre, Michigan City, Ind., out of business. Defendants in the case are Loew's, Inc., Indiana-Illinois Theatres, and Jack Rose and Alex Manta. Judge Julius Hoffman said he would hear the case at a later date.

Liberty attorneys, Seymour Simon and Sheldon Colten, charged the circuit headed by Manta and Rose with going to any length to take pictures away from the Liberty, even to the point of bidding itself into losses. Indie-operated theatre had been splitting product with the Lido and Tivoli of the Illinois-Indiana chain, until the circuit asked distribs to throw the pictures open for bidding. Since Loew's was the only distributor to comply, no other film companies were named in the suit.

Liberty is operated by Louis Philon.

Seek Peace on 'Line'

RKO reps have opened new talks with the Production Code Administration with the apparent view of obtaining a reversal of PCA's rejection of "The French Line." Discussions have taken place on the Coast and indications are that the film company is willing to backtrack, that is, ease up on its heretofore "defiant stand concerning the Code."

According to Hollywood sources, PCA reps have been impressed with the "sincerity" of the film company in its willingness to seek out an agreement which would mean Code approval for "Line." Since the original Code nix, the pic has been running into censorship problems in various areas.

Hughes Suits

Continued from page 4

RKO asked for a quick trial, hoping to dispose of the issues pronto. Halperin agreed on condition that Hughes and four RKO execs would submit to deposition-taking. Judge Collins J. Sietz set a March 8 trial date, one week later than RKO wanted, with this contingent on presentation of the depositions.

Timing Factor

Roy McDonald, RKO attorney, yesterday (Tues.) advised the Delaware tribunal that the March 8 date would mean the trial would run into conflict with the March 18 stockholders session and a March 22 trial date in a separate Nevada suit. The timing, rather than the matter of depositions, would be a detriment to both the corporation and the stockholders, said McDonald.

Consequently, the Delaware action, now likely will be placed on the court's regular calendar, meaning the hearings will be off for some time.

Halperin's N. Y. suit is dual-pronged. On one end, the lawyer charges Hughes with having wasted \$38,000,000 and he wants it recovered. Hearing on this count is set for tomorrow (Thurs.).

It's on the second part that Halperin complains, as he did in Delaware, that RKO should be figured as worth \$80,000,000, and not the \$23,000,000 which Hughes is offering. Halperin had asked for a temporary injunction to block the transaction but at a hearing yesterday he withdrew this "without prejudice" to his clients. In other words, he can ask for the injunction again at any time.

Halperin stated that the injunction move is being held in abeyance pending Hughes' availability for the interview. The attorney wants to question Hughes and J. Miller Walker, William Clark, Garrett Van Wagner and James R. Grainger about the valuations of RKO assets.

However, since it's regarded as a certainty that Hughes will not appear, the next step is up to Halperin. He could ask the N. Y. court for either a permanent injunction or resubmit his bid for a temporary injunction.

Who Travels?

On the RKO side, it's said normal for a plaintiff's lawyer to go to the defendant's place of business to take testimony, and at his own expense. Louis Kipnis, stockholder attorney in the Nevada action, did this, going to Las Vegas to see Hughes at an interview set up by RKO counsel.

Regarding the Nevada suit, RKO will ask for a dismissal of this at the March 22 hearing. That is, if the stockholders' conclave takes place as sketched and the Hughes purchase proposal is accepted.

Re the RKO worth, Halperin claims there's lots more than meets the eye or carried on the books. He points up, for example, that 700 back-number features are listed at only \$1 each but these actually represent assets of closer to \$25,000,000. This would be, he states, via reissue and/or tv licensing.

Opper Heads Editors

Hollywood, Feb. 23.

Next president of the Motion Picture Sound Editors is Morse Oppen, of Columbia, who was nominated without opposition.

Other nominees are: veepee, Charles Freeman, James Graham and Henry De Mond; secretary, Lawrence Kaufman; treasurer, Richard Jansen; sergeant-at-arms, Ed Scheid, Al Drips and Wallace Haynes.

GALA OPENING FOR 4TH BLOW OF 'WIND'

"Gone With the Wind," the fabulous all-time top grosser which Metro will reissue in May, will be re-launched in a manner similar to a big, new picture. It'll get the same treatment that Samuel Goldwyn has successfully followed for "Best Years of Our Lives." Tentatively scheduled is a "world preem" in Atlanta, home of late Margaret Mitchell, author of the bestselling novel.

This will be the fourth time around for "Wind," the picture first having been released in 1939. Following each reissue of the David O. Slesnick production, Metro has withdrawn it from the market and waited for a new crop of filmgoers. Policy has paid off handsomely at the boxoffice.

M-G is striking completely new prints, gearing the production for widescreen presentation.

striking completely new prints, gearing the production for widescreen presentation.

Goldwurm & Wiesenthal Form New Import Firm

New import-export outfit called European Film Assn. of America, Inc., has been formed by Jean Goldwurm, Times Film Corp. prexy, and Harold Wiesenthal of Arlan Pictures. Purpose is to secure a steady flow of top European productions and this is to be achieved by giving the European producers a participation in the company.

Europeans will be repped on the new company board by Albert Robert Amon, general manager of Mondex Films, Paris. He'll be a v.p. and will be in charge of buying continental films for U.S. distribution. He left N.Y. for France last week.

European Film Assn. also intends to participate in the financing of film production abroad and to distribute in Europe indie pix made in the U. S. Eventual aim is to consolidate with other indie distribs in America to form something akin to a United Artists of the foreign film. Idea has been kicked around for some considerable time, but never came off.

New outfit's first release will be "Versailles," the Sacha Guitry pic which is to be edited down from three hours to an hour and three-quarters. Lensed in Eastmancolor, and featuring an all-star cast, pic will be dubbed as it's tabbed for national instead of just artie release.

Distribs Private Eye

Continued from page 3

share of the "winnings" on a horse race bet which a circuit topper placed for him. In other instances, the exchange staffers reportedly collect via golf "bets." The extent of the payola is unknown. Distribut homeoffice executives became aware of it only recently, and are currently cracking down sharply via quiet shifts and "resignations."

It is for this reason that the homeoffices have been reluctant to grant more autonomy to field staffers and demand that all film deals be approved by the New York office. Exhibs' organizations have long fought for greater authority for the local exchanges, pointing out that the men in the field are more aware of the local business situation, particularly in dealing with indie ops who are facing box-office difficulties.

Exhibs Aid RFE

Film theatre drive in support of the Crusade for Freedom campaign to expand the work of Radio Free Europe will take place during the week of March 15 to 21.

Theatre Owners of America, which is sparking the campaign on the exhib level, has named liaison officers in each TOA territory to help theatremen organize the promotion. It will consist of the showing of a trailer, running one minute and six seconds with Bing Crosby as the narrator. Theatres will be asked to show this subject and to arrange for patrons to sign Freedom Scrolls and donate "Truth Dollars" in the lobbies of the houses.

Technicolor

Continued from page 5

and that this difference, amounting to "a tremendous figure," is a "very determining element" in the industry.

He further cited the elimination of the excess profits tax, to which Techni was subject and Hollywood's switch to color. Kalmus said he was hopeful of solving the problems encountered by Techni and he underscored the possible profits from Techni's licensing agreement with DeLuxe Laboratories, its proposed French plant, and the deal under which it will turn out the Vectograph single-track 3-D prints.

In listing the Techni pix handled in 1953, Kalmus said there were 106, an increase of 11 from 1952. Already set for 1954 are 99, three less than in the prior year, but there is a prospect for additional films.

Tabulation showed that Techni in 1953 shipped 560,550,932 feet of positive print footage as against 461,219,752 in 1952. The report further indicated an investment of \$763,000 in permanent assets in 1953, bringing the total of such investments since 1945 to about \$7,500,000.

Kalmus made lengthy mention of the new system of double-frame exposure with which it has been experimenting for over a year and which is said to provide superior clarity and visibility especially in projecting a Techni film on the wide screen. Par is currently using the process on its "White Christmas." Techni is also active in color tv research, and Kalmus sees the advent of recording pix on tape as a possible advantage to Techni since the lab is equipped and experienced to deal with electronic photography and projection.

Technicolor Ltd., Techni's British sub, in 1953 processed 30 pix and remitted \$249,740 after \$115,856 in taxes. The 1952 comparison is \$248,559 after \$118,066 in taxes. The British plant has 35 films in production or active preparation.

'Venal Vendor'

Continued from page 5

trite, corny and dumb, spiced up with sex because the dialog drags, the plot is outworn and the so-called star has nothing... but nothing... except the body God gave her, and this she exploits to the deleterious of degenerates: God forgive her!"

Of the controversial dance sequence, Smitha said he found it nowhere as suggestive as that Jane Russell did in "Gentlemen Prefer Blondes," and that dance raised no objections. Smitha did promise New World that the Woods would not indulge in a lewd advertising campaign such as was done in St. Louis.

Archdiocesan newspaper last month started a regular weekly listing of current pix and their Legion of Decency ratings, with full-length tv films also included in the list.

Same paper carried a front page editorial in January, when the U. S. Supreme Court's ruling on "M. and La Ronde" was an issue, blasting the court for practically "ruling out the concept of morality." This editorial said that the producers of "filth" in Hollywood could never "free themselves from the censorship of the law of God."

But the paper isn't angry with the whole industry. Current issue sports a story with a six-column head praising top film execs for reaffirming their trust in the production code.

Goldwyn, Selznick

Continued from page 3

long since have severed all connections with the company and want to give their full time to their present-day affairs.

Coincidentally, Selznick was involved with another anniversary—Metro's—only 10 days ago and this developed into a kingsize but short-lived hassle on both Coasts. The producer bitterly complained that he was not adequately spotlighted as the producer of "Gone With the Wind" on the Ed Sullivan tv show which was staged as a salute to M-G.

The distasteful results, for Selznick, of this "anniversary" episode has had no bearing on UA's birthday observance, though.

Republic, Allied

Continued from page 3

feature. The trend, however, hasn't been so extensive as to write off the tandem situations. The shift to a solo feature policy is most notable in houses equipped with CinemaScope, but most recent statistics reveal there are currently only 1,759 theatres both in the U. S. and Canada with C'Scope units, thus leaving a large market open for the small-budgeters.

Drivins, Too

In the U. S., only the south and southwest are almost exclusive one-feature territories. In other areas, there is a hefty sprinkling of dual outlets, including most of the drivins.

Drought in the programmers is not only effecting the indie nabe houses but is also hitting key circuit houses in double feature territory. However, the latter, largely equipped with CinemaScope, are not as seriously touched when exhibiting one of the widescreeners, rounding out their program with C'Scope shorts. It's, however, hitting the smaller houses (sans C'Scope) sharply, resulting in a big scramble for secondary product.

The shortage of second feature material has launched Paramount on an experiment, the company having acquired six 30-minute pix made independently in England, and plans to sell them in the U. S. as "second feature." Another move to alleviate the lower-half shortage is that undertaken by Republic, which is reediting, cutting down and retitling a large number of its previously-released pictures specifically for the dual bill market.

Despite the shortage of the programmers, indie producers appear reluctant to step in, feeling that the big money comes from the key situations which demand solid b.o. attractions. Frequently, there has been talk that the half-hour vidpix currently available would ideally fill the breach, but exhibitors have staunchly nixed playing ball with the videolites.

Paris Blind

Continued from page 3

mittances from a monthly \$120,000 to \$200,000 and made available to the French \$400,000 over the two year period, the coin being taken from a former aid fund accrued in France.

Agreement was worked out by Johnston while Flaud was in Argentina. Bugs arose when the French official returned to be faced with a fait accompli. MPEA was informed next that the French wanted a one year deal, involving a \$300,000 subsidy to be used in setting up a U.S. office to plug French imports. There was also a question of the 20 permits which the Americans want to "borrow" against next year's quota.

These are the same permits for which the French now want reciprocity. Deal three years ago gave the MPEA 110 licenses, 20 more than the quota stipulates. When the agreement was renegotiated in 1953, the French deducted the 20, which had been borrowed, and came up with a total of 70. Eventually, with the Americans granting the subsidy concession, the French came back to the 110 total.

What French Can't Grasp

There is at present every indication that MPEA will flatly nix any deal involving reciprocity as being an unworkable and illegal proposition. On the other hand, despite the very considerable pressures brought to bear by indie importers and the Society of Independent Motion Picture Producers, both of whom oppose subsidies as a curb on competition in the U.S. MPEA appears willing to go ahead with the original pact calling for financial aid to the French. The export assn. has never called this coin a "subsidy" even though it follows along the Italian pattern.

There, MPEA originally agreed to shell out 12½% of its earnings in Italy as an aid to the local industry to establish Italian Films Export in the U.S. It wasn't long before IFE expanded into distribution. In last year's Italian agreement, Johnston stipulated that the subsidy—reduced to 10%—could be used for promotional purposes only.

Company execs, apart from ex-

pressing surprise at the French reciprocity request, comment that, even were such an understanding to be reached, it would hardly work to the benefit of the French since the major distribs aren't properly set up to handle foreign imports, a fact that has become obvious over the past few years. Feeling is that the French are willing to cut off their nose to spite their face in pushing the reciprocity proposition.

American spokesmen are increasingly unhappy over foreign inability to grasp the realities of the U.S. film market. "They can't understand that here the government can't tell us what to do and what not to do," one commented. "They always think we're just using our independence as an excuse to turn them down. The best thing MPEA could do would be to distribute a copy of the antitrust laws in all the major territories. Maybe that would ram the truth home to them."

They See 'Conspiracy'

Extent to which the impression persists abroad that there is a conspiracy abroad within the American industry to keep out foreign films is illustrated by a remark made by a British traveler in N.Y. recently.

New York Truckers Seek More for Print Delivery

Albany, Feb. 23.

The application of Smith & Howell Film Service for a 10% increase in tariff on 15 specified routes for theatres between Buffalo, Albany and New York will be heard by a Public Service Commission examiner Thursday morning (25).

The company sought to have the application effective Jan. 25, but this was not granted, pending a hearing. The latter action was taken because a PSC investigator reported its operation ratio of 89.76 for a given period, in 1953, was better than 93 ratio used as a standard by the Interstate Commerce Commission and the PSC. Net is the difference between that figure and 100.

Schine and Smalley Theatres are among those who oppose the requested increase.

The PSC investigator reported that since 1948 Smith & Howell received these increases: 10% for Albany, effective Jan. 26, 1952; 10% for New York and Buffalo, Jan. 12, 1953; 10% for Albany, New York and Buffalo, Aug. 23, 1953.

Petitioner contends that the latest increase is necessary to make up for other losses in commodity transportation.

Pine-Thomas' New 'Big' Pix

Continued from page 3

be announced and later forgotten, as often happens in Hollywood. Pine and Thomas have a long record of never announcing their plans until all details have been worked out—and this drastic switch in approach the problem of making pictures is no different.

Firm already has three properties lined up for production under its "whatever it takes" policy and the first one, "Run For Cover," will go before the cameras June 1. As proof that the unit which releases through Paramount means what it says in announcing top talent, William Dieterle already has been signed to direct the film and the partners have some top stars in mind for the key roles.

"Cover" will be followed by "Lucy Gallant" and "Far Horizons." Screenplays have been completed on both and the problems of casting will be met in the near future.

"The important thing," Thomas emphasized, "is that in the future we will recognize no budgetary limitations on the pictures we want

to make. And, incidentally, Paramount is 100% behind us in this switchover.

"But we don't want anyone to think that this means we are switching away from our approach to providing film entertainment. We still want to make commercial pictures, not artistic ones.

"However," he added, "it's no longer commercial to make the kind of pictures we've been making."

As a part of the new technique for the Pine-Thomas unit, each project will be studied from a completely individualistic basis. Each picture will get the process it appears to be best suited for and the decision to use color or not will be made on the same basis. Similarly, partners intend to get the best possible names as marquee bait.

There's only one thing that won't be changed.

"We're still gonna get out on the road with each picture," Thomas promised. "We're gonna sell each one, just as we have in the past."

Mr. Exhibitor!

DO YOU SEE
SEAMS BEFORE
YOUR EYES?

Now, at last, you can present
motion pictures as they
were meant to be shown!

NO DISTURBING LINES to detract from the
magnificence and beauty of CinemaScope, wide-screen, 3-D
or regular flat projection.

The New LUXURIA SEAMLESS is the ultimate
achievement in new-process screens and will fit all theatre
needs because it is CUSTOM TAILORED.

New LUXURIA SEAMLESS is now available with
three types of viewing angles...Medium, Wide and Extra Wide.

Here are the important differences!

- Seamless means just that — made in one piece up to 90 ft.
- Less amperage and more brilliance in all installations.
- Completely perforated for all types of sound.
- Tailor-made to order for your theatre's size and viewing angle.
- Longer life — and it's washable.

P. S. Before you buy any screen — Be sure you see the
New LUXURIA SEAMLESS — It'll help in the LONG RUNS.

Manufactured by
STEWART-TRANS-LUX CORP.
1111 W. Sepulveda Blvd.
Torrance, California

Distributed by
TRANS-LUX CORP.
1270 Sixth Avenue, N.Y. 20, N.Y.
Circle 7-4970

MISC. 3481

Clips From Film Row

NEW YORK

Russell V. Downing, managing director of Radio City Music Hall, N. Y., named chairman of dinner committee for N. Y. Variety Club's first annual Heart Award Dinner, it was announced by Tent 35 supporter Edward Fabian.

Dinner on May 6 will honor William J. German, head of Variety Club Foundation to Combat Epilepsy.

Mitchell Wolfson, a member of directorate of Theatre Owners of America and operator of a Florida circuit, received citation for his efforts in employing physically handicapped. Citation was presented Wolfson in Washington by Maj. Gen. Melvin J. Mass, U. S. Marine Corps Reserve, a member of the President's Committee on Employment of the Physically Handicapped.

Jules Lapidus, Warner Bros. eastern and Canadian division sales manager, on swing of the company's branch offices in the central district.

PHILADELPHIA

George Murphy, film actor, recuperating here following operation to remove small growth from vocal chords.

Jack Romaner, Stanley-Warner shorts subject booker, left company to go into biz for himself in N. Y. Irv Loomis, film supervisor, replaces him.

Bert Leighton, manager of the Grand Lancaster, Pa., working with dislocated shoulder as a result of a fall.

Jack Engel celebrated 25 years on Vine St. (18). Engel started with Universal, switched to RKO and finally wound up with Screen Guild.

Phil Silvers was in town Feb. 17 in conjunction with world preem of "Top Banana" at Goldman Theatre.

Joe Nevison, district manager for the A. M. Ellis chain, returned to insurance business.

Walt Disney received National Educational Assn. award Feb. 17 for his film, "Living Desert" at Haddon Hall, Atlantic City.

Danny Kaye made personal appearance at Sunday morning (21) preview of "Knock on Wood" at Midtown Theatre with Paramount and Decca Records sponsoring invitational showing.

Stanley-Warner Lindley adopted policy of German films on weekends.

Ulrik Smith, Paramount branch manager, is distributor chairman for Brotherhood Week in this area.

Bill Gandall, Universal flack, worked with Elmer Pickard, manager of Stanley, on exploitation campaign for "Glenn Miller Story."

PITTSBURGH

William F. Adler, ed-publisher of Pittsburgh and tri-state edition of TV Guide, elected prexy of Northside Amus. Co., which owns Ben Amdur's Garden Theatre on the Northside.

Harry Rees, who until recently was with UA, has joined the Hanna organization here as salesman for its Franklin Film Exchange.

Meade Theatre in Meadville being purchased by Salvation Army, and will be remodeled into the SA headquarters there.

Eli Kaufmann, who operated an indie poster exchange here for many years, went to National Screen Service in New York on a roving assignment as a tv trailer rep.

Hollywood Theatre at Hastings acquired by the Moose lodge and will be re-named Moose Theatre.

Ray Scott, teleportscaster,

named chairman of the Variety Club house committee for 1954.

Lee's Woodland ozeon in Parks Township near Leeburg, Pa., will not reopen when the outdoor season arrives. Harold A. Lee, the owner, stated he refused to collect a 10% amusement tax for the county.

Ted Grance elected president of the Tri-State Drive-In Theatres Assn. for 1954. Other offices are James Nash, veepee; Joseph Volpe, secretary, and Ernest Stern, treasurer. Both Volpe and Stern were elected to directorate along with John A. Robb.

Harold (Red) O'Donnell, veepee of operators union and a projectionist at the Art Cinema for last 12 years, left that theatre to go with the SW circuit. Al Yerman, from nabe Triangle, replaces O'Donnell at the Art Cinema.

Stan Dudelson, former RKO salesman here, resigned as UA manager in Des Moines to join his father, Moe Dudelson, who was with UA a long time, in operating National Telefilms Associates, in Detroit.

M. A. Silver, zone manager for Stanley-Warner circuit, and his wife returned from month's vacation in Palm Beach, Fla. Silver stopped off in New York for a S-W board meeting.

With CinemaScope installations completed in 10 neighborhood and suburban houses, "The Robe" has opened extended second-run in most outlying spots. 20th-Fox sent Hal Marshall here to kick off the campaign.

Picture business going all-out to cooperate with Cambria County officials in celebrating county's 150th anni this summer.

Earl Gordon celebrated his first anni as manager of the Squirrel Hill, the clicko art nabe.

Bert Stearn, head of Co-Operative Theatres, indie booking combine, headed for Coast to huddle with Maurice L. Conn and Connie Mack on latter's life story. Stearn and Conn upped the screen rights to the Mack saga several months ago.

ST. LOUIS

Leon Jarodsky, owner of the Lincoln and Paris, Ill., readying his new 500-car ozeon near that town.

Francis Barry, Navy vet, succeeded James Bradshaw as manager of the State, O'Fallon, Ill., owned by Charles Goldman, St. Louis.

Dominic Frisina, head of the Frisina Amus. Co., closed the Frisina in Taylorville, Ill., and reopened its Capitol, a 1,224-seat house in same town. Company re-tagged the Ritz, a 560-seater, the New Frisina, in the same city.

For first time in 14 years policy at the Roxy, Ramsey, Ill., owned by Woody Proffer has been changed. It now shows three features weekly instead of four.

Henry Zack, former office manager for Universal's St. Louis exchange, now a salesman for Republic; replaced by William Emas, formerly with Allied Artists here.

Ralph Welch shuttered his Illinois, Newman, Ill.

Eddie Rudolph, Jr., who operated the State, Columbia, Ill., until it was destroyed by fire early last year, joined the St. Louis sales staff of Republic.

Norman Garner, owner of an ozeon between Liblourne and New Madrid, Mo., constructing another near Dexter, Mo.

Publix Great States Circuit sold the Orpheum, a 1,200-seater in Quincy, Ill., to Perry Heffler but will continue to operate the Washington, 1,493-seat house in same town.

St. Louis Amus. Co., relinquished its lease on the nabe Aubert; house will be converted into a super market.

CHICAGO

B&K held business meet of all department heads last Wednesday (17) at Blackstone Hotel, with John Balaban and Dave Wallerstein at helm.

"Rose Marie" set for State-Lake on March 4, with "Long Long Trailer" pegged to open the Chicago, the following day barring holdover of present bill.

Complete fire inspection of all Chi theatres last week resulted in 100% okay by Chief James Collins of fire prevention bureau.

James Thompson, former manager of United Artists Theatre, in Masonic hospital following heart attack.

Clark Theatre installing wide-screen and refurbishing.

Surf exploiting reissue of "Ham-

let" in schools with special rate of 50c for student groups.

"Go Man Go" pegged for RKO Grand on March 9.

Bell & Howell absorbing DeVry Corp., manufacturer of film projectors, and of April 15. Purchase price undisclosed.

McVickers switching to Wednesday openings as permanent policy with current bill to build up weekends.

Abe Platt of B&K and Bob Flannery of Whiteaway Signs are co-chairmen of amusements for current Red Cross drive.

B&K settled for \$20,000 from auctioneers for art objects, furniture, and other gingerbread accumulated from refurbished theatres.

Ray Hemple appointed head of special trailer department at National Screen Service vice Bill Harris who ankied the company a week ago for Filmack Trailers.

Jack Garber, B&K flack, back at his desk after surgery and convalescence.

LOS ANGELES

Warners has slated its 3-D production, "Phantom of the Rue Morgue," for mass booking in 250 theatres out of Cincinnati, Cleveland and Indianapolis, opening Feb. 24.

Saturation booking, covering 70 theatres in Southern California, set by Allied Artists for "Riot in Cell Block 11." Film will open March 31, accompanied by a TV-radio campaign blanketing the area from L. A. to San Diego.

Don Halley, formerly with the United Paramount circuit in Kansas City, appointed manager of the Los Angeles Paramount theatre, succeeding Buzz Davenport, who entered private business.

Columbia closed deal to distribute "End of the Affair," to be produced by David Rose and David Lewis in England with Deborah Kerr starring.

DALLAS

Henry Munde, sound engineer for Dorsett Laboratories of New Orleans, installed a special Panaphonic sound system at Melba Theatre here for showing of "Wings of the Hawk." Exhibitors throughout the area invited to the demonstration.

The Plaza at Denton reopened under the new ownership of C. L. Robinson, who also owns and operates the El Rancho Drive-In here.

Home Theatre, White Face, formerly owned and operated by Jack Holman, sold to J. B. Prather, who operates theatres at Hale Center.

The 183 Drive-in here opened a new heated auditorium and snack bar.

Walter Penn joined sales staff of Metro exchange here.

More than 100 theatre owners from Houston and other parts of Texas gave testimonial luncheon for S. M. Sacks, manager of RKO exchange in Houston.

Col. Vic Barraco succeeded by Dick Wygant as prez of Houston and Gulf Coast Theatre Owners Assn.

An extra usher at Loew's State in Houston confessed to police that he set four fires at the house and one at the nearby Majestic, all in the last two months.

DENVER

At its February meeting the directorate of Allied Rocky Mountain Independent Theatres elected Neil Beezley, prexy and national director; Fred Hall, veepee; Gus Ibold, treasurer, and Joe Ashby, general manager. Set May 3 as convention date.

Variety Tent 37, having settled with insurance companies for losses in the last year's disastrous fire, is looking for new location.

John Sandro and Fred Penny, Aladdin doormen, joining the U.S. Marines.

Ben Benda, Ritz manager, promoted to similar job at Santa Fe, with the Ritz spot going to Eddie Specht, recently of Rapid City, S. D. Henry Herzog quit the Santa Fe post.

Lorane McCarthy reopened the Ute, Strasburg, Colo., after facelift.

James Nicholson, Realtar veepee here taking over operation of exchange from Robert Patrick, who intends concentrating on a few outstanding roadshow films. Laura Haughey remains as Realtar office manager and booker.

Mrs. Otto Weddenfeldt bought the Zala, Madrid, Neb., from the E. J. Touey estate.

Fox Inter-Mountain Theatres changes included moving of Ed Doty, manager of the Fox, Caldwell, Idaho, to Las Vegas, N. M., as city manager, where he succeeds Jack Fleming, who went to Walsenburg, Colo., in a similar capacity.

Briefs From the Lots

Hollywood, Feb. 23.

Columbia signed Kudy Mate to direct "The Bandits," a Lewis J. Rachman production, starting March 1.

Josef Shafiel, indie producer, signed Edgar Ulmer to direct "The Bandit," starting March 15.

Ross Hunter draws production reins on UFs' "All That Heaven Allows," based on a novel by Edna and Harry Lee.

Harold Gordon drew a role in UFs' "Bengal Rifles." Robert Francis plays a cadet in Columbia's "Mister West Point," co-starring Tyrone Power and Maureen O'Hara.

Schenck-Koch signed John C. Higgins, author of "The Swamp Fox," to do the screenplay.

Carl Faulkner, 24 years with 20th-Fox, renewed as head of the studio sound department.

Gale Storm signed as femme lead in "Three Gobs in Paris," with Tony Curtis, Gene Nelson, and Paul Gilbert as male toppers, at Uf.

Columbia's "The Pleasure Is All Mine" switched to "Three for the Money"; Hecht-Lancaster's "Bronco Apache" to "Apache," and "Athena" to "Adam and Athena."

Phil Carey snagged a featured role in "Mister West Point" at Columbia.

Judith Ames drew a key role in UFs' "The Matchmakers."

Vincent M. Fennelly picked Beverly Garland as femme lead opposite Wayne Morris in "Two Guns and a Badge" at Allied Artists.

Carl Dudley and camera crew to Lake Geneva, Wis., to shoot "Ice Boating," a two-reel.

Hal Wallis handed Mara Lane contract calling for one film a year.

Paul Douglas will co-star with Stewart Granger and Grace Kelly in Metro's "Green Fire," to be produced by Armand Deutsch on location in Colombia.

Comdr. Marshall Beebe doubling as technical adviser and actor in Paramount's "The Bridges of Toko-Ri."

Mark Robson negotiating for screen rights to James A. Michener's "The Jungle," for indie filming in 1955.

Anthony Ross drew a role in Paramount's "The Country Girl." Warwick Productions signed Richard Widmark to star in "Prize of Gold," to be filmed in England.

Lt. Col. O. F. Lasser will function as technical adviser on Paramount's "Strategic Command." Uf signed Dianna Cyrus Bixby to pilot a special jet camera plane for sequences in "This Island Earth."

Columbia signed Gary Merrill to star in "The Black Dakotas," with Wallace MacDonald producing and Ray Nazarro directing.

Metro assigned Lana Turner to a "guest" spot in "Deep in My Heart," the story of Sigmund Romberg, which Roger Edens will produce with Jose Ferrer starring.

Dianne Foster plays femme lead opposite Robert Francis in the Bryan Fox production, "Those Reported Missing," at Columbia.

Gordon Lockert, head of the newly organized G-L Productions, opened offices on the Hal Roach lot with a program of three features.

John Ericson joined Stewart Granger, Grace Kelly and Paul Douglas in Metro's "Green Fire."

Susan Hayward will co-star with John Wayne in RKO's "The Conqueror," the story of Genghis Khan.

UI assigned Julia Adams as femme lead opposite Donald O'Connor in "Francis Joins the WACS."

Jerry Schnitzer, Bob Stevenson and Rita Rayburn organized Gallery Films for the production of industrial and commercial pix.

Kurt Kaszner drew a pivotal role in Metro's "Babylon Revisited," to be filmed in France.

John Ford negotiating for screen rights to James Warner Bellah's novel, "The Valiant Virginian."

Moulin Productions closed a deal with British Pictures Corp. to co-produce "Moby Dick," with John Huston doubling as producer and director.

Hugo Haas' "Bait" given a "B" rating by the National League of Decency.

Mark Robson will direct "Phfft" at Columbia.

Metro's "Athena" will be filmed as "Adam and Athena."

Jerome Courtland back in town for a role in "Those Reported Missing" at Columbia.

Columbia bought "Which One?" new tune by Lester Lee and Ned Washington, to be sung in "Three for the Show."

Philippe de Lacy and his "Cinerama Holiday" troupe completed their California shooting and left for Chicago to film another sequence.

Laplace Fuller snagged a role in "Syndicate," to be produced by King Brothers for RKO release.

Hugh O'Brien's first film since leaving Uf is "Broken Lane," at 20th-Fox.

Wanda Hendrix plays femme lead opposite Gary Merrill in "The Black Dakotas" at Colum-

bia. . . Mamie Van Boren cast as second femme lead in Uf's "Francis Joins the WACS." . . . Allied Artists signed Lyle Talbot and Florence Lake for roles in "Two Guns and a Badge." . . . Robert Francis plays a prisoner of war in "Those Reported Missing" at Columbia. . . . Donna Reed drew a top role in Metro's "The Last Time I Saw Paris," formerly titled "Babylon Revisited." . . . Dick Powell's first producer job under his RKO contract is "The Conqueror." . . . Philip Tongue snagged a comedy role in Uf's "The Matchmakers." . . . Vincenza Mitchell put Metro's "Brigadoon" back before the cameras for the final week of shooting.

Mitchum, Masseur

Continued from page 4

accord as a helpful instrument under which practically anything can be brought to the screen.

He cited the instance of "River of No Return," for which he megged some added footage. It involved a shivering Marilyn Monroe, naked under a blanket, getting a massage from Robert Mitchum. "We took the script to the Code people and they told us that there was absolutely no chance of getting this scene into the film," Negulesco related.

No Thrill!

"So I took it up with Darryl Zanuck, and we decided to go ahead anyway on the assumption that we could create an inoffensive scene. I told Marilyn that, under no circumstances, could either she or Mitchum give the impression that they were enjoying themselves. When we showed the film to the Breen office, not a foot of it was deleted."

Negulesco, who megged "Three Coins in the Fountain" in Rome for 20th, said he was convinced that CinemaScope demanded much more location shooting than in the past since artificial backgrounds tended to show up a lot more. He didn't think the Hollywood unions had a right to quarrel with this practice and commented that it added greatly to the realism of pictures and to their acceptance abroad.

"In 'Three Coins' we had a scene where three girls throw coins into an old fountain to bring them luck. When we did that scene, an on-looker informed us that, traditionally, people threw the coins over their shoulder. That's the kind of detail you just don't know unless you're on the spot, and it adds color, too," he declared.

"A Woman's World" so far has Clifton Webb, June Allyson, Glenn Ford, Lauren Bacall, Charlton Heston and either Fred MacMurray or Paul Douglas in the cast. It also features the \$210,000 Ford experimental dream car which has been touring auto shows. Buggy is insured for the amount it cost to make. Negulesco said he was using a new CinemaScope camera lens said to give considerably better depth than the taking lenses in use so far.

"We've got a lot to learn yet about making CinemaScope films," said the man who was also responsible for making "How to Marry a Millionaire." Stereophonic sound was still far from perfection, he observed, particularly at the shooting end where it's difficult to control the sound when a person isn't moving but standing still and turning his head while conversing.

Asia

Continued from page 3

with many theatres overrun by the Communist forces. The country is serviced film-wise from France. Ugast said he had seen a number of Russian propaganda pix that circulate in his territory, but he didn't think the Soviets were very successful in selling their line. "The people know it's propaganda," he said.

According to Ugast, British and French films are finding increasingly friendly reception, particularly in Japan. Local production flourishes in Japan, India, Siam, Malaya, Hong-Kong and the Philippines. "The more better pictures we make, the more this is an incentive for local producers to raise their standards," he maintained.

New York Theatres

RADIO CITY MUSIC HALL

Rockefeller Center

LUCILLE BALL • DESI ARNAZ in

"THE LONG, LONG TRAILER"

Photographed in Arco Color

Print by Technicolor - An M-G-M Picture

and SPECTACULAR STAGE PRESENTATION

BURT LANCASTER as

"HIS MAJESTY"

O'KEEFE TECHNICOLOR

PARAMOUNT

\$33,000,000 3-SHOW POTENTIAL

Bergen Sans McCarthy for TV?

Edgar Bergen's career in tv as part of his new deal for Kraft starting in the fall may be in straight dramatic roles without benefit of his longtime "associate" and alter ego, Charlie McCarthy. Bergen's contract with Kraft is on a longtime basis, calling for a full hour weekly radio show, in which he'll be disk jockey, commentator, host with guest celebs, etc.

However, pact also provides for Bergen's integration into the brace of weekly hourlong tv dramatic stanzas (NBC and ABC) sponsored by the food and cheese company, and it's reported that Bergen will star in a number of the segments as a dramatic performer sans McCarthy. However, for special holiday programming on the Kraft tv shows, the format will likely be switched for a return to the Bergen-McCarthy comicalities.

High command of Kraft and J. Walter Thompson, agency on the account, returned from the Coast recently after finalizing plans for the new Bergen deal.

Sequel to Eigen's 'Kiss of Death'

Sparks ABC Bid to Woo Burr Tillstrom (Temporary Pinchhitter) Away From NBC

Chicago, Feb. 24.

The televised kissing demonstration conducted last week on WBKB by disk jockey Jack Eigen and pic starlet Cleo Moore has touched off reverberations that transcend the duo most intimately involved.

The hard facts of the episode are these: Eigen was fired by WBKB as emcee of the late Monday night tv show on the grounds of "extreme bad taste." Miss Moore, in town to tubthump her latest film, "Bait," produced by Hugo Haas for Columbia release, got the publicity break of her young career via the cross-country press play given the incident.

But from many angles it's the backlash of the televised passion session that has the more significant overtones. It sparked the first overt move in ABC's not-so-secret campaign to lure Burr Tillstrom and his "Kukla, Fran and Ollie" troupe away from NBC. The fact that Chi ABC veep Sterling (Red) Quinlan turned immediately, and successfully too, to KFO's Fran Allison and Tillstrom as temporary, at least, replacements for the Monday night period is viewed as more than an emergency happenstance. (Although Tillstrom's current NBC pact which expires in June is an exclusive on his Kukla-politan identity, it does not preclude his own outside work as an individual.)

Tillstrom's relations with the Balaban & Katz theatre family have long been close, dating back to his and B&K's pioneering tv days with WBKB. Now that B&K and WBKB are important factors in the ABC setup as a result of the merger with United Paramount Theatres, it's an open secret that B&K prexy John Balaban would like very much to have Tillstrom back on the team. And with Swift, present sponsors of the NBC-TV Sunday afternoon "Kukla" show, unhappy with the time slot, the timing seems right for a proposition from ABC.

In quite another way, this latest chapter in the Eigen story has its impact on the Chi NBC headquarters. It has rekindled the

(Continued on page 36)

Another Whirl For Fred Allen On TV

NBC and packagers Mark Goodson and Bill Todman still envision a Fred Allen within their tv orbits, despite the fact the comic's "Judge For Yourself" Tuesday night panel-talent show drops out of the Old Gold sponsorship schedule in May.

Within the next week Goodson and Todman will audition a new show for Allen as a likely OG candidate for the fall. Like "Judge," it'll be a variation on the panel theme, but otherwise the format's being kept under wraps.

Ciggle company has bought "Truth or Consequences" (sans Ralph Edwards) as replacement for Allen, at least for the summer, but there's no commitment as yet for a fall entry.

'TODAY,' 'HOME,' 'TONIGHT' VISIONS

By GEORGE ROSEN

Present pace of sales on the NBC-TV early-morning "Today" show (some clients are committed for next Christmas and some even are projected into Valentine's Day in '55), indicates that the cross-the-board marathon program will hit the \$8,000,000 mark in gross-time sales this year. For '53 "Today" chalked up \$5,000,000.

Pursuing the same sales pattern of introducing the magazine "insertion" concept into tv to attract the smaller advertiser at low-cost participation, the network's 11 to noon "Home" show, which preems next Monday (1), has thus far attracted pre-showtime sponsors with billings in excess of \$1,000,000.

Some time next fall NBC-TV is expected to preem its late night counterpart of "Today"—namely, "Tonight," either as a 90-minute or two-hour presentation, growing out of the present Steve Allen-emceed 40-minute (11:20 to midnight) show on WNBT, the web's N. Y. flagship. This too will be slanted for "insertion" advertising along lines of the magazine plan.

As a combined three-pronged operation geared to the "Pat Weaver thinking" in injecting new sales-programming patterns into video, NBC envisions the day when the three shows might account for \$33,000,000 in annual gross billings—which is pretty much of a network in itself.

The "Today" show is capable of fetching a \$15,000,000 annual gross, under ideal SRO conditions. As an indication of its unique sales pattern and the type of "insertion" business it attracts, sponsors specializing in seasonal pushes are committed to the show for Christmas, New Year's, Mother's Day, Father's Day, for graduation time, for the first hot spell (and the first cold spell next year). Deals have been set with automotives for the year-end "new car preview" time, etc.

In contrast to the single client—Kiplinger News Letter—that was lined up in advance of the "Today" preem, the "Home" show has sponsorship commitments thus far from Aluminum Co. of America, American Greetings Corp., Avoset Corp., Dow Corning Corp., General Mills, James Lees & Sons, and Sunbeam Corp. As in the case of "Today," the show is attracting clients who have never used tv before. And like the morning entry, it can be bought for one or any number of "insertions." Its SRO potential on an annual basis is \$8,000,000.

Plans on "Tonight" are currently in the blueprint stage. Although the network has found it difficult to recapture the 10:30 to 11 p. m. segment from the stations (with practically all affiliates sold out locally during that half-hour), the web has already had assurance that, from 11:20 on, the outlets will welcome the coaxial ride with a major live showcase. As a two-hour nightly attraction, it'll be geared for a \$10,000,000 billings potential.

COWAN'S 'ABOUT TIME' VICE 'QUICK AS FLASH'

ABC-TV has slotted a new Lou Cowan panel session starring Dr. Bergen Evans as a replacement for the departing "Quick as a Flash" in the Thursday at 8 slot. New paneller, a Chicago origination, is titled "It's About Time," and deals with famous events which must be identified via recordings, scrambled headlines, dramatic vignettes, etc. It's slated for a March 4 preem.

Panel consists of former Chi Sun-Times drama critic Robert Pollak, housewife Sheri Stern, ex-Quiz Kid Ruth Duskun and Chi announcer Vim Cottschalk. Web's buy of the package, incidentally, evens the score for Cowan, who had his "Comeback Story" dropped a couple of weeks back.

CBS Radio's Gotta Fix Rate Pattern In Bid for Kraft's Full Hour Show; Benny Status, NBC Gleam Cue Alarm

WNEW Sale Pending

Sudden return to New York last week of Bernice Judis and husband Ira Herbert, managerial factotums of WNEW, N. Y., within a few days after they had left for a scheduled month's stay at Boca Raton, Fla., gave impetus to the reports that the lucrative indie operation is in process of being sold. Station execs admitted "negotiations are in progress" but nothing finalized yet. Price mentioned is \$2,000,000.

For some time it's been generally bandied about that the new ownership, topped by William Cherry, Providence, R. I., department store owner and broadcaster, was anxious to dispose of WNEW for a fast capital gains deal. Station was bought by Cherry for \$2,500,000 (\$500,000 in cash) a few years back from Arde Bulova. Last year it was reported that George Storer had initiated some talks for acquisition of the station, but nothing happened.

Murrow's 'Person' CBS-TV 'Sleeper'; Parker Wants In

The Edward R. Murrow Friday night "Person to Person" CBS-TV show, upon which both Murrow and the network embarked last fall with something approaching trepidation, for nobody knew what the "remote interview" idea would add up to, looms as the "sleeper of the year."

Sponsored in the east by Amoco and in the midwest by Hamm Beer, "Person" now has additional clients bidding for it. Parker Pen, for one, has let it be known that it's yeaning to alternate with Amoco as anchor in the east and would use additional stations in the midwest outside the Hamm coverage (Detroit, for example).

On the last Nielsen, "Person" emerged with a 30.2. (Previous tally was 24.7). What makes the rating unusual is that "Person," slotted in the 10:30-11 p. m. segment Fridays, has only 38% coverage of available tv homes (because so many stations won't carry time). In contrast to the 80, 90 and 100-station lineup prevailing for most major network shows, "Person" rides along with only 33 stations.

Emergence of Murrow as a major tv personality on his own (plus the inherent showmanship in the stanza which slots an Eleanor Roosevelt one week then comes on with an Eddie Fisher) is considered the vital element that's given "Person" its permanent status on the Columbia rosters.

Although "P to P" hiatuses at the end of June, the Friday at 1:30 spot will be kept warm by the same producing-scripting staff but with a change in format.

Lax 'Girls' Now Ex

Ex-Lax, after a 26-week try, is dropping "Leave It to the Girls" on ABC-TV after the March 27 telecast. Series never left the ground in its Saturday at 7:30 slot, garnering low ratings and undergoing several format changes, latest of which was a switch whereby for one week the panel consisted of men with Maggie McNellis moderating and Eloise McElhonne acting as guest star.

Network hasn't yet set a replacement for the Martha Rountree package.

Having lost its 20-year-old and still potent "Lux Radio Theatre" to NBC effective next August, CBS has no intention of relinquishing Edgar Bergen to the opposition next season, particularly since Bergen's upcoming sponsor, Kraft, is lavishing coin for a 60-minute weekly segment on the full network facilities. That's a mighty big chunk of coin, as network radio sponsorship goes these days. Plus the fact that CBS is alerted to the knowledge that NBC is putting up a mighty big battle for the business and is offering Kraft the Sunday night 9 to 10 period. ABC Radio is in there pitching too.

Since there's still no certainty that Jack Benny will be back in his Sunday night radio slot next season for Lucky Strike, despite CBS board chairman William S. Paley's personal pleas to Benny to stay put in AM, the Bergen defection, on top of Lux, could throw Columbia for a serious loss. Nor would it contribute to CBS' happiness to stand by and watch NBC grab off such major acquisitions.

CBS has asked Kraft and its agency, J. Walter Thompson, to hold up on any network commitment for Bergen until it adjusts its rate pattern. For a sponsor to come in with its own show (Bergen's new deal is with Kraft) for a full hour of time is something of a precedent these days in radio, and apparently CBS' wasn't prepared, rate-wise, for such a contingency.

Sherwood 'Pilate' As Hallmark TV'er

Miller Brewery, which sponsored the Initial Robert E. Sherwood tv show "Backbone of America," failed to pick up its option last week on Sherwood's second video original, "Pontius Pilate," with result that NBC is in process of negotiating a deal with Hallmark to pick up the tab. Expectations are that "Pilate" will go into the regular Hallmark 5 to 6 p. m. period on Easter Sunday.

NBC was apprehensive over reports that Sherwood's "Pilate" contained sensitivities involving the Jewish faith. As result the network submitted the script to eminent Jewish scholars, who gave it an official okay.

Whether or not "Pilate" will originate from New York or the Coast is still to be determined. Cast has not been chosen yet.

CLETE ROBERTS TO COVER WORLD FOR TV

Houston, Feb. 23. Clete Roberts, world reported has been signed by KPRC-TV here and will offer the station global news coverage, according to Jack Harris, vicepres of the Houston Post in charge of KPRC and KPRC-TV. Roberts will travel around the world for KPRC-TV with a camera gathering filmed feature stories to send back here to KPRC-TV on a new series which will start in April titled "World Report." He will leave here on March 3 for the Far East. He will take with him 1,300 pounds of equipment in 33 packages.

Martha's 15G Guestint

Martha Raye will pull down \$15,000 for a five-minute skit on the NBC-TV "Arthur Murray Party" next Monday (March 1). The Murray quarter-hour customarily pays fancy fees to guest talent who then turn the coin over to a favored charity.

Mrs. Murray (Kathryn) will appear in the sketch with the Big Mo.

Oops!

"Today" snagged its highest Nielsen to date in the period Jan. 10-23 but the record didn't get into the book due to a clerk's error. Nielsen's office quickly sent subscribers the data as an insert.

The NBC-TV 7 to 9 a. m. crossboarder drew an average of 9.7, against previous high of 8.4, with the half-hours progressing from 7.5 to 10.1, 10.3 and 10.8, versus previous peaks of 6.6, 9.4, 9.0 and 10.2 for the respective segments.

7:30 P.M. on TV No Party Time To Murray's Clients

That variety stanzas, no matter how costly or ambitious, don't fit into the early evening (7:30 p. m.) viewing habit, is further reflected in the cancellation of the "Arthur Murray Party," slotted in the 7:30-7:45 Monday segment on NBC-TV. Program has alternate-week sponsors — Associated Products and Consolidated Royal Chemical—and

Like Polo On Sunday

Arthur Murray attributes the demise of his 7:30 p. m. "Arthur Murray Party" NBC-TV show thusly:

"How can you get an audience at that time when everybody's out having cocktails?"

both have turned in their exit notice, effective upon termination of the current cycle in April. Similar situation pertained to the Wednesday evening 7 to 7:30 "Stork Club" show (though the latter has been a WNBT, N.Y., local presentation due to inability of the network to clear stations for the sponsor, Chrysler Dealers). Chrysler as a result has cancelled out Murray show, despite the 15-minute capsule format, is one of the most costly of its kind, paying some of tv's highest fees for guests.

Network plans to install a singer in the time period, with possibility that either Rosemary Clooney, Frank Sinatra or Tony Martin will go in.

TV's Links & Rackets

NBC-TV will telecast a couple of annual sports classics. On June 19 the web will cover the final round of the National Open Golf Tourney at Baltusrol, N. J., employing the Cadillac-built mobile unit which figured in the tv'ing of President Eisenhower's inauguration. Cameras will follow the tee-offs from 4 to 6 p. m.

The National Tennis Championship (singles) will be covered Sept. 4-6 at Forest Hills; L. I.

IT'S CBS-TRENDEX VS. NBC-NIELSEN IN RATING HASSLE; BERLE'S OUCH

The rating hassle appears to be breaking out all over again. It's the Nielsen and NBC forces on one side; Trendex and CBS on the other. This time the stars themselves are getting into the act. Milton Berle, for one, has been doing a burn over the Trendex projections, which seems to give CBS much the best of it, and feels the time has come that the broader, more penetrating Nielsen canvass got a better shake in the trade and public prints.

NBC, which fares considerably better in the Nielsen returns, goes along with Berle and is currently drumbeating the fact that four of the top five shows and seven of the top 10 in the newest Niensens (for the two weeks ending Jan. 23) are NBC programs.

The Trendex Top 10 report (for the later Feb. 1-7 period) tells a different story, more to CBS' satisfaction and happiness. While Nielsen puts Milton Berle in the No. 3 spot, with only "I Love Lucy" and "Dragnet" ahead of him, the Trendex report relegates him to eighth position, and moves the Jackie Gleason show into the No. 3 berth, ahead of both "Dragnet" and Groucho Marx, while it's the Nielsen tally contention that Gleason merits no better than the No. 6 spot.

Both NBC and Berle, who has been keeping steady company with the leaders on the Niensens, wouldn't be averse to a showdown on the rival rating situation, contending that the Nielsen is "the bible under the pillow" of the Madison Ave. agency-sponsor fraternity "and that's what counts."

Perhaps the greatest disparity that shows up week-to-week is in the Sunday at 8 "Toast of the Town" vs. "Colgate Comedy Hour" competition. Those overnight 10-city Trendex reports have been giving the CBS-TV "Toast" practically all the honors on audience pull. In contrast, the new Nielsen spot NBC's Colgate hour in the No. 5 slot, with "Toast" out of the Top 10 running. It's been that way for a long time.

Again NBC makes much of the fact that Arthur Godfrey's Wednesday night CBS-TV show is missing from the Nielsen Top 10, plunging from a 50.9 a year ago to 40.2 in the new listings, only 4.4 points higher than Joan Davis' (NBC) 35.8 and only six points higher than "My Little Margie's" (NBC) 34.2.

Eddie Mayehoff Vice 'Medallion'

Now that the Saturday night CBS-TV "Medallion Theatre" vidpix series is being cancelled by Chrysler effective April 3, the network is moving to entrench a "house show" into the 10:30 to 11 time period. Going into the time slot is the new Eddie Mayehoff "That's My Boy" situation comedy series, one of the major items on Harry Ackerman's Coast agenda of promising properties awaiting exposure. Chrysler will continue to foot the bill.

Cy Howard, whose contract with CBS expires in August, is in process of negotiating a new contract with the web and it's probable that he'll get the nod on the Mayehoff production reins. (Howard was identified with the Martin & Lewis "That's My Boy" Hal Wallis pic, released by Paramount, which featured Mayehoff.)

Ackerman has been in N. Y. the past week huddling with program veepee Hubbell Robinson on the Mayehoff and other upcoming stanzas.

Herring to L.A.

Seattle, Feb. 23.

Charles Herring, news director of KING-TV here, is going to Hollywood to work for KNX and CBS-TV, and Richard Ross will replace Herring as news chief at KING-TV. Change is effective March 6.

Herring will do local news at KNX and cut-ins on CBS-network news programs.

Suds Coin for MBS News

Miller Beer has just inked for one news show via Mutual and is on the brink of signing for another. "Robert Hurlough and the News," a five-minute, three-night-a-weeker out of Washington, went to the brewery last week. The show preems on March 1 on a 500-station hookup.

Femme commentator Hazel Markel is in the works to do a Tues.-Thurs. 10-minute roundup of news for Miller also. The pacting is expected to be done this week.

KLZ 'Not for Sale,' But Time Wants In

Denver, Feb. 23.

Harry Huffman, chairman of the board of KLZ (radio and tv), says there have been discussions with Time, Inc., over their buying the stations (price mentioned is \$4,000,000), but insists that as yet there is no firm basis for bargaining. Huffman says that Time started the talks, but that at present "KLZ is not for sale."

Meanwhile, Hugh Terry, vice president and general manager, is in a local hospital suffering from exhaustion, brought about by a heart attack. His illness is attributed to steady and incessant work in connection with KLZ getting a television permit and also in the activities surrounding the setting up of new studios in a large, remodeled building.

Joshua Logan Set As Mardi Gras 'Commentator' In NBC-TV Cable Pickup

"Home" will have 25% of its time sliced on March 2, the day after it preems on NBC-TV. The 11 to nooner will surrender its last 15 minutes so that the web's cameras can size up the Mardi Gras in New Orleans from 11:45 to 12:30. At one point last week Ford Motor Co. was interested in footing the bill for tv'ing the fete, but with a night telecast also carded for an hour starting midnight, Mardi Gras civic officials lifted an eyebrow or two on "overcommercialization." A single shot may be worked out, however (a colorcast was discarded some time ago, incidentally, due to cable difficulty).

Highlighting the Mardi Gras will be shots of the Rex and Comus parades and the nighttime coronation hoopla. In New York, Joshua Logan will do some of the covering description. The Broadway producer is strictly a New Orleans booster, having opened his "Kind Sir" there before the Gotham debut of the Charles Boyer-Mary Martin starrer. N.O. is his hometown.

ALL CARDINAL GAMES (HOME & AWAY) ON TV

St. Louis, Feb. 23.

Through a deal made last week with WTVI, UHF, Channel 34, in Belleville, Ill., 14 miles from St. Louis, all road games of the Cardinals during the forthcoming season will be telecast. This will be in addition to broadcasts of all of the games over a 100-station midwest web. John L. Wilson, exec. v.p. of the ball club and a biggie at Anheuser-Busch, sponsor of the deal, said the telecasts of the out-of-town games will be simulcasts and be handled by Harry Caray and Jack Buck.

The first tv'd will be from Milwaukee April 15 when the season tears off for the local club. Dick Meyer, gen. mgr. of the ball club, said that despite the removal of the Browns to Baltimore, local area fans will be able to enjoy baseball throughout the season through the telecasts.



WM. KEENE

What Have I Done for you recently?

LE-2-1100

CBS-TV 'Morning Show' Also Goes to 'Cutaway' As Aid to Local Coiffers

CBS-TV's 7 to 9 a. m. "Morning Show"—the web's hoped-for answer (beginning March 15) to NBC's "Today"—is making five-minute segment available as local cut-ins from its N. Y. flagship, WCBS-TV, and elsewhere along the route. The morning cutaways will be spotted five minutes before the half-hour and the hour (7:25, 7:55, 8:25 and 8:55) similar to the technique originated on "Today." In addition, there will be a dozen 20-second announcements and eight identification spots.

The first capsule and the one at 8:25 will provide N. Y. and regional news by Harry Marble; 7:55, local regional weather sizeups by Tom Reddy, and at 8:55 Margaret Arlen will do a "how to" femme feature. Latter segment already has its first sale, in ahead of the web in this regard, with Renuzit latching on twice weekly. Five spots also have been sold, two of them to Old Dutch Cleanser and the others to the All detergent. Other stations on the skeln can either sell the capsules or take the network service.

With Walter Cronkite and Charles Collingwood heading up the news divisions of "Morning Show," the former will surrender his Saturday 6:20-25 p. m. "Date line U.S.A." on the local, with Bob Trout replacing, and Collingwood will depart "Eye On New York," with Marble taking this Saturday's (27) spot, after which Edward P. Morgan will be the regular.

John, Alice Griffin Do B'way Beat for WOR-TV

Effective Monday (22), John and Alice Griffin are appearing several times weekly on the WOR-TV, N. Y., nightly program from 11:10-11:30 p. m., "The Man From Times Square." They will give opening-night reviews of new plays, offer features and interviews, and report on news of the theatre, opera, and ballet.

Griffin has been connected with television as a writer, actor and director in the U. S. and Canada since coming from England two years ago.

Frisco Academy Awards

San Francisco, Feb. 23.

Judges have handed down their decisions on the winners of annual Bay area tv Academy Awards. The contest, in its fifth year, was headed by the choices of Dr. Thomas Groody and William Winter as best male performers.

Several other kudos were made, including those to Patricia Blake and Patty Pritchard as distaff leaders; Hartley Sater, for his public service program discovery; with other awards to writer Caryl Coleman, Dr. Mortimer Adler and Marian Kuehler Rowe.

On the Godfrey Front

While refraining from any outspoken opinions on the matter, some of the CBS-TV execs, along with others in the trade, see more than casual significance attaching to two separate and distinct revelations in connection with the Wednesday night "Godfrey & Friends" video show. A year ago or two years ago it couldn't happen" was the way one CBS official summed it up. Almost concurrently, Nielsen's listings came out last week, showing Godfrey's Wednesday stanza missing from the Top 10 ranks for the first time in nearly three years (except last November, when it was 11th), while at the same time the network revealed that CBS-Columbia, the manufacturing arm of CBS, Inc., was moving into the sponsorship picture. Latter fits into the category of a "house account," generally interpreted to mean that the network is finding the going rough on latching on to a regular client. CBS-Columbia has taken over the segment vacated by Chesterfield.

Godfrey's Monday night "Talent Scouts" is still in the Top 10 Nielsen payoff and his morning cross-the-board radio show continues to rule the roost. But it's no secret that the NBC boys have been silently rejoicing over the inroads that the Joan Davis and "My Little Margie" competition has been making on the Godfrey Wednesday hour.

St. Paul Mayor and WTCN-TV At Loggerheads Again in Vice Crusade

Minneapolis, Feb. 23.

BARBER'S OFFBEAT STATUS

Sportscaster Now Doing Non-sports Assignments For CBS

Red Barber seems headed for a career that mixes his sports punting with more "serious" chores not unlike crack singers who prefer to showcase their talents in dramatic spheres. The Redhead's narration job on CBS Radio's recent "Dead Stop" traffic documentary feature satisfied his bosses that he could handle offbeat, non-sports assignments with the same authority reflected in his baseball, etc., stints.

The web tapped Barber for the special "World Day of Prayer" airing coming up March 5 at 10:45-11 p.m. Appearing with him will be Ralph Bunche Jr., Dodger pitcher Carl Erskine; Mrs. Douglas Horton, ex-president of Wellesley College, and Gale Storm of "My Little Margie."

Barber taped the show Monday (22) and left by auto next day for the St. Pete camp of the N. Y. Yankees.

\$20-Plate Tribute To Justin Miller

Washington, Feb. 23.

National Assn. of Radio and TV Broadcasters is planning a mammoth \$20-per-plate testimonial dinner here March 31 honoring Justin Miller on the occasion of his retirement as board chairman. Judge Miller, who was president of the association from 1945 to 1951 will be succeeded by Harold E. Fellows, who will hold down two posts, prexy and board chairman, simultaneously.

Dinner will be held in the main ballroom of the Mayflower Hotel, preceded by a reception hosted by Broadcast Music, Inc., which will provide entertainment for the evening. Profits from the dinner will go toward purchase of a send-off gift.

Among speakers at the dinner will be Judge Bolitha Laws of the U. S. District Court for D. C., a longtime friend of Miller; G. Richard Shaffo, veteran broadcaster, of WIS, Columbia, S. C., a member of the committee which selected Miller in 1945; and Arthur B. Church, prexy of KMBC and KMBC-TV, Kansas City, Mo.

Miller, who is 65, gave up a judgeship on the U. S. Court of Appeals of the D. C. Circuit, to head up the broadcasters organization. A native of California, where he still maintains a home (in Los Angeles), he taught law in various colleges and universities before coming to Washington. Recipient of many honors, his biography is one of the longest in "Who's Who in America."

Nestle's Radio Buy

Nestle Co., which in January bought into ABC-TV's "Space Patrol" as cosponsor with Ralston-Purina, has joined the cereal outfit as cosponsor of the radio version of the science-fictioner. Nestle moves into the Saturday a.m. slot April 3.

Cecil & Presbrey (agent)

As an aftermath of the WTCN-TV recent expose of unlawful pinball cash payoffs in a number of St. Paul establishments, the station and St. Paul Mayor John Daubney are at loggerheads again following the latter's renewed attack upon WTCN-TV and its hitting back at him.

Controversy over the mayor's charges that the WTCN-TV investigation and expose were politically motivated, emphatically denied by the station, flared up once more after a city council appointed committee made a "lengthy investigation" and recommended in its report that there be no prosecutions of the alleged pinball machine offenders "because of lack of adequate evidence."

Comprising three city officials—the police chief, council public safety commissioner and city attorney—the committee in its report also took WTCN-TV severely to task.

Mayor Daubney, a candidate for reelection next month, immediately charged, in a statement to the press, that "WTCN-TV abused the public interest for partisan political purposes."

He also announced that he'd refer WTCN's activities in the matter to the FCC.

Refusing to take the mayor's punch on the chin lying down, WTCN-TV countered the same night on its 10 o'clock news program when assistant news director Dick Horning, pinbaiting for ailing John Ford, assailed the mayor and committee.

Horning defied the mayor to carry the matter to the FCC, charged that the WTCN-TV investigators were bulldozed, browbeaten, and intimidated when they voluntarily appeared before the committee to present their evidence and claimed that an attempt was being made to "whitewash" delinquent officials.

It was Horning who had direct (Continued on page 34)

Hot Memphis Fight On Tap For VHF

Memphis, Feb. 23.

WMPA, Memphis' ABC affiliate owned and operated by Plough, Inc., and WREC, CBS outlet here, o.o., by Hoyt Wooten, open their battle this week for VHF Channel 3 here. WMCT, o.o., by the Commercial Appeal, Scripps-Howard ayem daily and WHBQ-TV, which was sold last week by Harding College to General Teleradio, are the other two Memphis VHF outlets operating on Channels 5 and 13 respectively.

The WMPA-WREC hearing before the FCC is expected to be a rip-tearing affair with both sides geared to "throw the book" at each other. Both stations will have score of witnesses making the jaunt to Capital Hill from here. Wooten, Abe Plough, chairman of WMPA and the Pharmaceutical Co., Harold Kreistein, WMPA prez, and other front-liners of both outlets have been on scene in Washington for weeks putting the final touches to their exhibits and case before the FCC. Hearing will probably last about seven weeks.

FULLER'S 'DON'T BRUSH ME OFF'

In Rebuttal

By coincidence, an NBC-TV rebuttal to ad chief Emil Mogul's charges that tv is pricing itself out of the market was provided by Chi NBC-TV program manager Ben Park speaking here last week to the Junior Chamber of Commerce. Park spelled out in detail the network's recognition that traditional selling and programming practices carried over from radio are outmoded, especially for the upcoming color era. And he outlined how the NBC-TV magazine concept as conceived by prexy Sylvester (Pat) Weaver is designed to meet many of the criticisms of tv's HCL such as aired by Mogul.

Park conceded that only a relative few bigtime spenders can afford a show of the lush production dimensions of a "Comedy Hour" costing \$85,000 per stanza; or that many smaller bankrollers, although anxious to use video, can stand the 13-week tab for a once-a-week ride on a daytime soaper which adds up to \$100,000. But, he argued, the answer to video's skyrocketing costs is not cutting corners on show budgets in an attempt to tailor them to ad budgets. Rather, the NBC-TV answer, at least, is developing programs of a scope which no individual bankroller could underwrite but which a flock of advertisers, big, medium and small, can use in any variety of combinations to get the exposure they desire.

By selling "circulation" via insertions in "Today" or "Home" or the blueprinted nighttime "spectaculars," Park argued, the network can have the freedom to fully exploit the medium's programming potential while at the same time keeping it within the price range of the advertisers' individual kitty.

RIDES HERD ON LOOSE ELEMENTS

Sam Fuller has been armed with a mixture of shotgun and adrenalin that looks more and more like trouble-shooter status for the erstwhile exec producer on the Coast of Colgate's "Comedy Hour." Fuller was brought to New York from the Pacific ramparts recently to become the No. 2 man in veepee Tom McAvity's program patterning at NBC-TV, with v.p. Fred Wile going to Hollywood in the exchange to boss the programming setup there as "Hell Bent for Burbank" bids to take on an aura of transcontinental reality.

One of Fuller's prime duties, it now appears, is to ride herd on the producer and consultant corps within the NBC framework, find out what they've done, what they're doing, and put 'em to work, perhaps even designating an "Operation Transfer" for such production ivory as the web might find more suitable to function away from their present base. That could mean an exchange of mastermind personnel between east and west.

Although the program production end is figured to be in Fuller's more immediate ken, the long arm may well extend to such other facets as the writers and directors. McAvity is believed to have given Fuller complete freedom to use the whip in an effort toward working efficiency.

Fuller's pullaway from the Coast appears to have been pegged on the future status of "Comedy Hour" itself. There's a keen struggle now going on between the web and Jersey City (Colgate hq) on the fate of the Sunday night show opposite Ed Sullivan's CBS-TV "Toast of the Town." There's been no blueprint yet on the top budget stanza as far as next season is concerned. Of more immediate concern, perhaps, is the absence of any agreement between web and sponsor on an acceptable summer replacement. Last year Colgate berthed "The Big Payoff" in the hiatus period, but that's been rejected because of its identification as a daytime half-hour strip on the rival CBS web, aside from a possible disinclination to take a chance with a giveaway show following the name-calling stir directed against Wal Frammer's other property, "Strike It Rich."

Mogul Blasts TV Industry For Smugness, 'Acute Hollywooditis'; Says Costs Driving Away Clients

How'ya Fixed For Tint?

Even the Friday night Gillette boxing bouts will get color exposure under NBC-TV's plan to give every black-and-white show the rainbow treatment.

Negotiations are now under way for a tint pickup of the bouts from Madison Square Garden, N. Y., some time in March.

Chicago, Feb. 23. TV networks and stations, rating services and station reps came in for a lambasting here last week seldom equaled by a responsible ad agency head when Emil Mogul fired an all-encompassing barrage of criticism at tv industry practices, speaking before the Chi Television Council.

The owner-prez of the agency bearing his name charged that the tv industry is suffering from "an acute case of Hollywooditis," marked by "smugness, complacency and even arrogance" with both profits and waste running at unconscionable levels. He warned that it's time the advertisers take a hard look at the medium and its costs, suggesting that "a baker's dozen of the top advertisers and agencies could bring these prices down by refusing to pay them for a short period."

To backstop what he called his "indictment" of an industry, Mogul pointed out that his agency has been in tv since 1947 and that currently 53% of his billings and 73% of his overhead are earmarked for video. He described tv as the "most wonderful" medium ever developed but said if it failed to put its economic house in order pronto it would come tumbling down like the proverbial house of cards.

'Shameful Waste' Warming to his task, Mogul accused the networks, or rather the top two, of being victims of "that peculiar attitude about show business that makes people forget the value of a buck." He cited top brass "thumb twiddling," backstage personnel padding, and the long-term talent pacts costing millions of dollars as a "shameful waste" of money and manpower.

These excesses, Mogul claimed, are contributing to tv's overall costs which, despite declining costs per thousand viewers, have already driven out many pioneer clients and saddled video with the highest mortality rate of any ad medium. Especially with color nigh, only a handful of blue chip bankrollers will be able to continue to underwrite tv's HCL.

Both the webs and the individual (Continued on page 34)

Star-Studded Hearts & Flowers

CBS-TV 'Woman' Has That Nighttime Look In Pacting of Major Names

CBS Television's dominance in the daytime weeper picture is not mere "expedient" programming and, in fact, figures to go upbeat as time goes on and as rival NBC continues to give the soapers the back of its hand in favor of other formats. Columbia's banner currently waves over seven of the sudgers that will become an octet when, on April 5, "Portia Faces Life" takes the 1:15 to 1:30 slot.

The web's No. 1 indication of its faith in the hearts-and-flowers skeins is supported by the unusual player bookings in its recently launched "Woman With a Past," berthed at 4 o'clock. Never before in daytime drama history has such a succession of Hollywood-legit-troupers been billed. Starring are Constance Ford, Gene Lyons and Mary Sinclair, a trio that could carry the strip all the way. But "Woman" also stocks a number of regulars with triple credits, including John Ridgely, Jean Stapleton, Bram Nossen, Anne Hegira, Geoffrey Lumb, Beverly Roberts, Dennis Harrison, Lilya Skala, Kathleen Comegys, Jay Barney, and Marta Linden. All of them are at home in the major emoting mediums and familiar faces to nighttime viewers, the latter fact giving their daytime outings a "legit" complexion. As a footnote, however, it's of some interest as a trend-maker that they're virtually all new to daytime dramatics.

"Woman With a Past" is somewhat away from orthodox soapers in its strictly adult slanting in which illegitimacy is the central theme. Richard Brill produces with Marcella Cisney directing.

Hypoed Buttons Gets GF Renewal

General Foods has put all rumors to rest by coming through with a 52-weeker on the CBS-TV comic that gives him a new lease on the 9:30 p. m. Monday time until March 14, 1955. If the Benton & Bowles ad agency was concerned about the rating of Buttons, the renewal didn't bear that out. In the last Nielsen (for the fortnight ending Jan. 23) Buttons showed a respectable 39.8, but when placed alongside the 64.3 of "I Love Lucy" the gap is too close for comfort since Buttons had been expected to enjoy more of an inheritance from the 9 o'clock Lucille Ball-Desi Arnaz stanza.

In an attempt to close the gap under the same roof, the Buttons show is getting a new deal, with Artie Stander coming in as head writer and a change being effected in the producer-director operations.

Color TV Schedule

NBC-TV
Excursion — Feb. 28, 4 p. m.
Ding Dong School — March 8-9, 10 a. m.
Opera ("Taming of the Shrew") — March 13, 4 p. m.
Name That Tune — March 15, 8 p. m.
On Your Account — March 19, 4:30 p. m.
3 Steps to Heaven — March 22-23, 10:45 a. m.
Eddie Fisher — March 31, 7:30 p. m.
CBS-TV
New Revue — Feb. 26, 5:30 p. m.
Paul Tripp's Party — March 2, 5:30 p. m.

NBC 900G Sigh As Pontiac Pins New Hope on Garroway

Detroit, Feb. 23. Pontiac is sticking with Dave Garroway's Friday night half-hour on NBC-TV for another 13 weeks and will keep the show next season if the network will slot it in a later time period and provide a studio where an audience can be used.

Pontiac's decision to hang on to the show, a revival of Garroway's earlier Chi-based variety stanza, represents more than \$900,000 in gross time and talent billings for the second 13-week cycle, which starts March 13. Despite the failure of the from-New York version to make much of a dent in the ratings parade, Pontiac reportedly figures Garroway is doing a selling job for them.

Show's format is to undergo some tightening with more emphasis on the musical portions.

Deal was set by W. Biggle Levin, Garroway's manager, with reps from the MacManus, John & Adams agency sitting in with Pontiac brass.

WXYZ's Reorg

Detroit, Feb. 23. Realignment of exec positions and a split in radio and television took place last week at WXYZ, ABC o&o here, with John Pival becoming v.p. in charge of tele and Harold S. Christian v.p. in charge of radio. James G. Biddell continues to head the combined operations as prexy of WXYZ Inc. Succeeding Pival in his previous post as tv sales chief is Ralph Dawson, while Harold L. Neal moves up to manager of radio sales to succeed Christian.

Chimp Muggs Inspires New Type of Talent As Peg for TV Shows

On the theory that J. Fred Muggs, the chimp, is one of the prime attention-getters of NBC-TV's "Today," a couple of other shows are fashioning similar pegs around which to hang their public relations. The web's upcoming (March 1) 11 to noon "Home" crossboarder is counting, for instance, on infants to do the trick. These will be a series of filmed inserts showing the crawlers in action and perhaps inspired in part by Jack Barry's "Oh Baby" capsules for Mennen's powder.

"Home" producer Jack Rayel said last week, incidentally, that a Chicago personality whose name is imbedded in deep freeze at the moment will come east to try out on "Home" in a closed circuit set-up working with ed-in-chief Arlene Francis. The shakedown will determine his status as a male counterpart to Miss Francis.

With CBS pitting itself against "Today" in the 7 to 9 a. m. slot starting March 15 (under the title of "Morning Show," a tag that's been used by the web previously for its aymen fare), one of the gimmicks will be a "disk doggie" puppet designed by Bil & Cora Baird, who'll bring their other props to the stanza. The platter pooch will be one of the show's main identification marks and has been dubbed Humphrey the Houn Dog.

MIDNIGHT MIDDLEBROW GAB ON TAP AT WNB

Packageur Louis G. Cowan and WNB (N. Y.) program director Dick Pack are working on a Saturday midnighter that would assemble top guests for a middlebrow session encompassing literature, drama, news features, et al. Half-hour would segue from the recently installed Chock Full of Nuts "Showcase" and push back the station's "Midnight Movie" to 12:30. Ben Grauer will moderate and tentative teeoff is March 6.

Show is partly inspired by the click of the roundtable discussion of Billy Rose's controversial "The Immoralist," given nightly across-the-board treatment on the NBC-TV flagship. Homosexual theme of the play at the Royal Theatre was kicked around on a lofty plane by some of the biggest names in town, with Rose buying the time and studio facilities only.

Pabst TV Bout Hits New Low at B.O.

Sports promoters have been handed a new weapon in the war on video. Last Wednesday night (17) CBS-TV televised the Jimmy Slade-Clarence Henry heavyweight fight for Pabst Blue Ribbon Beer and only 617 ringsiders, paying a thin \$1.585, turned out to see the fistfucks first hand. Immediately the electronic medium was blamed, and it appears with some justification too, since Slade and Henry, while not exceptional names are recognized as at least better men than the near-empty house indicated.

The tv coverage was part of the regular "Blue Ribbon Bout" series via the web, and never before had the fight gate registered so low. It was pointed out, too, that a convention of war veterans was being held in the Nation's capital, where the fight was held, and that half of the 617 attendees were probably conventioners.

Neither of the pugilists, on the other hand, are particular favorites in D. C. Henry is from Los Angeles and Slade from New York. Moreover, Henry, who has been in semi-retirement for 18 months, has only fought twice since returning to the ring. He won the brace but the competition wasn't big time. Slade, a heavy now, lost his last fight to light heavy Harold Johnson.

ABC EXECS CONFIDENT THEY'RE 'OVER THE HUMP'; POINT TO HIKED RATINGS

There's an air of undisguised optimism around the plusher ABC offices this week, based on the belief by the network's toppers that the web is "over the hump." What's chiefly responsible for their bright outlook is not so much the fact that they got through four affiliate meetings with nary a damaging blow, but the latest Nielsen ratings, which show practically every one of the web's major properties on the upgrade. Looking back on a relatively minor list of sponsor defections since the "new ABC" unfurled its banners last fall, the web feels that with its important properties now showing respectable and still increasing ratings, its blue-chip bankrollers are ready to stay with them for a long time.

Actually, the new Nielsens aren't going to send NBC and CBS into a panic, but they are the best yet for the web and cap off a steady climb of several months for the web's top shows. No ABC show is near the top 10 yet, but the net has succeeded in dominating a couple of time periods and is the second-rated in many more instances. Moreover, properties like the Danny Thomas show and the U. S. Steel and Motorola dramatic opuses, which several months ago had been cause for alarm, now are well up in the 20's ratingwise, certainly a matter for sponsor satisfaction.

Web's casualty list since the fall has been relatively slight, in terms of number of defections and amounts of coin lost. Spindel was the top bankroller to ankle, but Dodge filled in quickly as the alternate week backer of the Thomas show. Sealy Mattress dropped "Comeback Story." Thor left go "Quick as a Flash." Tootsie Roll called it quits on "Tootsie Hippodrome." Viceroy parted ways with "Orchid Award." and American Home Products bowed out on co-sponsorship of John Daly's news segment. And Ex-Lax is due to exit "Leave It to the Girls."

Big Guns Satisfied
But the big boys, like Steel, Motorola, Kraft, American Tobacco, Armour, Pepsi-Cola, Sherwin-Williams and the like, are staying put and signing those renewals steadily. And with the new shows now achieving solid Nielsen scores, the web has every expectation of continuing thusly.

Biggest surprise in the rating picture was "Motorola TV Hour," which jumped from a 16.8 in the first January report to 27.7 in the second report, with no spectacular

(Continued on page 34)

Renew Drive For 1 Writers' Union

Hollywood, Feb. 23. A pitch for reorganization on the basis of one overall writers' union will be made at a membership meeting of Television Writers of America, to be held tomorrow (Wed.). Screen Writers Guild, rival of TWA, has been talking such a move for well over a year, but no actual proposal has yet been submitted to members.

Ben Starr, TWA regional chief here, said "Action speaks louder than words, and we're going to get this one union. We will suggest several courses of action to our membership, and it is up to them to decide which they want to pursue."

"We have always been in favor of one democratic union. We are tired of seeing writers floundering around, and propose to do something about it," Starr stated. He said he could not disclose actual steps TWA plans before they are presented to the membership for approval.

SWG, strong advocates of reorganization with the one overall union, originally began talks seeking such a goal under the umbrella of the Authors League of America. Protracted discussions, however, have caused some in SWG to feel such a move would be best outside the ALA.

Inside Stuff

Television commercials had an unexpected influence last week among members of a New York narcotics ring. Police who broke the gang and arrested the ringleaders reported that the password for the gang was "Take Tea and See." "Tea" and "C" underworld jargon for heroin and cocaine.

But "Take Tea and See" is also the TV phrase used in commercials by the National Tea Council's institutional spot campaign on tele.

It's Clinic Time On BMI Agenda

Broadcast Music has completed plans for its '54 sked of 47 program clinics, with the first two slated for delivery on March 8. Everything, including city and hotel, has been arranged. Moreover, 35 of the "how to fix radio" meets will be held before the NARTB conclave in Chicago in late May.

To fill the needs of the 47-stop program, BMI had to collar 42 travelling and 94 local "doctors." In the case of the migratory lot, it will be broken down into 16 separate teams, each to be guided around by one of three top BMI execs—Carl Haverlin, prexy, Glenn Dolberg, veepee, or Russell Sanjek, director of projects. Field reps of BMI will do chores as clinic chairmen in their respective areas.

Kickoff dates on March 8 will take place in the southwest, one in Austin, and the other in Albuquerque. After the NARTB convention, 12 clinics will remain and these will commence on June 7, with eight in the U. S. and four for Canada.

BMI pointed out that each of the clinics was arranged with the state broadcasting setup. Heavier distaff participation has been written into the plans by Haverlin & Co. this year than was previously done.

Univ. of No. Carolina's 'American Adventure' Stirs Radio Excitement

Chapel Hill, N. C., Feb. 23. The Univ. of North Carolina has completed its first dramatic radio series prepared for national distribution. Entitled "American Adventure," the 13-program series was produced by the Communication Center of the University, and deals with some of the basic values of western man as these values have been used and interpreted in this country. The program includes a story based on one phase of the life of Tom Wolfe, Tar Heel alumnus.

Series of half-hour dramas were written by John M. Ehle and directed by John S. Clayton. Many of them are based on historical incidents and characters. The programs will be broadcast first over the stations of the National Association of Educational Broadcasters, through whom the University received a Fund for Adult Education grant-in-aid for the production of the series. They will then be offered to other stations and networks in this country and abroad.

Prof. Robert Schenckan, who prepared the proposal on which the series is based and who was active in the development of the series itself, says that emphasis from the beginning was on producing "powerful dramas about real people, plays which say something worth hearing."

Nine Univ. of North Carolina professors served as consultants for the series, reading and criticizing each script before it was produced.

More than 70 students, faculty members and Chapel Hill townspeople participated in the preparation.

(Continued on page 36)

Norton's Veepee Stripes As Mt. Washington Exec

Portland, Me., Feb. 23.

John H. Norton Jr., onetime ABC central division chief who joined Mt. Washington TV Inc., last month as general manager, was elected a v.p. of the company at a board meeting last week. Firm is currently constructing a transmitter atop 6,288-foot Mt. Washington in New Hampshire for operation on Channel 8. Firm will headquarter in Portland.

Principals in the outfit are prexy John W. Guider; Pittsburgh industrialist William H. Rea; Portland businessman Charles L. Hildreth; Manchester (N. H.) engineer William F. Rust; Portland broker John M. Kimball; Oliver Broadcasting (WFOR, Portland) prexy Harold Meyer; Faust Couture, owner of WCOU, Lewiston and WFAU, Augusta; Kennebec Broadcasting (WTVL, Waterville) prexy Carleton D. Brown and U.S. ambassador to Pakistan Horace Hildreth.

Gen. Teleradio's \$1,156,644 '53 Net For Tire Co. Kitty

General Teleradio interests gave parent company, General Tire and Rubber, \$1,156,644 to add to the latter's net earnings for the fiscal year of '53. The money came separately from the wide Teleradio holdings. In all, the Tire empire netted a total of \$7,431,802 during the session or \$5.87 on each common share.

General Teleradio, with Tom O'Neill as board chairman and prexy, controls Mutual and owns the Don Lee and Yankee-webs and several stations, which include WOR-TV in New York, KHJ-TV, Los Angeles; WNAC-TV, Boston; WGH-TV, Hartford, and their sister radio operations, as well as KFRC in San Francisco. Two weeks ago O'Neill acquired WHBQ and WHBQ-TV in Memphis for \$2,500,000. In turn, this brings Mutual's radio stations to eight, so it is expected by web officials that either WEAN in Providence or KGB in San Diego (both without tv counterparts) will be sold to keep the FCC quota on par.

William O'Neill, head of the tire company and overall chief of its several members, noted that the broadcast subsides beat the '52 record. "While the industry as a whole suffered a decline in radio time sold, our subsidiary enjoyed a 10% gain in time sold," he said. "Also, it now has 17 of the nation's largest 25 advertisers."

The coin shelved out to the parent company by son Tom O'Neill didn't include anywhere near all the net earnings for his group, since much of it was thrown back into the operation for (1) the new Memphis acquisitions and (2) the recent purchase of Phillips H. Lord vidix properties and the expansion of them this year.

CBS INT'L SET UP FOR EXPORT SALES

CBS, Inc., is channeling its export sales under newly-formed CBS International as a division of the parent company, with Lewis Gordon tapped as prexy by Frank Stanton. Prior to the all-encompassing setup, export products were handled by the individual manufacturing setups including Columbia Records. CBS-Hytron (radio and tv tubes, etc.), and CBS-Columbia, radio-tv receivers and phonos. Foreign clients of the respective companies will now be able to deal directly with a single agency.

Gordon was with Sylvania Electric Products for 22 years and was in charge of its foreign department.

The Yodelers' Corner

No one knows exactly how or why it happened, but the 7:30 to 8 p.m. area within the tv networks' programming framework is now virtually monopolized by the top singers in video. With the exception of the cross-the-board John Cameron Swayze news show, the 7:30 to 8 segments have now become "tune time" for tv, with such major entries as Dinah Shore, Perry Como, Eddie Fisher, Jane Froman and Jo Stafford variously holding down the early-evening periods with quarter-hour shows and responsible for cumulative billings running into millions of dollars annually.

Still another singer moves into the "yodelers' corner." In April, when the "Arthur Murray Party" vacates the 7:30 o'clock Monday night period on NBC-TV, Network is now negotiating for either Rosemary Clooney, Tony Martin or Frank Sinatra to move into the time.

Shows Specifically Designed For Tint Pose Big Challenge, Sez Wood

'Listener Services' Extend to NBC O&O's

WNBC's recently inaugurated around-the-clock listener services for the N. Y. area are being adapted to use by the NBC radio net's four other o&o's. Services include such data as traffic and weather, school closings in emergencies, flight reports, employment listings and about a score of other features spotted throughout the day over the full week. Such items as fisherman's service and beach temperature info will, of course, not obtain in regions where they don't apply.

Air time and promotion for the five-station fleet (including the web's N. Y. flagship) will cost upward of \$200,000. The o&o's latching on are WRD (Washington), WTAM (Cleveland), WMAQ (Chi) and KNBC (Frisco).

WCAU's Jackpot On '53 Radio Spots

Philadelphia, Feb. 23.

Local and national spot billings reached an alltime for WCAU Radio in 1953, according to sales manager Jack de Russy. Station has worked along dual programming line designed for the listening audience, and, at same time, meet advertising needs of sponsors. Typical of this dual achievement, de Russy declared, were WCAU's women's participators, with the station carrying the top six in Philly area.

Another highly successful revenue producer, both for advertisers and station was "Operation Saturation" first inaugurated in the fall of 1951. In 1953, this plan accounted for 16% of the national and local spot revenue.

Latest saturation package was purchased by the Texas Co., which kicked off Feb. 15. Deal involved one of the biggest news, weather and sports program sales in WCAU history. The 52-week, 17-program package includes a Mon-through-Sat. sports and weather show, "Texaco Star Sports" (11:05-11:15 p. m.), and a weekend schedule of five five-minute; three 10-minute and three 15-minute news, weather and sports programs.

Larger audiences in area were evident, De Russy said, in the increase of radio set sales to dealers in Philadelphia during first three-quarters of 1953, when radio set sales totalled 120,421, or an increase of 8.2% over corresponding 1952 period.

WNBC Rhythmic Pitch

WNBC, the N. Y. flagship of NBC, is carding a poetry reading stanza titled "Anthology" in co-op with the Poetry Center of the YM & YWHA, starting Sunday (28). First of the recordings will bring together Helen Hayes, Edith Sitwell, Carl Sandburg, Laurence Olivier, Noel Coward and Theodore Sturgeon, with Harry Fleetwood as annotator. Coming up are Robert Frost, Tennessee Williams, Truman Capote and the late Dylan Thomas.

Steve White is producing and Draper Lewis directing and supplying the continuity bridges.

NBC is making tint tv news at a fast clip as it exposes its regular shows to the rainbow medium, but after the ball is over the big headlines will come from two other sources. These, said Barry Wood last week, will be the web's mobile unit, which showed its potentialities initially in colorcasting the New Year's Day Carnival of Roses from the Coast, and a stepping up in displays on which the color design is applied "from scratch." Wood, exec producer of NBC's young color corps, says it's comparatively simple to work out a color scheme for shows that are going, but the big challenge for the web will come when new stanzas and formats are devised and the tint patterns worked out "from the very beginning."

Currently, agencies and sponsors get together with NBC's prismatic unit, pinpoint this or that combination of colors and the corps goes to work, making additions or deletions with the consent of the parties concerned. But brand-new programs aimed specifically and exclusively for color will make NBC's best efforts so far take a back seat, Wood declares, "because we would then be working in the manner of a portrait painter, who goes directly from his palette to the canvas, instead of doing a picture in black and white and then figure out where to apply color." Wood hinted at a "color showcase" along these lines, saying that the best time for such an exclusive exposure of tint would be during the summer with its "Operation Hitatus."

Of more immediate concern in Wood's ken is the barnstorming unit that's out in the field. It does not matter whether it's a Cherry Blossom Festival or a circus—either one would make a cracker-jack color show, Wood emphasized. But best of all would be bringing to the homescreens the multitude of special events "there for the asking."

Wood points to the exciting examples shown in newsreels over the years, "and you can imagine the enhancement these will get when color is added. A horserace is a horserace and some of us may only be interested in the results, but with the jockeys and the crowds, the flesh of the horses themselves and some of those flashy poles caught in color—well, you might put aside your Racing Form and turn your eyes to the color values."

PHILLIES, ATHLETICS BALLCAST SKED SET

Philadelphia, Feb. 23.

Local ball fans will get complete radio baseball coverage again this season with two stations, WIP and WIBG, dividing the 308 games played by the Athletics and Phillies. WIP will cover all the home games at Connie Mack stadium and WIBG will handle the 154 road games. During the last two seasons WIBG carried only those road games that didn't conflict with a game on the home lot.

In addition, each station will carry 40 exhibition games played by the A's and Phils in the South, starting March 6. These broadcasts will also be carried over a network of stations in Eastern Pennsylvania and New Jersey. Contract negotiations with these stations are now being completed by the sponsors of the programs, Atlantic Refining Co., Chesterfield Cigarettes and Valley Forge Beer.

Byron Saam and Claude Haring will announce all the Athletics games and the Phillies' schedule will be covered by Gene Kelly and George Walsh.

CHI PROGRAMS SIT ON FORMATS

Radio-TV's Brother Act

The radio and television business may not be one big happy family, but judging from the number of brother acts in the business, it looks like it at times. Struck by some of the circumstances of these brother vs. brother (and brother-plus-brother) setups, the following is an "off the top of the head" rundown on a few of them.

In the competing class, the classic example is Ted & Ira Herbert, latter the sales v.p. of WNEW, N. Y., and the former special account exec for WABC, N. Y., on the Martin Block show. Twist here is that Block is a WNEW defector, with Ira on record as stating Block will never be as effective as he was in the WNEW days. Another competing brother act is Dick & Bob Lewine, the former top programming man in the CBS color echelon and one-time daytime programming chief at the web, the latter eastern program topper of ABC-TV.

On the agency side, there's Arthur Jr. & Roger Pryor, former heading up radio-TV at BBDO as a veep, latter holding down the same post at Foote, Cone & Belding.

Also in the competitive class are Ed & Walter Herlihy, former on staff at NBC and Walter a staffer at ABC (although to hear them each do the Kraft commercials, one would think they were one and the same). Then there's such offbeat combinations as NBC prexy Pat Weaver and brother Doodles, or Art Carney and brother Fred, a J. Walter Thompson producer who recently directed Art in his "Kraft TV Theatre" stint in "Burlesque." There's William Weintraub agency veep Harry Trenner and frere Baron Jr., an ABC-TV producer; and Wm. Morris teevie topper George Gruskin and brother Ed, a partner in Inter-Continental TV Films, a vidpix outfit producing overseas. And there's CBS-TV producer Jerry Danzig and brother Frank, a Coast packager.

On the more cooperative side, there's the Jones twins, Charles & Eugene, who are two of NBC News' top cameramen. Tom (Ruthrauff & Ryan) Slater often subs for brother Bill when latter is indisposed. Lou Spota works as camera director for brother Dennis James. And there's NBC exec veepee Bob Sarnoff and brother Tom, with the web on the Coast.

Which brings to mind father-and-son relationships. Of course, there's David Sarnoff and sons. Atherton W. Hobler is chairman of the exec committee of Benton & Bowles; son Herbert W. is Teleprompter's new national sales manager. Les Arries Sr. is director of sports at ABC-TV; Les Jr. is general manager of DuMont's Washington outlet, WTTG. Growing vidpix scene has some of famous motion picture fathers in the broadcasting picture—there's Sam Goldwyn Jr., who's heading up his own vidpix production outfit; Richard Yates, son of Republic prexy Herbert, is heading up Republic's vidpix subsid. Studio City Productions, as distribution v.p.; Burt Balaban, son of Par's Barney, has his own production firm, Princess Pictures, filming 26 features in Germany for Vitapix distribution.

List is only partial, but it might answer some queries by broadcasting brass who sometimes wonder how those well-guarded secrets get out.

Felton Finalizes 3-City 'Knot-Hole'

Announcer Happy Felton has finalized his franchises on the "Knot-Hole Gang" in two other cities, besides New York, where he handles the show. The program, in its fifth year on WOR-TV in the big city, is the pre-game session for all the Brooklyn Dodger home frays. Starting this season, Felton has arranged for Bobo Newsome to do similar chores for the Baltimore Orioles via WAAM-TV and WMAR-TV, and for Dizzy Trout on WJBK-TV in Detroit for the Tigers' games.

The program has been copyrighted and will be called "Knot-Hole Gang" in all three markets. Format includes bringing in a couple of sandlotters each day of a home game to warm up with the major league athletes. Felton, who has primed Newsome and Trout, both former big league players, will retain overall sayso for each telecast.

In order to get permission for the packages to be aired as an integral part of the regular telecasts, Felton had to clear through the ball teams involved.

Esskay (meat packers) and Schmidt Baking have already inked to sponsor the Baltimore "Knot-Hole" stanza. There are no takers in Detroit yet. Ten New York banks just closed a deal with Felton to collectively sponsor the pre-game Dodger program. All the banks will be billboarded daily, five at outset and five at the close of the programs, with a different one as host for each game.

Advertisers Hear Kobak

Houston, Feb. 23. Edgar Kobak, former prez of the Mutual Broadcasting System and now prez of the Advertising Research Foundation, was principal speaker of the 21st annual convention of the Southwest Assn. of Advertising Agencies which met here at the Rice Hotel.

Meet opened on Thursday and continued until Saturday (20).

Everything's Up to Date In Kansas City Again For DuMont Despite KCTY Exit

Another factor has popped up in why DuMont let KCTY slip away so easily after only a six-week ownership of the Kansas City UHF'er. Apparently it wasn't as hard as some thought for the web to find a new home for its airings in that all important market.

Elmore (Buck) Lyford, station relations head for DuMont, went to KC on the heels of the announced shutdown last week, and there made a feint at the NBC and CBS affiliates, but came up with KCMO-TV as its local showcase. The new primary affiliate, managed by Joe Hartenbower, is owned by Meredith Engineering, which operates WOW-TV, Omaha, KPHO-TV, Phoenix, and WHEN, Syracuse—all DuMont affiliates. It wasn't too hard for Lyford to convince Hartenbower that carrying DuMont emanations was a good idea, since KCMO-TV is now handling only the limited number of ABC-TV offerings.

Three or four of DuMont's shows are definitely set for the new affiliate before KCTY ceases operating, Sunday (28). Bishop Sheen was already aired last night (Tues.), and the "Plainclothesman" is upcoming. The shows will appear on both outlets until the shutdown takes effect.

Stabile Heads ABC's New Business Affairs Dept.

ABC last week set up a new business affairs department to handle negotiations and contracts affecting all radio and tele programs. Department will also handle contract affairs for the New York flagships, WABC and WABC-TV.

Unit will be headed by James A. Stabile, who for over a year has been administrative manager of the tele program department. He joined the web's legal department in 1951, moving over from the William Morris agency.

NO TIME FOR TESTING TYROS

By FARRELL DAVISSON

Chicago, Feb. 23.

Back in radio's more bounteous days there used to be a flip retort by some of the more candid, successful broadcasters which read something like this: "Give me six hustling salesmen and who needs a program director?" If such is the badge of success and maturity then television, Chi style at least, has arrived.

It's been a fast switch for the tv program toolers. Time was in the quite recent past when the guys with the show ideas were on the top of the tele totem pole. Going back less than a half-dozen years, the local program plotters, who today are lucky to shoehorn a 15-minute "experimental" format into fringe time, had literally hours in which to exercise their imaginations. And if they were really lucky, with the homeoffice cards falling right, some of their hometown projects blossomed out on the bigtime via network pickups and the local p.d.'s became national figures of sorts tradewise.

Cases in point are "Zoo Parade," creation of the early WGNBQ programmers which is still riding on NBC-TV. Or "They Stand Accused" developed by WGN-TV program director Jay Faraghan which won attention a couple seasons back on DuMont. Then there are several local shows which date back to the adventuresome trial and error days that are still going strong, many of which admittedly would have a hard time getting attention starting from scratch today.

All this, of course, before the networks had spread their morning, noon and nighttime wings with the resultant contraction of local programming activities. At the four Chi tv stations, three of them web owned and operated and the third, WGN-TV, affiliated with DuMont. This, too, preceded the era of programming out of a can, curtainraised by the early flash popularity of the feature films and the subsequent arrival of the syndicated vidpix. Likewise it predated the emergence of the local bankroller into big man proportions whose influence the past four years has spread from the sales office into the studios.

No Time for Experimenting Much of the waning importance of the program director, shifting him out of the "genius" into one-of-the-boys class, is a natural outgrowth of tv's success as an advertising vehicle with close program-sales liaison a necessity for best operational efficiency. In the early warmup days when circulation pulse only starting to throb, the station brass could permit their program lads to play around with new formats and ideas, writing off the flops as necessary launching expenses. Now, however, the picture is reversed with sustaining time the exception and with sever-

(Continued on page 36)

HUB'S SOS FOR TALENT

WBZ Alerts Agencies to Be On Lookout For New TV Faces

Boston, Feb. 23.

Concurrent with the general revamping of programming at both WBZ and WBZ-TV, the station has sent out a general SOS for auditioning of professional talent. Apparently intending to expand its local programming, the bigwigs feel it's time to bring some new tv faces and radio voices, into the stations' setup, and all local agencies have been alerted to dig up some talent to fill the gaps.

While the station naturally continues to have plenty of amateur and untried performers begging for an opportunity to break into the media, the brass prefers to latch onto some professional performers rather than serve as an incubator for some starry-eyed kids.

What's Happened to AM's Free Time Grabbers? BAB Sez They're Vanishing

Kraft Reprising Ball

Kraft, which sponsors the brace of hour dramatic tv shows on NBC and ABC, will reprise its Costume Ball and make it an annual affair. It's one of the major social shindigs on the tv calendar, with Kraft taking over the N.Y. Waldorf-Astoria Ballroom for the occasion.

Idea is to invite all supporting players of all the Kraft presentations, garbed in the costumes in which they appeared in the Kraft plays. Last season, the first annual event brought out several hundred performers.

This year's ball will be staged in May.

What to Do About UHF Conference Set for March 1

Washington, Feb. 23.

Ways and means of promoting ultra high video will be explored here next Monday (March 1) at a conference sponsored jointly by the National Citizens Committee for Educational Television and the Joint Committee on Educational Television. Sessions will be held at the Statler Hotel.

Educational tv's stake in UHF, Citizens Committee director Robert R. Mullen points out, stems from the fact that three-fourths of the 250 channel reservations for noncommercial stations are in the ultra high band. In many large cities, including New York and Washington, educational tv stations will probably have the burden of pioneering UHF. In Los Angeles the only UHF station on the air is KTHE, the U. of Southern Cal's noncommercial outlet. About one third of the 29 educational stations so far authorized are for UHF.

Representatives of broadcasters, manufacturers' and dealers' associations, as well as members of FCC, will participate in the conference. Mullen has also invited the networks and major transmitter makers to send reps. He has called for a "thorough" discussion of UHF, its "problems and potentialities."

Canada Cabinet Minister Can't Call Life His Own Since Quiz Show Targeting

Ottawa, Feb. 23.

Local radio quiz show has crept into the personal life of Rt. Hon. C. D. Howe, cabinet minister and acting prime minister, and he and his family don't like it. Show is a type that gives clues, and Howe is presumably the answer to the current stanza with the result that ardent quizzers phone Howe at home and in Parliament about "Do you wear a wig?" "False teeth?" "Talk in your sleep?" They also phone his friends and other cabinet ministers.

Right now, Parliament is rewriting Canada's criminal code, including the section on lotteries and games of chance. As acting prime minister, the man who is "it" in the quiz show will have plenty to say about the revisions.

Sidelight concerns another local indie airer's quiz session which demands labels and boxtops. Lunch customer, asked why he dug into a thick steak so often, complained his wife, hot on the trail of the prize (nearly \$4,000), bought great quantities of sponsor's dog food. Pair had no canine, so...

Free time grabbers in radio have either run out of ideas or have taken heed of the close scrutiny being given them by Broadcast Advertising Bureau, because in the last few months they have almost disappeared from the scene. There's no guarantee, however, that they'll stay that way.

They appeared at the rate of about three a month through late last year, according to BAB records, but not one single instance has been reported by the radio organization to its subscribers since that time. Scorching warnings were sent out by BAB, some time a little indiscriminately (once a Bible publisher was admonished for offering Indies the opportunity to read passages from his editions, BAB never said anything about the publisher asking for his name mentioned in the way of free plugs) but apparently with effect.

In the main, stations have reported legitimate gripes to BAB concerning various manufacturers etc., who have thought up ways to grab off free time and free plugs Sports Afield and Life mags were among offenders, according to BAB. The latter, for example, sending out info as carried in their current issue, and naturally expected a plug for material supplied. The radlomen considered the move "misleading" since Life was known to have bought some air time on various stations, and a few outlets might have carried the stuff with the expectation of picking up the mag's biz. One station manager sent a letter to Life's offices saying, in rote, that if the mag runs the news he picks up locally he'll run theirs; otherwise—and he enclosed a rate card.

Phillips 66 gas was also included in BAB's list of offenders, as was P&G, through Household Info Service, which forwarded recipes for women's shows that included P&G grand names.

Mickey Spillane's publishers got into the act in '53 too, figuring that the guy's books were noteworthy enough to elicit radio news attention when a new one came off the presses. Not so, says BAB. And BAB's list went on and on, but no more.

Ethel Waters In 5-a-Week TV'er

Ethel Waters has been pacted to become a regular feature of the five-a-week "Tex & Jinx" show on WNET, starting March 1, when the N. Y. flagship of NBC goes into a realigned schedule (4 to 2 p. m.) based on the entry of the web's "Home" hour. It will mark the first steady telecasting for the singer, until now a guest star who clicked a few weeks ago when the show received a tint exposure as a color preem for the local. Since then, station execs have been high on Miss Waters as a tv performer. She'll be spotted for 10-minute talk-song segments with her accompanist, Reginald Beane.

In its new berthing, the "Tex & Jinx" stanza will launch a March 1 to 28 Scholarship Contest with \$1,000 going to winners of an essay, letter or poem on the theme, "Portrait of New York." There'll be 12 first-class selections and 400 consolation prizes, latter consisting of the 20-volume set of the 20th Century Encyclopedia. Entries will be available at 10,000 stores in the met area.

KCLW 35G Sale

Hamilton, Tex., Feb. 23. The FCC has approved the transfer of license of KCLW here from Clyde Weatherby to C. M. Hatch and Coy Perry.

Sales price was said to be \$35,000.

A BBC Exec Looks at U.S. TV

By RONNIE WALDMAN

Mr. Waldman, head of the BBC's Light Entertainment, returned to England recently after making an intensive study of sponsored television in the U. S. Under the heading, "Big Business Ruins TV," he wrote the following article for the Reynolds News in England:

First discovery in my check-up on sponsored television in America was a behind-the-scenes battle waged by sponsors against rocketing program costs.

Individual sponsors, jibbing at the exorbitant prices for the sole ownership of a program, will pay only for a portion of it.

Thus, one ninety-minute program I saw was interrupted 13 times for advertisers' announcements. There is much more of this interference than on sponsored sound radio.

We know that we shall never really be satisfied in Britain until the BBC is able to offer an alternative television program. But if America alternative programs are not devised for public service—rather for its destruction. This is how it works.

A certain sponsor has a successful comedy-situation show at a certain time on a certain day. So the other sponsors, in a bid to meet this competition, stage the same type of show at the same time. If you want that type of show, "alternative choice" disappears.

Everything in American TV is considered from the sponsor's point of view. That is logical enough. After all, he is paying for the programs. But it does mean that no member of the American viewing public can see ALL the best programs for the simple reason that they are all screened at the same time.

Most of the New York stations operate a 17-hour day. But there just isn't the quality material for all that time and a huge quantity of old films is used to fill out time. Surprisingly enough, they include a large number of ancient British films.

The sponsors are not interested in minority tastes and practically the whole of their material can be labelled "light entertainment."

Of course, there is the occasional class production, like "King Lear"—but such occasions are labelled in huge letters—FOR PRESTIGE PURPOSES ONLY.

Program timing, dictated by the advertiser, is ruthless. I saw Bob Hope cut off just as he was reaching the climax of his act to prevent him intruding into the 20 seconds scheduled for the advertiser.

It doesn't matter who the artist is, the sponsor is only concerned to get his dollar's worth of time.

American programs are monotonously regular in their planning. You can take any printed program for any week in October and find that it will describe, almost in identical detail, a program in the following May.

Many of the big-name programs are filmed in their entirety. For this technique there is an expert who knows just where the laughs and applause SHOULD come in. At intervals, prescribed by him, in the sound track, laughter and applause are dubbed from special recordings of sound effects.

One thing from which we can learn is the way the American build programs round a star rather than an idea; their standardization of cameras was an improvement on the British method.

There is not the slightest doubt that the tremendous wealth behind sponsored TV is able to mount the finest array of talent in the world.

On program quality I reached the conclusion that their best is better than our best; that their worst is infinitely worse than ours.

Wally Cox's Houston P.A.

Houston, Feb. 23.

Wally Cox is scheduled to make a personal appearance at the Houston "Do It Yourself Show" scheduled to be held here March 14 to 21.

Reynolds Metal, sponsors of "Mr. Peepers" program on the NBC-TV, will have a booth at the show and the local distributor for the company is making arrangements to bring Cox here.

Serious challenger to the control of the commercial sponsor is emerging. That is dollar-in-the-slot television.

There is a possibility that the telemeter, in which the viewer can choose his program, will out the sponsor who is the sole arbiter of program choice.

At present dollar-in-the-slot television is mostly concerned with world film premieres for which half a dozen people gathered together before one set are glad to put a couple of dollars in the slot—the proceeds of course shared by the film company and the telemeter owners.

Conn. Network Elects

Hartford, Feb. 23.

As result of the merging of WTHT and WONS here into WGTH, the Connecticut State Network has been reorganized. Skein handles public service programs statewide.

The CSN approved the dropping of WTHT and substitution of WGTH. General manager Fred Wagenvoord of WGTH was named prexy. Remaining as secretary is Paul Baumgartel, of the former WTHT.

The new board of directors includes: Samuel Elman, WATR, Waterbury; Julian Schwartz, WSTR, Stamford; Edward C. Obrist, WNHG, New Haven; Leo Borin, WHAY, New Britain; Gerald P. Morey, WNLC, New London; Edmund Waller, WTOR, Torrington; and Jack Dahlby, WNAB, Bridgeport.

Hartford—Three Nutmeg femmes have been named to the executive board of the New England Chapter of the American Women in Radio and Television. Jeanne Porter of the announcing staffs of WELI, New Haven and WKBN-TV, New Britain; Marjorie C. Stavola, traffic manager of WTIC here; and Mrs. William A. Grady, radio and television director of the Randall Co. here, were named to the exec panel.

Harriman, Gardiner Set Indie Packaging Outfit

Lon Harriman and Bob Gardiner, ABC-TV production staffers, last week set up their own indie packaging outfit and are currently peddling a musical segment featuring WNEW (N.Y.) deejay Al "Jazzbo" Collins. It's a late-nighter with Buddy Hackett's combo, dancer Dick France, Tani and Dran Seitz and singers Jackie Paris and Carmen McCrea.

Harriman and Gardiner, who'll continue in their network posts, are dickering with WABC-TV, the Gotham flag of the net, over possibility of landing the segment there for a five-a-week exposure.

WNBT, Board of Education Team on Student News

In a co-op chore with N.Y. City's Board of Education, WNBT is putting together a news program slanted for students on the junior high school level and program director Dick Pack will slot it as a Saturday half-hour daytime mid-March. Show is titled "Let's Look at the News," with John Wingate presiding in a film and live stanza highlighting three or four major news events of the week. One of the segments will feature an interview with a network correspondent.

Serving as producer on the station's end will be Bill Berns, news and special events director, with Enid Roth assisting. Jim McAndrew, radio-TV head of the Board of Education, and associate Jerry Meyers will work with the NBC-TV flagship on the series.

WDAS Expands

Philadelphia, Feb. 23.

Max M. Leon, candy manufacturer, amateur symphony conductor and owner of WDAS, announced expansion plans for indie outlet following a construction permit grant from the FCC increasing the station's power facilities to 1,000 watts.

Architects plans are now ready for a new building and transmitter, Leon said, and he plans to erect a modern station on a six-and-one-half acre tract in the heart of Fairmount Park.

Inside Stuff—Radio-TV

Referring to VARIETY's story on his "Dixie Doodle" travels, CBS Radio sports director John Derr comes back thusly on the golfing activities of his wife: "Peggy played well in the Tampa Open with exception of the third round and I'm sorry she didn't take a prize to back up your encouragement of her effort. On that day, after starting well with two pars, she had 'dog trouble' on the third hole and it upset her and her score. Some neighbor's favorite pet dashed on the course after she had driven on the third hole, picked up the ball and ran into the bushes. After a committee ruling permitted her to drop another ball without penalty, she promptly drove that one over the bushes—out of bounds. I'm glad she never saw the dog again or I'd be facing a lawsuit plus action by the ASPCA or something."

In his "Outlook for the Electronic Industry" speech last week before the New York Society of Security Analysts, Robert C. Sprague, chairman of the board of Sprague Electric Co., made a number of pungent points of which the following is typical:

"One of the best indications I know of that color is not going to make black and white television obsolete is the fact that television itself had not yet supplanted radio and gives no sign of doing so. Today there are approximately 120,000,000 radio sets in use, located in about 94% of the nation's homes and in more than three quarters of the cars on the road. The number of radios is increasing each year, the ratio having risen from one and one-half sets per household at the end of the war to about two per home at the present time. Demand for home sets of all types was down slightly last year, to 7,100,000 from 7,700,000 in 1952, but this was more than offset by a sharp increase in auto radios, to 5,200,000 from 3,200,000."

The Radio and Television Exec Society has named its nominating committee for new officers during the '54-'55 session. Bob Saroff has been labeled as chairman of the new five-man group. Others include, Bob L. Coe, Reggie Schuebel, Julius F. Seebach Jr., and Irving Showerman.

The five will be responsible for selecting contenders for the top five RTEs exec posts and those for the 10-man board of the organization. George Shupert recently replaced Jim Gaines as RTEs prexy, and he will finish out the term.

Decision of the nominating committee will be handed down in May at the annual meeting.

Mutual's "Game of the Day" begins on the web March 28, opening with coverage on pre-season warmup games in the south and southwest. When regular season opens on April 13, MBS will sked additional programming for outlets on the line who are to be blacked out when the game emanates from their area.

In its fifth successive year, the "Game" will be sponsored locally, chiefly with some areas opened for national and regional advertisers.

DuMont is going to make Brotherhood Week the occasion to garner a national reaction for one of its highly-touted local stanzas, "Magic Cottage." Throughout this week, WABD, Gotham key for the web, is presenting as part of each day's half-hour stanza special stories about Pinocchio in search of brotherhood. On Saturday (27), the quintet of five-minute segments will be lifted from the strip and be redone via the coaxial as a half-hour package. This is the first time any part of "Cottage" will receive the network treatment. The Saturday condensation, done live, will be offered in collaboration with the National Conference of Christians and Jews. Air time will be from 7-7:30 p.m.

From the Production Centres

IN NEW YORK CITY . . .

Laddie Boy Dog Foods has latched on to WNBC's "lost and found," one of the station's clock-around listener services . . . Thomas F. Strombel joined David O. Alber Associates publicity office . . . Patti Pickens, of the original Pickens Sisters, subbing for sister Jane on NBC while latter fills a cerebral palsy benefit in St. Pete, Fla. . . John W. Christensen named v.p. and chief engineer of CBS Labs . . . Millicent Brower now doing the Grace Sargent role on "Nora Drake" . . . Joe Bier celebrates his 16th year as WOR farm-editor on March 15 . . . Mutual aired a panoramic view of the Knights of Pythias 90 years of operation in a special broadcast Sunday (21) . . . Leslie Caron was heard on the "To France—With Music" show, via WQXR, yesterday (Tues.). In subsequent weeks Dany Robin and Colette Marchand will be heard . . . WHLI previewed the new American opera, "Darling Corie" before it was premiered at L.I.'s Hofstra college. The work, composed by Elie Siegmeister and Lewis Allen, was heard Thursday (18) . . . George Wolf, director of radio-video for Geyer Advertising now a v.p. . . . Lionel Colton joined Walker Representation last week. He's a v.p. now too . . . John Royal back from six-week swing of South America and Europe . . . Robert Saudke, of Ford Foundation radio-TV workshop, Jinx Falkenburg and Arlene Francis have joined consultant committee of French Broadcasting System . . . David Cassidy joins Gotham sales staff of John E. Pearson Co.

CBS' Gene Autry ends personal appearance junket Sunday (28) at Birmingham, tour having teed off Jan. 15 . . . General Foods renewed Robt. Q. Lewis' crossboard CBS capsule . . . Eric Hodgins' illness will keep him off his "Minority of One" series for the next few weeks, CBS subbing him with "Mr. Chameleon" dramas . . . "Backstage Wife" starts 20th year on air tomorrow (Thurs.) . . . Peggy Allenby added to cast of "Just Plain Bill" . . . Charmie Allen new to "Helen Trent" . . . Blossom Seeley & Benny Fields to originate their 7 to 8 p.m. WMGM show next Tuesday (2) from Atlantic City Convention Hall, where they'll participate in the resort's star-studded Centennial hoopla.

Arnold Feysor has joined the Faye Emerson-Skitch Henderson production staff at NBC's local stations. Incidentally, Ernest de la Ossa, as manager, accepted the award from Morningside Community Center for "constructive contributions in the field" by the outlets.

IN CHICAGO . . .

Roland Reichert has been named manager of production facilities at WMAQ-WNBB with Ken Christiansen moving over from ABC to fill Reichert's previous post as supervisor of program operations . . . Mutual's Bobby Benson in town last week to receive the "Hobby Boy of America" kudo at the annual Hobby Show . . . Cliff Knoble new ad manager of Raytheon's radio-TV division . . . Yet Chi NBC staff announcer Louis Roen recapping after minor surgery . . . WGN news director Spencer Allen appointed to the Radio-Television News Directors Assn. advisory board to plan the RTDNA's second annual news seminar to be held May 18-21 at Northwestern U. . . F. Willard Butler added to the Chi NBC radio spot sales office . . . WIND will again air the Northern Indiana high school basketball finals with Bud Campbell at the mike . . . George Herro, Chi Mutual sales promotion-publicity director, Robert MacDonald, Quaker Oats ad manager, and Gale Blocki, Chi BAB rep, serving as judges of the radio advertising section of the better copy contest sponsored by the Public Utilities Advertising Assn. . . Chi NBC news director Bill Ray's 7:55 a.m. daily WMAQ newscasts have been renewed for another year by Talmann Federal Savings & Loan . . . WMAQ sales manager Rudi Neubauer to New York this week for sales conferences.

IN WASHINGTON . . .

FCC Commissioner Frieda Henneock vacationing in Miami Beach . . . Carleton Smith, general manager for NBC stations here, named vice chairman for town's Cancer Drive . . . Frank M. Folsom, RCA prexy, named to a special task force investigating government procurement methods by former President Hoover, chairman of the Commission on Organization of the Executive Branch of the Government . . . WTOP-CBS TV personality Billy Johnson, whose cartoon moppet show is a top rater, has cut a "Music in the Forest" platter to be used in U.S. Forest Service's forest fire prevention drive . . . WWDC-Mutual will broadcast 15 pre-season exhibition games of the Washington Nationals in addition to its regular American League baseball schedule . . . Claude Mahoney, CBS newscaster and editor of "CBS Radio Farm News," has been named one of the judges for the White House News Photographers' Assn. annual exhibition to be held at Library of Congress week of March 14 . . . Pick Temple, WTOP-CBS TV hillbilly singer, cited by American Assn. of University Women for "pleasant handling of children" and lack of "rowdiness" . . . Special gimmick of the Hi-Fi Fair, skedded for March 5, 6, & 7 under aegis of WGMS and player manufacturers, is a contest to name "Miss Hi-Fi," the femme with the most beautiful ears! . . . Ken Sparnon, BMI rep, in town to huddle with NBC's Jay Royen on plans for April 9 clinic.

IN SAN FRANCISCO . . .

Jimmy Durante, here for local Auto Show, traded radio quips with Max Baer on latter's KLX sesh (21) . . . George Shearing, at the Blackhawk, radio-tvising . . . KRCR's Bill Sweeney and wife, Muriel Landers, help dramatize (26), local Actors Workshop presentation of "Death of a Salesman" . . . KCBS premed (21), "The Family Reads" with Josiah Reed Bartlett and wife . . . KGO-TV bossman Vince Francis presented S.F. Citizen's Award by Jr. Chamber of Commerce . . . Gordon Soltan, star end for S.F. 49er football team, prems (24) a three-day-a-week sports sesh for KNBC . . . Fairmont Hotel installing 360 tv sets . . . New show Del Courtney's KLX interview sesh from Oakland's Jack London Square; Dick Wynne's KCBS "Meet Your Neighbor," and Carroll Hansen's new KCBS sports show.

IN PITTSBURGH . . .

Gerald D. Coleman, chief engineer of WBUT in Butler, is also that radio station's new acting manager. He succeeds Kenneth White, who quit to go into business for himself . . . Dave Williams has left WKJF-TV and Bob Connelly has resigned from WCAE to join the WENS sales staff. Latter had previously been with Cabot & Coffman agency . . . Augustine B. Kelley, who has just announced his candidacy for an eighth consecutive term in Congress from Westmoreland County, is an uncle of Mary Jane Mueller, head of the KQV traffic department . . . Ketchum, McLeod & Grove outfit here has been appointed the advertising agency and public relations counselors for Westinghouse Broadcasting Co. . . . Ed and Wendy King's noontime show on KDKA, "Meet the Kings," has been extended for another quarter hour. They're now on from 12:15 to 1 o'clock.

IN MINNEAPOLIS . . .

Plan devised by committee here for Metropolitan Opera auditions of air, attracting 120 contestants from Minnesota and four neighboring states, so successful it will be used as pattern elsewhere. Entrants had won in district competitions and been passed by local sponsors, so that standards on which judging was made were high . . . Burton

(Continued on page 40)

WHO'S THE BOSS?

With Walter Kiernan, Dick Kollmar, Polly Rowles, Sylvia Lyons, Horace Sutton; Betty Furness, Gene Stanlee, guests; others
 Producer: Lester Lewis
 Director: Charles Dublin
 30 Mins., Fri., 9:30 p.m.
 Sustaining
 ABC-TV, from N.Y.

Package Lester Lewis has whipped up an interesting treatment of a program idea by Allan Kalmus (Jo Dine & Co.) and Irving Sittel which could hit the mark on further development. In "Who's the Boss?" four panelists quiz secretaries to determine the identities of their bigwig employers. Stills and names are flashed on the screen for viewers and on the initialer two of the bosses were in the studio in Betty Furness, the Westinghouse whiz, and Gene Stanlee, the "Mr. America" of the razzing variety, other bossmen represented by their girls Friday (and on Friday night yet) were hotel magnate Conrad Hilton and Mayor Robert F. Wagner of New York.

It's a neat name-popping parade that should lend itself to a more thorough examination of the habits and foibles of the biggies, provided there's less quizzing and more about the bosses in the post-determination spots. With no intention to rewrite the format, there might be one employer pitched whose identity also is kept a secret from viewers—all-around suspense could develop from that.

Panelists are actor Dick Kollmar, actress Polly Rowles, Saturday Review travel ed Horace Sutton and Sylvia (Mrs. Leonard) Lyons, wife of the N. Y. Post columnist. Stanlee's identification was particularly tough (especially for the girls) since wrestling is not what it used to be on TV. There were a couple of okay vignettes such as the mayor's see expounding briefly on hizzoner's sartorial excellency and Hilton's "take a letter" gal mentioning that the next Hilton inn opening will be in Istanbul. The secs can win up to \$100 on panelist missouts. Incidentally, Walter Kiernan is about as unobtrusive a moderator as there is around. "Who's the Boss?" fills the breach on ABC in the exit of George Jessel's "Comeback Story."

HERE IS THE PAST

With Dr. Casper Kraemer
 Producer: Warren A. Kraetzer
 Director: Lewis Freedman
 30 Mins., Sat., 10:30 a.m.
 WCBS-TV, N. Y.

Here is an interesting new series, probably intended for teenagers and youngsters on a Saturday morning but profitable for grown-ups as well. New educational series presented by WCBS-TV and NYU is designed to give viewers a glimpse into the past through archeology and history. The series is presented in its introductory program last Saturday (20), info is being tied into today's living to give it a greater pertinency and interest.

Conducted by Dr. Casper Kraemer, NYU archeology prof, who states that "our ancestors are under our feet" (meaning in the fossils and relics dug up by excavators and scientists), series is intended to show what our forebears looked like, how they lived, and their effects on and relationships with us. Sitting in his living-room chair, Dr. Kraemer talked for a half hour, couching his lecture in informal, colloquial style and speech, on an almost elementary level, with a friendly, personal approach.

Introductory session was a little dry, and a few more exhibits displayed in the first half would have broken up the steady shot of the professor talking. But otherwise it was very interesting and promising. There were photos, exhibits and specimens. Dr. Kraemer put matters on a personal basis such facts as his own collections of fifty-pins and crabs (both ancient) and his personal interest in dinosaur footprints (which, believe it or not, are all over New England). Programs like these make sense.

LIFE WITH PAPER

With Arnold Stang, Constance Brigham, Art Fleming; Taylor Grant, narrator
 Producer: Eddie Nugent
 Director: Roger Shope
 Writers: Nugent, Alan Riefe
 30 Mins., Wed. (17), 8 p.m.
 AMERICAN CYANAMID CO.
 WABC-TV, N. Y.

American Cyanamid and its public relations counsel, Barber & Baer, came up with a somewhat unique use for television in its one-shot presentation of "Life With Paper." Aired was used as a goodwill gesture toward the paper industry, which had its conventions last week in N. Y. Cyanamid deals with the industry

UNIVERSITY

With Dean Ormond, J. Drake, Professors Robert Iglehart and Morris Shamos
 Producer: Warren A. Kraetzer
 Director: Ed Cooperstein
 30 Mins., Mon., 9:30 p.m.
 WATV, Newark

In collaboration with New York U., WATV in Newark has inaugurated one of the commendable educational TV programs of the season. Titled "University," the series, presented Mondays 9:30 to 10 p.m., is designed to "show how universities develop leaders in the arts and sciences, help enrich our culture, enhance the nation's productivity, and further human understanding."

Moderator of the series is Ormond J. Drake, assistant dean of NYU's College of Arts and Sciences. Each week various faculty members will discuss their respective specialties and comment on how their work is related to the general concept of a university. In the future it's planned to touch on such diverse topics as archeology, atomic energy, law, music, philosophy, the social sciences, etc.

The initial installment (22) featured Robert L. Iglehart, chairman of the department of art education at NYU's School of Education, and Dr. Morris H. Shamos, assistant professor of physics at NYU's Washington Square College of Arts and Sciences.

Out of two objects—a skull and a fish—came an intellectual exercise that was at once fascinating and stimulating, as both Profs. Iglehart and Shamos spoke naturally but eloquently as they drew on their wealth of knowledge. By a strange but welcome happenstance, they didn't recite or relate facts; briefly but intriguingly they touched on the different approaches science and the arts would take on a given subject.

"University" is good educational TV because the men are so full of their subject and so fluid in their expression. They have no doubt that the listener and viewer at home is as interested and intrigued as they—no dull, pedantic profs, just alert, alive men bringing to the viewer some of their knowledge.

The entire tone of the program was set by the moderator, whose well modulated and resonant voice, plus an enthusiastic personality, generated a feeling of a pleasant and rewarding excursion into knowledge.

OF MANY THINGS

With Bergen Evans, H. Allen Smith, John Llewellyn, Jim Gray
 Producer: Jay Sheridan
 30 Mins., Tues., 7:30 p.m.
 CITY NATIONAL BANK
 WBKB, Chicago

(Hartman)
 After a from-Chi sustaining ride on ABC-TV during which it was not seen locally, "Of Many Things" is now getting hometown exposure on ABC's WBKB with City National Bank paying the freight. As typed by the tag, this entry-out of the Louis G. Cowan Chi packaging branch and hosted by Northwestern prof Bergen Evans of "Down You Go" identity via DuMont, plays the field on subject matter. Simple format has the well-read prof chatting with various authorities about their respective specialties. Since the guests' contribution is a basic part of the half-hour, the show, as a series, will undoubtedly have its ups and downs, depending on the glibness and ease of the invitee. But as prefaced on the opener (16) the approach is from the adult level and the project bids fair to garner an upper-crust following.

Teoff stanza was fortunate in having H. Allen Smith on hand to discuss practical jokes, from the historical and philosophical angles. After a slow start hampered by a strained sight gag involving an explosive cigar, the show built into an interesting session as Smith warmed to his work and Evans relaxed. Smith, besides getting in some healthy plugs for his latest book, "The Compleat Practical Joker," recounted some classical gags out of the Hugh Troy and Jim Moran grabbag and cited some famous American names such as Mark Twain, Henry Ford and Jack Dempsey who loved their little jokes.

Program really got moving with Evans' famed sly wit coming through as the pair discussed famous hoaxes such as the recently-revealed Plitdown Man, phony that's throxen the anthropological world into an uproar and the Minnesota rune stone over which scientists are still debating. To cover during any lulls, John Llewellyn serves as sort of unobtrusive middleman, keeping the conversation pinpointed.

Bank's blurbs were given an okay sell by WBKB staffer Jim Gray.

Color TV Review

CAMEL NEWS CARAVAN

"Camel News Caravan" became enshrined last week (16) as the first news program to ride the tint route. The history should end there because color added nothing to the 7:45-8 p.m. John Cameron Swayze crossboarder. Swayze himself looks slick enough in monochrome; that identifying red carnation merely accented a studio set overburdened with hues and taking the play away from the reportage. Film clips of Chiang's Nationalist troops on the march in Formosa were a washout, and ditto to an al fresco fashion celluloider from Florida.

Color would undoubtedly hypo certain segments of a news and feature show, but there would have to be savvy planning. For one thing, the reelage would have to be mated to the system for which it is intended.

The colorcast was timed to ballyhoo the sixth anniversary of "Caravan" with NBC and its cigarette ad agency, William Esty, pulling a cocktail precede at the Center Theatre, the web's tint headquarters in N. Y., and dinner in the Rainbow Room of the RCA Bldg. after the viewing. That part of it was a click.

THE ASKING EYE

With Jim Burke
 Producer: Burke
 Director: Frank Wizarde
 15 Mins., Tues. & Thurs., 5:45 p.m.
 Sustaining
 KMBC-TV, Kansas City

After searching for some weeks for a means of bringing before the public current topics, KMBC-TV has launched this twice-a-week series with its director of special events, Jim Burke. It's intended to gather comment and visual material about problems of the day, questions of moment and generally interesting topics with the added local touch.

Format has Burke as moderator, or interviewer, with a group or a person of local import or a famous visitor to K.C. This show-caught Burke quizzing Mrs. Frances Vaughn, chairman of the Kansas Censor Board, on recent developments which have catapulted motion picture censorship into the news. Mrs. Vaughn accepted the challenge willingly, and the quarter-hour developed into a chatty and informative spell. Madame Censor giving forthright and sincere answers to a list of questions with which Burke covered the national and local angles and the methods and procedure of censorship.

In other sessions Burke delved into the coffee situation, educational problems and F.V.W.-Americanism stand. It's well begun as a public service entry and well scheduled at the pre-dinner hour.

BREAKFAST CLUB

With Don McNeill, Fran Allison, Sam Cowling, Johnny Desmond, Eileen Parker, Eddie Ballantine
 Producer: Cliff Petersen
 Director: Lynwood King
 Writer: Eddie McKean
 60 Mins.; Mon.-thru-Fri., 8 p.m.
 CST
 Sustaining
 ABC-TV, from Chicago

It's going to take much burning off of rough edges if the simulcast video version of ABC's "Breakfast Club" is to have anything like the durability of its radio counterpart which spans two decades as an early morning breadwinner. The problems of translating to tv the Don McNeill-helmed freewheeling AM format were plenty apparent on the opening chapter Monday (22).

As a sustaining exposure of a four-client SRO radio stop, the tv treatment has some built-in technical hurdles, such as the precise timing needed for the cut-ins of the radio-only taped commercials while at the same time keeping the tv cameras busy. All of which is going to take some getting used to, before the tele show captures the easy-going flavor identified with the McNeill gang on radio.

And even with the internal bugs worked out, it's still to be determined whether the opus will become a morning tv habit as it has been for millions of radio dialers. Unlike the AM'er the tv showswasting faces some highpowered competition, at least in the central time zone, from NBC-TV's "Today," and soon, CBS-TV's "Eye Opener." In a word, will the corn continue to sprout as it has so successfully on radio or will it wither under tv's more exacting glare?

As dictated by the sold-out AM portion, all the standard BC features are retained. There's the from-the-audience interviewees chatting with McNeill, the morning prayer and the traditional march around the breakfast table. Just how this latter fixture is to be handled videowise without becoming a milling melee is still to be figured out. There's the clowning by Sam Cowling and the singing of Johnny Desmond and Eileen Parker. And there's the Monday, Wednesday and Friday visits by Fran Allison with her Aunt Fannie character. For the handicaps aside, from the top man down it's a competent bunch capable of handling their individual chores with aplomb and pleasant friendliness. One of the more hopeful signs was the ease with which McNeill bridged over some of the first-show misuses.

There's a lot of coin and prestige riding on this first ABC-TV entry into the morning parade, not the least of which is keeping the radio BC bankrollers happy. Positive reports from the audience and client jury boxes will have to come in rather quickly if the expensive-by-morning-standards show is to survive.

Tele Follow-Up Comment

Three fun-making guests and some good material gave Bob Hope an above average 60 minutes last week in the comel's newest outing along the cable this year. With plenty of fine topical gags and some leering references to his Latepost biography, Hope had little trouble achieving a pace that kept the show humming.

Some film clips were mixed in with the sketches to provide a background flavor as Hope roamed Hollywood to recreate his struggling days in a tie-up with the mag series which led to the show's climax—presentation of Hope (via the coaxial cable) of the Norman Rockwell cover painting of the comic. Rockwell himself, at the other end of the line, made the presentation in a split screen example of electronic magic.

Jerry Colonna, Nelson Eddy and Gloria DeHaven were the guests of the evening, with Colonna romping away with the show. He did his "Ebb Tide" broke up Hope with what appeared to be a sly ad lib in a boarding house sequence and disappeared to plaudits with his "I Love Life" finale.

Eddy, in a melange of serious and comedies, was at his best in a "Quartet From Cahuenga Pass" skit with Hope in which pair, as Pinza and Lanza, disrupt the even tenor of freeway traffic. And Miss DeHaven, after some effective clowning with Hope in the boarding house routine, scored solidly with a song-and-dance routine on "Nice Work If You Can Get It." Pert and talented, she's a welcome addition to anybody's variety show. Hope's opening monolog moved smoothly from Ike's upcoming visit

ELMER DAVIS
 (Commentary)
 15 Mins., Sun., 1 p.m.
 ABC-TV, from New York

There's much to be thankful for in the return of Elmer Davis to the video airlines. He's been back on ABC for several weeks, after an enforced layoff because of health, and starting next Sunday he moves into the more effective 3:30-3:45 p.m. Sabbath time period as a back-to-back attraction with Martin Agronsky's "At Issue" (certainly as rewarding a parlay in the realm of public opinion as one could desire).

The major plus in Elmer Davis' 15-minute segment is that he seems to be completely unaware of the disturbing changes that have taken place in news reporting and commenting since he originally staked a claim in the field. He proceeds under the premise, the optimistic and factually-proven one, backed by a personal viewpoint, are valid commentary. In fact, on his present ABC-TV series, he sits in his chair and reads the results of his personal cogitations on the important happenings of the week. He doesn't talk about incidents or events that have a momentary impact, but calmly and positively, states with no timidity or hemming and having, his conclusions on the political decisions both national and global that were written and talked about during the preceding week.

Somehow or other the viewer gets the impression that Davis is not looking back over his shoulder, not trying to please a sponsor, a network and other high power. This isn't a man of courage because of any lack of ambition or acceptance of the restraints of physical limitations. Davis appears on the air as an intelligent and better equipped and informed individual than the run-of-the-mill commentator, but, first of all, as an American fully aware of the demands and rewards of his heritage who is sure that he is talking to other such Americans. He doesn't pull his punches; he evades no important issues; he gives the results of his fact findings, amplified by his background and thinking. He never talks down to his viewers and listeners, but treats them with the respect befitting serious and well informed individuals welcoming the thinking of a man who has made news commentary his life work.

On last Sunday's (21) stanza Davis tersely and unequivocally first stated the situation, then with positiveness commented on the results of the Berlin Conference, the issue on recognition of Communist China, the Indo-China situation, the Army vs. McCarthy, the Republican abuse of the Democrats, charges against Chief Justice Warren and the actual figures of the security risks, the possible inferences from Dr. Margaret Mead's findings on her most recent trip.

To the viewer who has placidly read his newspaper each day, accepting without argument the single viewpoint propounded, Davis must surely provide an intellectual hotfoot. To the opinionated and objective viewer, as least one substantiated fact, stated without fear or reservation on this 15-minute stanza, should make him pause and think and—it is hoped—question.

Many, certainly, must be happy that Elmer Davis is not aware that the times have changed the attitude and approach of the commentator.

ECHOES OF ISRAEL
 With Morton Freeman, Hazel Scott, Rep. Jacob K. Javits
 Producer-director: Shmuel Fershko
 Writer: Mendel Kohansky
 15 Mins., Sun., 1 p.m.
 WABD, New York

This is a quarter-hour pitch for the Israeli labor movement with little entertainment values thrown in. It's a worthwhile cause but the message should be delivered with more subtlety that evidenced on the preem show Sunday (21). Morton Freeman, series' emcee, slugged against the importance of the work done by the National Committee for Labor Israel until it became a bit monotonous.

Only respite from the pitch spiel came in a brief interlude with guest Hazel Scott. Her keyboard work and warbling of an Israeli tune were effective. Session with Rep. Jacob K. Javits, however, was a stilted and routine gabfest. Producer-director Shmuel Fershko hypnotized five-piece orch in a spirited instrumental that filled the gap between spiels and guests.

Series will have to accent the entertainment values and sharpen its scripting before it can hope to catch on.

The Moore singers, Denise Lor (Continued on page 40)

march



ESTELLE PARSONS
special projects editor



MISS SIDNEY SMITH
home decoration editor



DR. ROSE FRANZBLAU
family affairs and child care editor



EVE HUNTER
fashion and beauty editor



POPPY CANNON
food editor




WILL FEIGELBECK
gardening and "how-to-do-it" editor



ARLENE FRANCIS
editor in chief

1st 1954

*remember this date.
In the future it will
be known as the day
that **H****OME** had
its premiere*



a service of Radio Corporation of America

10:00 A.M. DING DONG SCHOOL 10:30 A.M. ONE MAN'S FAMILY 10:45 A.M. THREE STEP TO HEAVEN 11:00 A.M. HOME

ABC Execs: 'Over the Hump'

Continued from page 28

star or program on the night rated (it was "The Last Days of Hitler"). Danny Thomas segment continues its steady climb, with a 23.7 as compared to the previous 22.9. Thomas show ranks second in Tuesday at 9 slot, behind "Fire-side Theatre's" 40.1 but well ahead of "This Is Show Business" 15.2. Likewise, "U. S. Steel Hour" is up from 20.4 to 22.4, slightly behind CBS' "Danger" and "Suspense" block (23.9 and 23.6), behind NBC's "Armstrong Circle Theatre's" 32.7, but ahead of subsequent "Judge for Yourself's" 21.8.

Web's older shows continue to score, with an offset item like the Sunday night "You Asked for It" coming up with a 28.2 from first report's 25.9) to easily top "Life With Father" and "A Fracture" behind Paul Winchell's 28.7. "Lone Ranger" tops the web with 34.6, well ahead of all competition in its Thursday at 7:30 time period. And "Stu Erwin" tops Friday at

7:30 with a 31.2. "Ozzie & Harriet," another ABC vet, follows CBS' "Mama" Fridays at 8 with a 28.9, but is well ahead of NBC's "Dave Garroway Show's" 15.7. Another oldie, "Name's the Same," with a 21.3, tops Ed Murrow and "See It Now" on CBS with a 16.9 to dominate the Tuesday at 10:30 period. And Walter Winchell, still behind "Philco Playhouse" and Fred Waring, nonetheless jumped from a 9.3 to a 17.7 in the new Nielsen.

All told, then, a question of new properties has all but been resolved for this year for the net. There's still problems in the Ray Bolger, Paul Hartman and George Jessel stanzas, with big sponsorship stakes in the first two, but viewing the situation as a whole, web is pretty much satisfied with the picture. It's only natural, web feels, that some of the weakies will have to be eliminated and that a certain number of sponsors have had to drop. But in light of the number of casualties thus far, the satisfactory rating results that are beginning to accrue, there's a strong feeling that the worst is well behind the web in its change-over from a stagnant stop-gap operation to a competitive and creative medium.

Mogul

Continued from page 27

stations are operating on the "all the traffic can bear" thesis, Mogul charged. And both the network and station rate cards are pegged on inflated set counts, according to research conducted at his shop. He asserted that the present commonly used 27,000,000 national tv set circulation total was an overcount of 10% by his reckoning.

Mogul's sumup of rating services was pithy. He said, "They stink." Nielsen, nose-counting was the only one that even partially escaped the adjective on the grounds that it could be okay if it's sample base were expanded. He said he had "the feeling that many of the rating services are in cahoots with stations." He declared station men have cited examples where their ratings have gone up when they have subscribed to a service.

Some of the station reps also came in for a lashing. Agency topcer gave cases in his dealing with reps where they've been unable to decipher the client stations' rate cards. He left no doubt as to his feelings that in many instances the reps aren't providing their stations with effective service.

St. Louis — Dick Kasten has been elected president and genmgr of KSTL. Associated with the station since its beginning in Jan. 1948, Kasten previously was employed by WPEO, Peoria, Ill. He also has been associated with the tv affiliate of KSTL, KSTM-TV. He succeeds the late William E. Ware, who died last year.

Riblett to Philco

Philadelphia, Feb. 23.

Paul G. Riblett, end coach of the U. of Pennsylvania football team and a familiar figure on Franklin Field for the last sixteen years, has been named special representative for community relations for Philco.

Appointment was announced by Harold W. Butler, v.p. in charge of industrial relations at Philco. In recent years Riblett has been actively associated with the Community Chest, the Red Cross and other drives and fund-raising projects.

Chi's 'Who Said FM's Dying?'; 2 Tales In Reverse

Chicago, Feb. 23.

If FM radio is gasping its last breath, the word hasn't sifted down to two Chi FMers—WFMT and WEFM—which are rolling along on new crests of dialer popularity. Both operations are currently enjoying the top attention in their respective histories, thanks in part to the upbeat interest in quality sounds sparked by the high-fidelity hoopla touched off by the major set manufacturers.

WFMT, launched on a shoestring in late 1951 by Bernard and Rita Jacobs, is something of a Cinderella yarn. After an earlier hand-to-mouth existence that included on-the-air appeals for listener contributions, the station is now comfortably in the black as a straight advertiser-supported operation with no functional music or specialized service sidelines.

What's more, the owners consider WFMT now so well-trenched not only with its audience but also with its bankrollers, that they are hiking their rates this week from \$75 to \$400 an hour. Thirty-second spot rates go up from \$4.50 to \$30. New rate structure puts the FH'er above many of its hometown AM colleagues.

Also in the works is a covey of new programs, several of them in the offbeat idiom, to be included in the station's daily 18-hour schedule of highbrow programming with its heavy emphasis on classical music and jazz, literature and commentaries. Likewise, WEFM, which is operated by Zenith Radio Corp. as a public service without paid advertising, has completely revamped its music library and reproduction equipment. The station, managed by Ted Leitzell, programs light and middleweight classics almost exclusively.

WFMT is the only indie Chi FM station that airs live music. (WMAQ-FM, the Chi NBC o&o duplicates some of WMAQ-AM's concerts.) Already on WFMT with a Sunday night live concert is the Fine Arts Quartet and basso Andrew Foldi with a recital every third Saturday.

Due to start later this month are the "Poetry Magazine of the Air," featuring Northwestern U prof Robert Breen in readings from Poetry mag; Daily News columnist-critic Sydney J. Harris with a Saturday night commentary; Literary critic Gilbert Highet with a transcribed Wednesday night commentary; and Studs Terkel with a Sunday afternoon jazz session.

WFMT's monthly program guide, which has a circulation of 8,000 at \$5 per year and with a \$110 page rate for advertisers has developed into a not inconsequential adjunct.

Barry, Enright Goes On 100G Spree For Pilots

In an effort to expand its roster of network shows and film packages, Barry, Enright & Friendly has earmarked \$100,000 for kinescopes and pilot films of new properties over the next few months. Included in plans are a couple of house packages, but the firm is pushing for outside properties and ideas. Number of programs to be prepped depends on type, with anywhere from nine to 15 possible under the budget.

Firm will present the properties for network deals, but in the case of the pilots, may dicker deals for syndication via outside distributors. Firm already has its five-minute "Oh Baby" series in syndication via Official Films.

St. Paul

Continued from page 26

ed the probe of the pinball machine cash payoffs, employing a staff of amateur U. of Minnesota student investigators at a \$700 cost to the station and Ford who nightly on his news program made the exposures, naming the allegedly guilty establishments, showing photos of them, telling of the large amounts deposited in the machines and the small payoffs and accusing St. Paul city officials of being remiss in their duties.

The first vice crusade ever undertaken by a Twin Cities radio or tv station, the matter resulted in considerable newspaper and other publicity for WTCN-TV and led to the summons of Ford and Horning before the St. Paul city council where they denied political motives, but refused to swear out complaints against the offenders, asserting that was the officials' duty and they were only acting in a news capacity.

Both insisted the crusade was prompted principally by complaints received by the station from wives of men who had lost most of their wages playing the pinball machines and by a desire to bring the news to the public. After the exposures the cash payoffs ceased.

Cassavettes

Continued from page 1

yenned by NBC's Samuel Chotznoff for an upcoming opera in the web's television series. Curious is that Cass wouldn't have a singing role in the projected "John the Baptist," due in May. The thrashing would be by an offscreen voice. This kind of arrangement indicates how hot Chotznoff is for the lad.

To be sure, there's a talent exec in the picture, but thereby hangs another tale. Cass has been repped for about a month by William McCaffrey (Agency). The actor is a discovery of McCaffrey's stepson, James O'Connor, on a palship basis. James spotted him at an eastside bolter near the McCaffrey residence in Beekman Pl. McCaffrey has been in the habit of dropping in for his 11th or 12th cup of coffee to polish off the night, and it wasn't long before his managerial eye fastened on Cass as a dramatic prospect although he had actually seen his work previously, notably on a Theatre Guild—"U. S. Steel" ABC telenovella starring Faye Emerson and Robert Preston in "Hope for a Harvest."

It wasn't until a week ago Sunday (14) that the situation came into sharp focus. That was when Cass played the matador role in the Budd Schulberg one-acter on bullfighting in which he was kudosed for his top performance on the CBS-TV "Omibus." The Coast test quickly followed under the nursing of Famous Artists, handling this chore for McCaffrey in Hollywood. There's also a bid in for the lad from NBC's "Robert Montgomery Presents."

Cass isn't the handsome type in the accepted sense. He has looks in the offbeat class.

WPTZ, Philly's Only Non-Newspaper TV'er, On a Byliners' Spree

Philadelphia, Feb. 23.

WPTZ, only tv station in Philly not owned by a newspaper, employs more local newspaper personalities than other two outlets combined. Early Selby, columnist on the Evening Bulletin, is latest fourth estater to join WPTZ talent roster, taking over 11 o'clock Sunday night news show.

Other newspapermen on the WPTZ payroll include Harry Harris, Bulletin tv columnist; Lase McCurley, Daily News sports editor; Charles Lee, former book editor of the defunct Philadelphia Record and New York Times book reviewer; Don Rose, Bulletin editorial page columnist, and Jerry Gaghan, Daily News columnist and VARIETY mugg.

Philly Westinghouse station has slanted format of several shows to capitalize on newsmen names. "Skinner's Spotlight" daily 2 to 2:30 program, uses Rose, Harris, Lee and Gaghan as regular features.



Eileen BARTON
Currently at the
BOULEVARD, N. Y.

CORAL RECORDS
Dir.: William Morris Agency



COLGATE COMEDY HOUR

Sundays

Mgt.: William Morris Agency

TOMMY LYMAN

LAS VEGAS CLUB
55 East 54th Street
New York

(Next to Bill's Gay 90's)

Special Material by MILT FRANCIS



BOB CARROLL

Currently
Fred Allen Show

NBC-TV, Tuesdays, 10 P.M.

• DERRY RECORDS •

Management: VAL IRVING
Direction: WILLIAM MORRIS AGENCY



BILLY NALLE

Radio Registry

57th Street, 118 West CI 7-1900
GREAT NORTHERN HOTEL

Room with Private Bath
from 95.00

2 Rooms and Kitchenette
from 160.00

Monthly on Lease

Full Hotel Service for One or Two
Persons Included

Also Moderate Monthly Arrangements

growing
growing
growing

Mr. Channel 8

WGAL-TV

NBC • CBS • ABC • DuMont
Lancaster, Pa.

market prosperity . . . loyal
viewing audience. Write for
information —

Sales Representative

MEEKER

New York Chicago Los Angeles San Francisco

WGAL
AM TV FM

Steinman Station
Chair McCaullough, President

NEW
big sales prospect

WLEV-TV

Bethlehem • Allentown • Easton

Pre-planned coverage reaches the homes — the
people—in this rich market. Write for information.

Steinman Station

NBC
TV AFFILIATE

Sales Representative
MEEKER TV, Incorporated
New York • Chicago • Los Angeles • San Francisco

Television's Newest and Warmest Personality

JANE PICKENS

The Gracious Lady of Radio and Theatre Brings Her Magnetic Touch to TV

"Songs With A Story"

Sundays, 9:15 to 9:30 P.M.

ABC-TV Network

VARIETY

February 3, 1954

JANE PICKENS SHOW
With The Vikings
Producer: Ardien Rodner Jr.
Director: Lee Davis
Writer: Bob Claver

15 Min., Sun., 9:15 p.m.
ABC-TV has whipped up a pleasant quarter-hour series for the cream spot following the Walter Winchell cabfest. It's quite a stretch in mood from Jane's machine-gun delivery to Jane Pickens' comfortable southern drawl and mellow warbling, but the thrush stands up on her own and her magnetism will glue the viewer.

This series is Miss Pickens' first but she's no newcomer to the camera. In the past year she's been on eight telethons for Cerebral Palsy and she's got the tele technique down pat.

Format is simple, consisting of some homespun philosophizing (from Bob Claver's script) and a few songs (from Rodgers & Hammerstein, P.D., etc.). On opening Sunday (31) Miss Pickens warbled "La Vie En Rose," "You'll Never Walk Alone" and a spiritual tagged "Noah, Built The Ark." She gets a neat vocal backing assist from The Vikings.

It's mostly a solo display, however, and she shines throughout. Gros.



And on RADIO:

Mondays through Fridays, 2:45 P.M.

Thursdays, 10:30-11 P.M.

NBC—Coast to Coast

MANAGEMENT:

M. GALE

48 West 48th Street, New York

Publicity: **DAVID O. ALBER ASSOC.**

Television Chatter

New York

Shortly after an announcement that Bill Anderson was departing as its press info chief for a similar post at WNBC-WNBT, WOR-TV, the General Teledario outfit, lured Mary Jane MacDougall away from the NBC o.o.s. Anderson replaces Phil Dean as the publicist for the two NBC stations, while Miss MacDougall, who was Dean's assistant, moves into Anderson's old job. Both appointments take effect this week.

John Pavelko cast for NBC's "Robert Montgomery Presents" March 1 and "Three Steps to Heaven" soaper March 4. Economics Labs, for Solla, takes a cycle on Garry Moore's CBS Tuesday 2:15-30 segment starting March 2. Nancy Kelly, in from the Coast, just finished off an appearance on "Medallion Theatre," and she's now slated to do the fifth anniversary show for "Suspense." Gotham mayor Robert F. Wagner will take responsibility for lining up a good many of the performers slated for Retarded Children television via WATV March 28. He's honorary chairman for the Assn. Rodney D. Chipp, DuMont

engineering chief, to tour South America for a month to consult with station operators and act as the web's unofficial "goodwill ambassador." Tot Bruce Well, who cuts 'em for Victor diskery, guested on Elsie McElhorne's WPXI show Monday (22). Al Bernie returns to the Kate Smith show on March 3 after a week's engagement in Buffalo's Town Casino. Oscar Brand is down at Camp Pickett, Va., directing production of "Tubby the Tuba." When he returns shortly he'll do six movie-short shadow-plays for Dynamic Films.

Agent Al Grossman has formed a packaging outfit, Telecraft Productions. Collette Marchand slated for the Ed Sullivan show this Sunday (27). Treva Frazee into "The Plainclothesman" on Sunday (28). Seriously stricken with allergy condition, Larry Menkin, WOR (AM-TV) program chief, now on the mend in United Hospital, Port Chester, N. Y.

Chicago

Frank Reynolds has been tapped to do the WBBM-TV local news cut-ins on CBS-TV's "Morning Show" bowing March 15 against NBC-TV's "Today." Robert Merriam, fifth ward alderman and possible mayoralty candidate, takes over the Sunday evening half-hour next week usually occupied by vacationing Lee Schooler's "Press Conference" on WGN-TV for a series of shows dealing with civic problems. Oliver J. Dragon's version of "St. George and the Dragon" done by Burr Tillstrom and his Kukapolitan associates gets a double hometown exposure this weekend with the Boston Pops or at the Civic Opera house. Saturday night (27) performance will be a benefit sponsored by the Chicago Council of Foreign Relations and the Sunday night (28) presentation will be an added attraction to the Pops concert. Joe Kelly, longtime host of the "Quiz Kids," helms a new afternoon kiddie-angled show on WBKB starting Monday (1). Ed Stockmar, Chi NBC-TV salesman, has racked up 25 years in the NBC family. WGN-TV has completed installation of the INS fax-transmitted photos due to be incorporated into the station's news shows next week. Plymouth Division of the Chrysler Corp. has snapped up Jack Angell's 6:05 p.m. five-minute newscasts for a five-a-week ride on WNBC. Jack Mulholland, Chi NBC TV sopts sales chief, vacationing in Florida. Fred Lloyd joined Kling Studios as a slide film photog.

San Francisco

Due to network program infiltration of KRON-TV's aym hours, station's leading kitchen expert, Edith Green, tendered her resignation, effective March 8. Mrs. Green felt the 9 a.m. spot offered to her locally lacked enough home penetration to warrant further telecasting. Harry Diner resigned MCA to join KPXX's sales staff. Al Constant, manager of Bakersfield's KBK-TV, appointed Frank Beazley sales manager. New Fresno telection KBID conducted a 17-hour Heart Fund Telethon—racked up \$19,330 on the tote board. "Winterland Wrestling" cancelled from KPXX's air-lanes.

Detroit—Joseph L. Avesian has been appointed director of publicity for WXYZ and WXYZ-TV. It was announced by James G. Riddell, prexy.

Kissing Klatches

Whether intentionally, or otherwise, the on-screen smooch session with Cleo Moore that got Jack, Eigen fired from Chi's WBKB last week was inspired by a kissing marathon staged as a publicity stunt at the now defunct Luna Park, Coney Island, about 20 years ago. Whether Eigen was "around" in those days is not determinable, but coincidentally he has known Bert Nevins for some years. Nevins is the N. Y. publicist who, as a then com-upper (one of his accounts is Pallades Amusement Park), pulled the Luna osculatory stanza that lasted about 20 minutes, far longer than would be practical in video for such clinch closeups (Miss Moore claimed a seven-minute kiss). As with Miss Moore, the winner of the Luna lip-to-lip tournament was a blonde but the latter had no "Bait" angle as applies to Miss Moore's Columbia film of that name.

Apparently Miss Moore is not a tv tabu. She appeared on the Chock Full O'Nuts "Showcase" last Saturday night on WNBT, N. Y., going the smooch route with announcer Wayne Howell as a sort of re-enactment of the Chi smack, but emcee-comic Gary Morton gave her the mock iceberg treatment. She also turned up on George Jessel's ABC-TV show on Sunday for another kissing klatch.

Eigen

Continued from page 25

heated, if hush-hush, NBC debate over renewing the gabber's contract which ends March 31 as the six-night-weekly host of the WMAQ radio show from the Chez Paree. The problem is this: The show fetches in close to \$10,000 weekly in a time period that only a few years back was virtually unsaleable. But it's a matter of record, whether by inquiries from the FCC, the local AFTRA office or the openly hostile attitude of the local press, that the show has hurt WMAQ's prestige and public relations. Either way the issue is resolved, morale at the NBC plant is going to suffer, and this includes the top brass.

The whole matter is perhaps best summed up by the newspaper ads for the film which read: Her kisses are easy and warm — she gives them freely to lure unsuspecting victims — in a diabolical plot."

U. of N. C.

Continued from page 25

ation of the series. Ehle spent nine months in writing the scripts. "We took as much time as we thought we needed," he says, "to do the work the best we could." John Clayton directed most of the plays during the fall and winter months of last year.

The 13 programs of the American adventure cover a variety of topics. The first program, "King With Crown," is a study of dignity and self-sacrifice, the story of a slave boy on a slave ship. "Hearthfire" is the story of a Tennessee family forced to leave the family homestead when the TVA constructs Norris Dam. A revealing study of the latter days of Thomas Jefferson is presented through the eyes of his grandchildren. "Grenade," a war story, examines some aspects of basic patriotism.

A comedy show, "The Federal Lion," deals with political attitudes and is built around the incident in which the Emperor of Morocco gives Andrew Jackson a lion. "Pioneer Call" is the story of the South Carolina family who makes a pioneer journey to the new lands of Alabama, only to find after several years that their oldest son wants to move on to Texas. Excerpts from letters and journals of an actual pioneer family document the story.

"An Unfounded Door" is the story of novelist Thomas Wolfe when as a young man he is offered security at the price of his dream of becoming a writer.

St. Louis—Jack Buck has been signed to pair with Harry Garay in broadcasting the Cardinal b.b. games this season.

Chi Programs Sit on Formats

Continued from page 29

eral formats, such as the how-to-do-it, the quizzes, the weather shows, et al, time-tested and proved, the prudent station exec thinks twice before okaying outlays for new ventures. Once that gross-net curve starts climbing into respectability it becomes increasingly difficult to shell out dough on spec.

With the exception of ABC's WBKB, where veep Sterling (Red) Quinlan is in the process of completely revamping his daytime schedule, new program projects are virtually at a standstill at all the Windy City plants. One station, CBS's WBBM-TV, at the moment doesn't even have a formally titled program director. Dissatisfied with some of the ratings WBBM-TV has been registering during its first year, veep H. Leslie Atlas recently shifted Al Bland from his WBBM-TV program berth back to WBBM-AM, bringing in Les Weinrott as a program consultant in an attempt to hypo the tele operation.

With NBC's WNBQ practically SRO locally, especially when the upcoming network "Home" show takes a daily hour bite, program chief George Heinemann is spending more time trying to hang onto some of his pet local projects against the network and vidpix encroachments than he's able to devote to new schemes for what little fringe time is still open. He's already been forced to drop the well-received "Animal Playtime" hosted by Win Stracke during the noon-hour, to make room for "Home." And he's busting out his Saturday afternoon "Jet Pilot" show because the sales boys have a hot prospect for the time with an outside package.

Baseball Inroads

WGN-TV's Faraghan has his problems too with the baseball season just around the corner. With the Trib station again carrying the Cubs and White Sox home daytime games, once he gets the fore and aft baseball adjacencies set and his regular strips telescoped into the pre-1 p.m. period, his summer schedule will be drum-tight. And there are few openings in the station's nighttime roster with the DuMont shows and the locally sponsored celluloid combination of feature films and vidpix.

While the wholesale programming reshuffling at WBKB certainly ranks as a major overhaul with several new personalities being introduced, the "New Look" strategy here is as much a shrewd operational move designed to get the full mileage out of the AFM quota staffers as it is an attempt to come up with a fresh approach to local daytime programming. Bucking both the CBS and NBC daytimers and soon WGN-TV's baseball, the new WBKB layout has been put together by Quinlan and his program director, Dan Schuffman, with considerable help from the sales crew. As developed earlier at the pre-merger WBKB by the then general manager John H. Mitchell, sales-programming cooperation has become a science with the commission time peddlers having an active voice in show planning.

It's not that the Chi programmers aren't earning their money, what with the four outlets running 16-18 hours a day with all the at-

tendant problems of overseeing, schedule juggling and, of course, client relations. It's just that some of them are beginning to feel they could wear their titles with a little more aplomb if they were doing more actual program planning. And they all privately admit that the local scene could stand some new excitement now and then and that can only come by breaking out of the tried-and-true mold that has hardened considerably the past five-plus years.

WBAP-TV's 'Sunup'

Fort Worth, Feb. 23.

On Monday (22) one of the most ambitious local programs ever conceived began on WBAP-TV. Hour-long show, featuring news, weather, and special events from Fort Worth, Dallas and the State of Texas, is titled "Sunup" and is to be telecast Monday through Friday from 7 to 8 a.m.

WBAP-TV news and special events department, headed by James A. Byron, gathers, edits, and presents the unique news program. Coordinator and moderator for the program is WBAP radio and tv writer and newscaster Jack Nunery, and weatherman Larry Morrell. Bob Grammer, operations supervisor of WBAP-TV, will direct the daily programs.

Each morning, "Sunup" will start with a film recap of the previous day's news, the "Texas News" reel that ran at 10 p.m. the preceding night.

TO AN EXECUTIVE

Here is a young man of 44, who is personally respected by over 75,000 families in the Metropolitan Area, because of his organizational activities (true American spirit). Has owned, lost-mastered and quiz-mastered over 300 functions for worthy causes. Pleasant personality, splendid mixer, outstanding detail man, creative ability, promotional public relations and sales minded. Seeks change from present position and can offer time, talent, and money for a valuable asset to the right opportunity. Earnings as a start must be in \$7,500-\$10,000 class. For interview write: Ray N. 19254, Variety, 154 W. 46th St., New York 36, N. Y.

SEVERAL TV NETWORKS AND RADIO STATIONS

are interested in format submitted by Alite Pitman in her opening venture in the TV field. Proposed program is being circulated to sponsors and is entitled "Give Us A Home," dealing with placement of children in foster homes. Alite Pitman, 33 Argyre Road, Brooklyn 16, N. Y.

IN THE 'FAT' YEARS PREPARE FOR POSSIBLE 'LEAN' YEARS

Are you now hoping most of your earnings and/or doing the most with them for the future? I am a personal financial adviser, an expert on "Trust Taxes," Investment Insurance, etc. Call CO 5-7466 (after 12 Noon) for appointment (no charge). Dr. Wm. I. Greenwald, College Professor of Economics, Author, and Research Analyst.

OPTICAL EFFECTS For KLING STUDIOS

Chicago and Hollywood by RAY MERCER & CO. 4241 Normal Ave., H'wood 29, Cal. Send for Free Optical Effects Chart

JUST 40 MINUTES FROM BROADWAY

Landscape acre, 20x40 swimming pool, seven-room insulated Colonial with screened patio for gracious year-round living. Port Chester-lye area, view of Sound, private dock, tennis court available, \$35,500. Dolans, Port Chester 5-0842 or Murray Hill 8-5000.

A NEWER

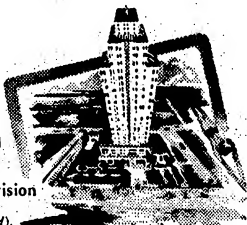
Lord Tarleton

...completely re-styled and excitingly decorated with extravagant simplicity. Dancing, Entertainment, Television ... and a superlative cuisine (modified American plan, if desired).

Your Hosts, The Family Jacobs

COMPLETELY AIR-CONDITIONED

Lord Tarleton



MIAMI BEACH

Blackfront Ocean Privacy

40th-41st Sts.

For Reservations, Please... Walter Jacobs

N. Y. Office: TR 4-3193

"Summertime," SKY HIGH Lake Tarleton Club, Pike, New Hampshire



JINGLES arranged by

PEGGY MARSHALL

and sung by

The Peggy Marshall Singers

MOTT'S APPLE JUICE (Current and for 3 Years)

LIPTON TEA AND SOUP (Talent Scouts over 6 Years)

WOODBURY - JERGENS (Lovella Parsons Show 2 1/2 Years)

also Carolina Rice, Sterling Salt, Nabisco Vanilla Wafers, and others.

NEW PHONE NUMBER

Illinois 7-4195 (or TWining 7-4292)

Canada's 'Exploring Minds'

Montreal, Feb. 23.

In an attempt to determine the usefulness of tv in communicating complex ideas and to determine the relative teaching power of four means of mass communications, the Canadian Broadcasting Corp. Monday night (22) conducted an interesting experiment on their program "Exploring Minds," which will bear watching by educational-minded tv impresarios in the U.S.

Dr. E. S. Carpenter of the Dept. of Anthropology, U. of Toronto, gave a talk on the relationship between language and thought. Thirty students were in the audience during the lecture, another 30 followed the program via tv sets, still another 30 heard the audio portion of show only and a final group was given copies of the talk to read and study during the time of the program.

At program's end, all 120 students wrote a test on Dr. Carpenter's talk. The test was given two parts first part to test their retention of the actual content of the lecture, the second to test their comprehension by asking for answers on the lecture's implications. The results, CBC hopes, will show some facts about learning by word of mouth, tele, radio and reading. The general viewing and was also urged to contribute to the experiment and final results will be discussed by Dr. Carpenter and colleagues on the March 8 edition of the program.

LONG ISLAND U. FORUM
With Alvin C. Bahnsen, others
Producer: Fred Barr
Writer: Bahnsen
30 Mins.; Sun., 10 p.m.
WVRL, N. Y.

Long Island U.'s air forum proved in its second session to be an adult and comprehensive study of current events. Comprised of three well-versed students from the school and moderator Alvin C. Bahnsen, professor of history and government, the week's panel neatly traversed the field, so to speak, in discussing to what extent the U. S. should involve itself in the Indo-China conflict.

The three panelists engaged in a well-documented dissertation. In their knowledge and debating skill, they didn't have to give an inch to the oft heard politicians and professional experts.

Probable reason the debate was so slickly handled is largely due to the able Prof. Bahnsen, who appears to have considerable radio experience (is also heard in a UN series on WVRL) from which he's greatly benefitted. On the few occasions the boys digressed—and they were informative digressions—moderator skillfully turned the subject back to its original course without losing a step or an important thought.

The WVRL presentation, though testimony to the intelligence of exceptional Bahnsen and crew, cannot be studied as a purely academic form. Unfortunately, the current events panel idea is getting broad attention from several Gotham sources, most of which, if they cannot offer as much talent as WVRL, do give out with big names. To the casual radio log reader this amounts to a great deal, and he might just as easily, as not, turn elsewhere for info.

TODD PURSE
210 Mins.; Monday-thru-Friday
WJW, Cleveland

One of the newest diskers to move into the Cleveland jockey sweepstakes, Todd Purses has already carved a respected niche in the afternoon listening field as well as in his one evening stint, on Saturday.

Purse, who did an ABC network program in Chicago, projects pleasant appeal, sells his program by way of a velvet and soft line of gab and offers a wide range of tunes, with greatest emphasis on the popular leaders of the day. Unlike many other diskers he does not attempt to "sell" any one record or star, but presents those with top appeal.

Interviews, with both visiting stars and studio viewers—the latter bobbysoxers—also are part of the afternoon offerings. Value of interviews might be challenged since those with soxers have a tendency to be too long, flighty, and thus cut into record time. Mark.

THE LITTLE LATE SHOW
With Bud Mason
30 Mins.; Sun.-thru-Sat., 11:30 p.m.
Sustaining
WGY, Schenectady

Bud Mason, one of WGY's newer announcers, deejays this origination, recently substituted for NBC band remotes. It runs a half-hour weeknights; 45 minutes on Saturday and Sunday. Popular and standard music is supplemented by a weather report, greetings to individual dialers and chit-chat.

Mason was feeling his way on blocks caught, the indication being that program would shake down into a reasonably listenable one. Mason registered as friendly but loquacious; his striving for a light touch sounded slightly strained. Music encompassed a fairly wide range. He tops off show, with a five-minute news roundup, after which station goes to the transmitter for an uninterrupted, all-night musical presentation. Jaco.

Mumford Quits NBC Press

Alex Mumford has quit his NBC press berth, effective March 1, to launch his own publicity-promotion company in New York. Mumford has been working out of Syd Eigges' press sector as liaison between the web and Colgate on "Comedy Hour."

He has been steering the publicity, promotion and exploitation for all the soap outfit's shows on the net.

PLASTER AND PREJUDICE
With Henry Fonda, Vickie Vola, George Petrie, Helene Dumas, Ralph Camargo, Mary Patton, others

Director: William Marshall
Writer: Virginia Travers
30 Mins.; Sun. (21), 9:30 p.m.
ABC, from N. Y.

The forms that prejudice—racial, religious, ethnic, and in this case just plain vagueness—can take supplied the basis for this joint production of ABC's Public Affairs Dept. and National Conference of Christians and Jews. Well-timed for the beginning of Brotherhood Week and presented on the eve of Washington's birthday, it spelled out succinctly and precisely a case history in cause and cure of prejudice, cause being fear, cure being knowledge.

The Virginia Travers script (based on Pete Martin's story) traced the trials of a young realtor and his wife, who were planning a low-cost housing development in a peaceful town. They immediately ran into trouble from the "nice people" of the town, who didn't want that "undesirable element" from across the county line moving into the town. Pair were snubbed by friends, scared by an "accident," subjected to social bribery and nearly stymied by zoning laws, but persisted and won out. If the denouement—showing that the townspeople's revered ancestors were just as "undesirable" an element as those that sought to come in—was overly simple, it

was only because it was a half-hour show, with no more time to spare.

But plot aside, it was in Miss Travers' sincere and intelligent writing and in equally earnest and effective acting by a solid cast headed by Henry Fonda that the play found its message pushed across. Fonda delivered in his usual fine style as the narrator, the local newspaper editor. George Petrie and Vickie Vola as the couple, Helene Dumas, Ralph Camargo, Mary Patton and others as the townspeople delivered excellent and true portrayals. Chalk up a fine job for director William Marshall and all concerned with the production. Chan.

MELODY MOMENTS
With Jim Baker, Johnny Romeo Trio
15 Mins., Sat., 6:45 p.m.
WTRY, Troy

New program has two unusual facets. It features WTRY's promotion director, Jim Baker, as a singer, and presents straight live music—a rarity today in Capital District origins. The Johnny Romeo Trio, which plays at the Crystal Lounge, supports Baker.

Spotlighting current and yesterday favorites, show makes easy listening. Baker, who doubles as emcee, possesses a pleasant tenor and a friendly personality. Romeo threesome—piano accordion, guitar and bass, with celeste in one number—backed up smoothly and registered in solo spot. Guitarist Johnny Layette came through well on his segment. Jaco.

Taste & Imagination Highlight 15th Annual WNYC Music Festival

WNYC, New York indie, racked up another musical winner in its 10-day American Musical Festival, which wound up Monday night (22). It's the 15th annual outing for the Festival and station rates a bow for undertaking such a hefty programming task and delivering with taste and imagination.

The Festival kicked off on Lincoln's Birthday (12) with its "Mid-day Symphony" spotlighting American Colonial Music and wound on Washington's Birthday with the National Orchestral Assn. concert from N. Y.'s Carnegie Hall under the baton of Leon Barzin. Slotted between were over 150 other programming events that completely covered the American Music field. Primarily a longhair series, station programmers even found time to squeeze in a salute to jazz with a neat roundup of hep composers and artists.

In all the Festival was a masterful programming accomplishment and it should keep the dialers anxiously waiting for the station to get its 16th annual festival going. Gros.

Minneapolis — WMIN-TV and radio has appointed Mylo Beam, formerly with KLAS, Las Vegas, Nev., as radio advertising manager. He succeeds Art Carlson who resigned to join KSTP.

This is the one...
(AND IT JUST HAD TO BE A ZENITH)

It was inevitable that the new television console you see on the right should bear the familiar Zenith Crest. Because only Zenith, out of 35 years of devotion to engineering and making radionics products exclusively, could have produced it.

There is only one picture tube that can truly be called **CINÉBEAM**... Zenith's. This is the original tube that works just like the movies' own Silver Screen. It concentrates all the light to bring you a picture with virtually twice the brightness, clarity, depth of field.

There is only one Super-K Chassis, and it's built by Zenith. Together with the Cinébeam Picture Tube, it gives wonderful, long-lived performance way out on the fringe, even in TV's toughest trouble spots.

There is only one leader in FM, the High Fidelity of Broadcasting, and that's Zenith. Zenith's Super-Sensitive FM sound is built into this and every other Zenith TV set.

Until you've operated all other sets you can't appreciate Zenith's one-knob, one-click Tuning. UHF strips optional, extra. Optional at slight extra cost is a Zenith-engineered Continuous Tuner giving easy access to all 70 UHF channels. Spotlight Dial shows channel from across room. Exclusive "Lazy Bones" Remote Control and private earphones optional, extra.

Every Zenith television receiver is built to one fine quality standard, whether it is the lowest priced table model or the highest priced combination. The model illustrated is the Zenith Sutton, 21" Cinébeam Television, at \$299.95*.

*Manufacturer's suggested retail price (subject to change) includes Federal Excise Tax and Parts and Tubes Warranty. Slightly higher in Far West and South.

ASK ANY ZENITH OWNER

ZENITH
The royalty of radio and TELEVISION®

Backed by 35 years of Leadership in Radionics Exclusively
ALSO MAKERS OF FINE HEARING AIDS
Zenith Radio Corporation, Chicago 59, Illinois

COPI. 1954 BUY U. S. SAVINGS BONDS



THE SUTTON. Model M2250R, 21-inch television console with Cinébeam Picture Tube.

Standup Comics Don't Stand Chance Sez Asher: 'Gotta Go Situation Comedy'

Hollywood, Feb. 23.

Standup comics were a novelty with the beginning of tv, but today the standup comic's days are numbered, because the novelty's long gone. That's the belief of Bill Asher, "I Love Lucy" director, who advises the standup comics to go into situation comedy rather than become passe. (Practically all the comics in the vidpix sweepstakes have embraced the situation comic format.)

Asher, who also directed the first vidpix in the Danny Thomas, Ray Bolger and Eve Arden series, declared, "When a standup comic is in front of the camera dishing out his routine, he's mainly audio, not visual, whereas viewers turn on their sets to see personalities, not to hear them, and they're disappointed."

"The sad part of it all is that there is some very good talent being wasted in standup type of comedies. If this same talent, say someone like Bob Hope, went into situation comedy, their values would be enhanced considerably. Such a conversion would benefit Bob Hope, and give him a show of real durability. It's much easier to do situation comedy every week, once you've established your characters."

"Danny Thomas is a good example of a standup performer who had only so-so results until he made the transformation into situation comedy. I think Danny would admit he was a flop as a standup on tv, but he is a real success today in the situation form. Milton Berle hit the skids, and then came back via situation comedy. Jackie Gleason is still another example of a comedian who made the grade in situation comedy. His 'honeymooner' sketches are the highlights of his program."

"Humility is an important ingredient in any situation comedy show; there is no place for the smart aleck. The audience must be interested in seeing what the characters will be doing every week. Situation comedy will be here forever, because there is strong self-identification, and many comedic themes to be integrated. It's a release for people to see their own little squabbles portrayed on a show such as 'Lucy.' It's pure escapism, and when the audience sees it it takes a tremendous amount of pressure off of them. On top of this, you want something easy and relaxing, not too heavy, when you're watching tv."

"On the other hand, continuation of the standup routines will eventually destroy the comics. There is one important facet regarding any comics making the switch to situation comedy, and that is that they have to be good and believable actors."

Director gave a good deal of the credit for success of "Lucy" to the show's writers, saying their contributions were invaluable, that in tv where they have to come up with a good script each week, their worth is far more important than in pix. He said that while Lucille Ball and Desi Arnaz were the principal ingredients in the show, being a hit, it was the right combination of scribblers which kept the show on top for so long.

Par-Owned KTLA Nixes RKO 'French Line' Spots; OK for Other Stations

Hollywood, Feb. 23.

Paramount-owned KTLA nixed spot commercials from RKO on its controversial "French Line," but CBS-owned KNXT and NBC's KNBH both accepted the teleblurb. KTLA rejected the spots on the ground that the pic was "offensive to certain groups."

A KNBH spokesman explained, "According to the NBC continuity department, there is nothing offensive about the commercials, as presented to us. We are an advertising medium, not a censorship body. Under those circumstances, there is nothing to do but accept these commercials, just as newspapers have accepted ads for 'French Line'."

Vidpix Chatter

New York

Art Brecher, formerly of Motion Pictures for Television's Chi office, and George Turner, ex-Guild Films New England rep, joined Official Films as sales staffers. Animated Productions filming four animated sequences for "The Small College," documentary being readied by Alfred P. Sloan Foundation's "American Inventory" for presentation next month on NBC-TV. Martin Magner tapped by American Medical Assn. to direct their series of documentaries for tv. "What to Do" . . . Bob Hope completed filming of a trailer for theatrical and video exhibition for Boys' Club Week March 29 . . . Reub Kaufman, Guild Films' topper, back from huddles in Cuba, with Don Feddersen, his partner in "Liberace" and "Life With Elizabeth" productions, planning back to the Coast after a brief N.Y. stopover . . . Television Programs of America sales staffers back on the road after their four-day sales clinic here . . . Guy V. Thayer Jr., Roland Reed Productions veep, in town for agency huddles . . . Jack Gross and Phil Krasne back to the Coast after their meetings with Lever Bros. and the Lever agencies on "Big Town" . . . Jimmy Yoham tapped by the Signal Corps for training films last week . . . Amadeo Barletta Jr., general manager of CMA-TV, Havana, in town looking at product . . . William E. Huston, ex-Lucy, and B.P. Fineman, former Coast picture producer, joined the expanding commercial sales staff of Screen-Gems as account execs.

"Victory" Distrib Deal For Theatres on Tap; 2d TV Rerun Cycle Due

With bids already in from several major film distributors, the NBC Film Division will set a distribution deal in March for theatrical release of "Victory at Sea."

Redditing of the vidpix series (with a complete rescore of Richard Rodgers' music) into a film house feature running just short of two hours, has already been completed.

"Victory" will soon go into its second rerun cycle on tv stations around the country.

TOO MUCH OF SAME FILM COM'L, SEZ HILL

Cincinnati, Feb. 23.

An appeal to tv film sponsors to vary commercials was made by James Hill, general manager of Olympus Film Productions, Inc., to advertisers during a tour of its plant here last week.

"Advertisers would not dream of offering the same tv show week after week," Hill said, "yet some of them think nothing of repeating the same canned commercial. It might have been terrific the first few times, but when the public has too much of the same commercial it's a dead duck."

Meridian's Go-Ahead On New Schlitz Cycle

Hollywood, Feb. 23.

Meridian Productions began preparations for its next season's product, following renewal by Schlitz for another 26 weeks of "Playhouse of Stars" vidpix series.

Budget for the new group approximates \$650,000. Production begins March 30 at the Goldwyn studios, with Bill Self as producer. Edwin Self, ad chief for Schlitz in Milwaukee, is here discussing stories for the next season's product.

Filmites' Citation For Lucille & Desi

Ed Sullivan will be toastmaster and will present the award at the National Television Film Council's luncheon Friday (26) in New York honoring Lucille Ball and Desi Arnaz "for their major contribution to films for television."

Meeting will be presided over by Melvin L. Gold, NTEG presy.

Marine Corps Vidpix Series in March Bow

Pilot film of the Martin Jones-Henry Olmsted-Gordon Knox dramatic series with a Marine Corps background, "The Resolute," will get a Defense Dept. premiere early in March. Producing trio will follow up the first showings a couple of weeks later with agency screenings in N. Y.

Shooting on the initialer at Quantico is complete, except for a filmed intro by Marine Commandant Gen. Lemuel Shepherd, being shot this week in Washington.

Vidpix Survival Of Fittest: Golden

Hollywood, Feb. 23.

Smalltime distributors of vidpix, who can't make the financial guarantees to producers which the well-heeled, top distributors are now giving, are on their way out of the telepicture, it's predicted by Herb Golden of the Amusement Industries division of Bankers Trust in N. Y., following a survey of the tv pix field here and in Gotham. Golden returned Saturday to N. Y., following his annual trek here.

Here to discuss financing by Bankers Trust of telepix and pix production, Golden said he foresees a consolidation of the more stable distributors and producers, with most of the shoestringers in both branches being weeded out. Eventually, he sees only a few tv pix indies outside the consolidation orbit.

Growth of the syndication field has been a remarkable development in vidpix, he stated. "We advance money to producers on the basis of cash guarantees they receive from distributors, after first checking the distributors to be certain the guarantee is okay," he explained.

A survival of the fittest phase is now in progress here and in N. Y., he said, the result being that many of the 200 tv distributors are disappearing from the scene, as are some producers. "The promoters, the so-called 'idea men' are vanishing. He cited as his idea of good, solid producers Guss-Krasne, Inc., Hal Roach Jr., Jack Chertok and Roland Reed. Golden's bank finances G-K's "Big Town" series, and in the past has put up the coin for Mark VII's "Dragnet."

As a result of the stabilization of the industry, there is much more emphasis on quality, with the vidpix companies displaying more know-how in the face of increasing competition, Golden opined. He said the fact that stations around the country today have a choice of a good deal of product has forced the producer to up his quality if he wants to stay in business.

TPA SETS DISTRIB DEAL ON 'GALLANT'

Television Programs of America has picked up distribution rights to "Captain Gallant of the Foreign Legion," half-hour telefilm series being shot in French Morocco with Buster Crabbe starring. Series originally was to be handled by Official Films, which had an option on the property, but after screening first three half-hours, Official decided it wanted out.

Harry Salzman, topper in Telepictures of Morocco, Inc., which is producing the series, thereupon got a release from Official and firmed its deal with TPA. Latter is currently concentrating on its Edward Arnold-starring "Your Star Showcase" anthology series and probably won't bring "Gallant" out till late this spring.

Nathe's 'State Police' Vidpix to Cite Coppers

Robert Nathe of King's Knight Productions last week completed a tieup with state police agencies for a new vidpix series of state law enforcement groups titled "State Police." Series, which will cite a state police officer each week, will be produced in N. Y.

King's Knight also controls video rights to "The Saint" who-dunits and the Arthur Treacher-Arnold Stang vidfilm, "Bulletin From Bertie," pilot of which is now being shown to agencies and the nets.

Telepix Followup Comment

CAVALCADE OF AMERICA (Margin For Victory)

DuPont again dips into history, dramatizing the story of an American spy in the Revolutionary war, and the result is a highly interesting production intelligently presented by Jack Denove. Producer Denove has given this episode fine production accoutrements, but probably the most effective factor in its success is the teleplay by Arthur Ripley, who also directed.

Edward Ashley plays a dual role, that of an American merchant who provisions the British, and is on the best of terms with them. In his other identity, he ferrets out military info and gets it to General Washington. Purportedly a true slab of U.S. history, this stanza deals with the spy's successful strategy, whereby he outwits the British who are about to attack the French coming to aid Washington. He convinces the enemy Washington plans to attack N.Y. when they leave, so that the British call off their campaign against the French, thereby saving the day for Washington.

Ashley is very good in his dual role which he plays with restraint, and without heroics. Francis L. Sullivan turns in a competent performance as the arrogant British commander; John Hoyt convinces as the pompous know-it-all Hessian leader, and Myrna Fahey is good in the role of the spy's sister. Ripley directs with a firm hand, and keeps it moving rapidly.

Daku.

FORD THEATRE (For Value Received)

His inheritance squandered and deserted by his wife, Peter Lawford says to James Whitmore, "how'd you like to make \$2,000?"

Answers Whitmore, "who do I have to kill?"

Replies Lawford, "me"

There you have it, the axis around which this story revolves. It has elements of suspense, good acting and strikes a note of surprise at the finish to maintain vigilant interest. The gun passes back and forth but nary a shot is fired. It so happens that Lawford has a fatherly devotion for his son, who is being taken abroad by the mother, Marie Windsor.

Whitmore tries to convince Lawford that there's an easier way out of his dilemma, such as using the money to buy a farm in Kansas. When his son is sneaked out of the house by the butler to enjoy a visit with Lawford, the whole atmosphere changes. The farm idea now sounds much better to him than a wordy exit and the mid-west gained two new sons of the soil.

Whitmore's performing gives him the edge over Lawford, the part being more meaty and sympathetic. Lawford, however, has an impressive way with dialog and makes the role of the weakling effective. Miss Windsor is around just enough to get sneers at the set. Arnold Laven's direction paces the action evenly. Helms.

DEATH VALLEY DAYS

(Yaller)

Over the years on radio and now on television, the "Death Valley Days" series has maintained a good betting average—so the occasional misout, as in that of "Yaller," is certainly excusable. Latest in the vidfilm series misses in its departments to provide a slow-moving half-hour that won't hold too many viewers.

This time the Ruth Woodman teleplay follows a tired formula—the rich boy whose family wants him to learn the mining business literally from the bottom, ignoring the fact that he has claustrophobia. In the pinches, he proves himself a man to win the poor but honest waitress in the mining camp restaurant.

Stuart McGowan's direction manages to maintain an air of credibility in the creaking chronicle but he doesn't get much help from his thespians. Ray Boyle is the boy and Jan Shepard (actually Mrs. Boyle) is the girl, but neither is very convincing, and that of the best portrayal is that of Griff Barnett as the slightly thirsty camp doctor. Technical credits are about par for the course, Kap.

FIRESIDE THEATRE

(Joe Giordano and Mr. Lincoln)

Abraham Lincoln would have been truly amazed to know all the trouble his Gettysburg address caused one Italian family some 90 years later had he been able to look ahead to this "Fireside Theatre" celebration of his birthday. Frank Wisbar has fashioned a sometimes amusing and often

heartwarming tale around what happens when the young son of an Italian cafe owner is chosen to recite the classic speech at Lincoln's Birthday ceremonies at his school, and as a novelty dialectic offering it stacks up satisfactorily.

Whole plot motivation in the Ellwood Ullman script stems from the wishes of the Italian's wife to have her boy well-dressed when he gets up for his recitation. It starts out with a pair of shoes, ends up with a complete outfit for both the lad and his sister, all the while the husband is crying extravagance and refuses to attend the exercises. When the wife returns all the resentment, husband is shamed into buying them back again for a happy ending.

Acting honors are about evenly divided between Mario Siletti and Argentina Brunetti as the Italian couple, each socking over a characteristic performance which does them proud. Frank Yaconelli as the uncle finely etches his role, too, and Peter Price lends conviction to the son caught in the midst of his parents' tug-of-war. Phil Tully as a cop, Hal Taggart as school principal and Gloria Tablott in daughter role also contribute in support.

Whit.

FOUR STAR PLAYHOUSE (The Gun)

George Haight's first production for Four Star, "The Gun," is a good telepicture, a tale of suspense inconspicuously located in completely domestic surroundings, the very contrast giving it more impact. Frederic Brady's plot is a simple one—the loaded gun of a detective vanishes while he's relaxing in his kitchen—but the manner in which director Frank McDonald and the competent cast carry it out makes for an interesting half-hour.

When the weapon disappears, everyone is suddenly suspect. The sleuth takes after the mailman, the milkman, a neighbor, even thinks his wife (who is ill) swiped it. Transformation of a neighborly domestic aura to one sprinkled with suspicion and fear is well executed. Eventually, it's discovered their baby has it, in the way the little monster points the loaded gun at his parents, with pop finally getting it, makes for a neat climax.

Dick Powell turns in another (Continued on page 40)

WATV's Old Keystone Pix 'Fun Time' Enters 'Howdy' Den & Comes Out Smiling

"Howdy Doody" has long been the nemesis of other station's afternoon kiddie stanzas. But during these last few weeks, WATV, Newark indie, has cautiously raised its head and said, "Doody ain't so tough."

Opposing Doody is low-budgeted stanza, built around ancient Keystone film comedies, called "Fun Time." The show, on almost three months now, picked up Castle Products four weeks ago to cover the Wednesday nut for the kid strip, and last week the Thursday and Friday dates were covered by Durling Farms and Charms, respectively. Going price in each was \$500 per on a 13-week cycle.

WATV's "Junior Frolics," on between 5:53-30 p. m.—just before the NBC-TV kid offering, beat out Howdy locally in the last Telepulse ratings 15 to 14.3. On the basis of the advantage, the indie told its six sponsors for the show (mostly animated film cartoons) that the going price for a one-time shot will be upped at the end of existing contracts from \$800 to \$1,000. It was the first time the little puppet was beaten in the Gotham market during the late daylight hours.

Manny Reiner Doubling For Goldwyn in Vidpix

In the new telepix production outfit formed by Samuel Goldwyn Jr., named Westward Productions, Ltd., young Goldwyn is listed as exec producer and Manny Reiner is general sales manager. Reiner will also continue as foreign sales manager for Goldwyn Sr.

The vet indie filmmaker reportedly will finance Westward, which has headquarters at the Goldwyn studio on the Coast. Mrs. Frances Goldwyn also will have a role in the new tv operation, including assists in selection of story properties to be leased by her son.

SYNDICATE NEWSFILMS ON CABLE

It's Option Time at Vidpic Studios

Hollywood, Feb. 23. Vidpic producers around town have been stricken with optimism as the various sponsors and agencies take a gander at their budgets and next season, and are now in the process of deciding whether or not to bankroll current shows for another season.

First to be renewed this year was Revue's Pepsi, followed last week by Schlitz's re-optioning of its "Playhouse of Stars" series produced by Meridian. Frank Wisbar got the OK from P&G for another cycle of his "Fireside Theatre" this week.

"Four Star Playhouse" renewal comes up in April, and the execs involved in that series are mulling several formats to offer Singer Sewing, although each calls for retention of company's established star system. After viewing the six vidpix made by Wisbar under the aegis of Bing Crosby Enterprises, General Electric is expected to decide on whether to give the next 10 GE's to BCE or Stuart Reynolds, who previously produced some for the company.

"Cavalcade of America" contracts have been given to Jack Chertok, Flying A and Jack Denove, and DuPont, it's believed, will award one of these companies the pact for next season's product, based on what the sponsor feels is the best televisual of the current crop. Another renewal up soon is Screen Gems' "Ford Theatre," due in the spring. Still another on which a decision is upcoming in the near future is Chertok's "Lone Ranger" series.

Only series which aren't concerned about renewals, at least not on a national level, are those syndicated properties which are sold on a regional and local basis, hence don't depend on any one angel to carry the load. Into this category fall such series as Revue's "City Detective," Ziv's "Favorite Story," and Roland Reed-M. Bernard Fox's "Waterfront."

O'Neil Telepix Setup Rolls April 1; Will Distribute for Others on %

Newly-purchased vidpix division of General Teleradio will start operation in full swing by April 1, when definite production plans are expected to be concluded. No word on personnel has been made yet, but Dwight Martin, exec veepee of Teleradio and its top utility infelder who has been handling the operation to date, doesn't figure that he's to be the firm's boss when things get rolling. Instead, he will return to the firm's policy-planning board.

Since the time of the film purchases in late December, '53, from Phillips H. Lord, package producer, neither Martin nor Teleradio boss, Tom O'Neil, had made a decision about distribution rights, but now, Martin has said that the company will definitely do its own distribution, plus that of other vidpix producers. It is understood, however, that Teleradio will only handle outside sales for a share in pix ownership.

On Friday (19) Teleradio indicated that it has resumed production of the "Gangbusters" series through the facilities of Visual Drama, Inc., the producing subsid of Phillips H. Lord. Already in production when the sale of all the Lord packages was made, the

(Continued on page 40)

Bing May Become Vidpix Producer

Hollywood, Feb. 23. Bing Crosby, who has angled his telepic company for several years, may become an active vidpix producer next fall, working on a series to be made by his Bing Crosby Enterprises. Crosby said he long wanted to take an active part in production but hasn't had time. If he finds a suitable series, he'll work on it for the fall. He emphasized Basil Grillo, BCE exec veepee, will remain top man, with Crosby coming in solely as producer. He wouldn't star in such a project, reiterating his aversion to weekly series on grounds it would hurt him theatrically.

In fact, despite previous announcement he'd do four telefilms for General Electric next season, he's not sure he'll do any.

"Just done two this season for kicks. There's no money in it. I haven't decided whether I'll do any next season," he said. Groaner gets negative of GE vidpix after initial run, he'll likely have them distributed after commercial is removed.

REVOLUTIONARY PLAN IN MAKING

The new innovation that will revolutionize handling of syndicated newsfilm for tv stations by furnishing nearly instantaneous distribution of the film via coaxial cable with kinescoping equipment on the station end is being carefully explored by the major newsfilm operations in N. Y. While none of the newsreel companies would commit themselves as to when such an operation would or could go into effect, they did admit they were studying costs and sounding out stations as to the feasibility of adopting such a technique.

Plan was devised originally by WCCO-TV, Minneapolis, which had its engineering staff go to work on a method of providing kinescopes of good quality. Station came up with a shutter attachment that costs \$45 and is said to eliminate flicker and other kink faults. Device was demonstrated privately some months ago at the National Assn. of Radio & Television News Directors in Washington, and the newsreel outfits got to work on the project.

Newsreels, under the plan, would process film in N. Y. and Washington and put it on the cable to subscriber stations immediately. Stations, using kinescoping equipment and the WCCO-developed attachment, would take it off the cable and put it on the air as quickly as it takes to process. With the key objection to current distribution of newsfilm being the time element, the newsreels would overcome one of their major hurdles. At the same time, use of the process, involving cable costs and processing and raw stock at the station end, would be more expensive than current air freight rates, which generally provide same-day service.

United Press Movietone, for one, is actively researching the project and has squandered on DuMont on possibility of using the web's cable facilities for the service. It's also been feeling out stations, but has no commitments thus far. Firm, however, is aiming at starting service on a trial basis, at least, within three months. INS-Telenews and CBS Newsfilm also reported actively working on the project.

Alexander Packaging Telepix Open-End Blurbs —Just Name the Product

New wrinkle in production and sales of filmed tv commercials has been devised by Alexander Film Co. of Colorado Springs. Firm is marketing a series of blurb packages covering various industries, "open-ended" and otherwise produced so that individual dealers' names, addresses and voice copy can be used with the films.

Latest in the series is a package of six 20-second spots combining full animation and live action for tire sales and service outfits. Spots are sold in a package on an exclusive and unlimited use basis, with a minimum price of \$450. Others in the series are packages on beer, milk, bread, icecream, banking and dry cleaning. Alexander claims the package idea can give local sponsors filmed spots that compare with national advertisers' at low commercial cost.

Settle Teleplay Suit

Los Angeles, Feb. 23. Breach of contract suit filed by writer Lewis Clyde Stoumen against Primrose Productions was settled out of court for an undisclosed.

Plaintiff declared he wrote a number of scripts for the "Ring" series of half-hour telefilms in 1951. The first one, "Trouble at Pier 12," was produced, after which the series was suspended indefinitely.

Vidpix Product Squeeze On: Distribs Shunning Weaker Shows; Networks Sluffing Outside Packages

Newman's MCA Shift

John Newman has shifted to the telefilm sector of Music Corp. of America. He had been head of the MCA press dept. for a number of years.

Gene Maslow, former assistant to Newman in the publicity division, has been upped to department top.

British Equity Sees U. S. Vidpix As Major Threat

London, Feb. 23.

A fear that American-made tv-films may flood the British market and annihilate all competitors, is expressed by Gordon Sandison, general secretary of British Actors' Equity, in a report to his members. This stems from the reported BBC decision to import some of the top U.S. tv programs.

Probing the economics of the question, Sandison declares that he knows of American tv-films, which have already covered their production costs in the American market, and are being offered to Canada at knock-down prices. A half-hour telepic, he says, can be bought for as low as \$150. No British film, or BBC-TV transcription, could possibly compete with these prices because the local industry does not have access to a vast and profitable home market to cover its basic costs. It was quite clear that America was in a position to buy its way into the tv markets of the world by underselling every competitor.

Unless they can effectively stop the dumping of American telepics when commercial programs are introduced, Sandison warns that this industry may follow the pattern of the motion picture industry, in which Hollywood now occupies 70% of screentime throughout the world. The key to the future is to stop the BBC "saving money" by importing cheap thriller and situation comedies, he says.

McCORMICK NAMED UPA VEEP IN GOTHAM

Hollywood, Feb. 23. Reflecting its increased interest in tv-film production, United Productions of America last week elected Don McCormick, manager of UPA's New York studio, vice-president of UPA-New York. Cartoonery plans to step up sales and production of tv commercials from its N. Y. end, following its split a couple of months ago from Screen Gems.

Board meeting also reelected Stephen Bosustow president and board chairman of UPA for his ninth consecutive term. Other officers reelected at the session were Robert Cannon, v.p.; Charles Daggett, public relations v.p.; T. Edward Hambleton, treasurer; Melvin Getzler, assistant treasurer, and M. Davis, secretary.

P&G Renews Fireside

Hollywood, Feb. 23. Frank Wisbar Productions ("Fireside Theatre") has been renewed by Procter & Gamble for 44 telepic next season, marking the sixth consecutive year. Overall budget will be \$1,500,000, repping a hike over the amount of the last program. New series starts March 15.

Economic forces at work in the television industry are slowly hammering out a situation under which all but a few top producers will be able to place their vidpix product on the market. The pattern is emerging slowly but surely — the outlets for telepic, once so numerous, are either drying up or setting standards so high that only a chosen few producers have the coin or knowhow to meet them.

The three outlets for telefilm, network, national spot and syndication, are slowly contracting. The nets, with their demands for a piece of the show as a condition for placing it on the air for a sponsor, are freezing out the vidpix producers. National spot field is still fertile, with more and more advertisers realizing the advantages of picking their own markets and stations and times via film, but clearance problems are proving tougher to hurdle as the webs put the clamps on prime time and the stations are confronted with more and more vidpix sponsors.

The syndication field, which traditionally has absorbed most of the vidpix product, is undergoing still more far-reaching changes. At one time a syndication outfit was all too eager to grab any properties that came along, be they old or new, five-minute or hour-long, drama or documentary, limited or general in appeal. Now, the distribs are becoming highly selective — over the past couple of months several syndicators have turned down properties that a year ago would have been grabbed up without a qualm. NBC Film Division decided it didn't want the new cycle of "Douglas Fairbanks Presents" vidpix, even though it had a nine-market sale in its pocket with Rheingold. Official Films relinquished its option on "Captain Gallant of the Foreign Legion," a Morocco locationer starring Buster Crabbe. ABC Syndication, organized last fall, still is sitting tight with only two properties — and only, according to v.p. George Shupert, because he hasn't yet seen anything he wants to pick up.

Demand a Share
It's all due to competition. One phase of the growing competition takes the form of a reluctance to distribute outside product on a straight percentage basis. The distribs now want a piece of each property they peddle, and while they're willing to back up any deal with guarantees, they're making sure it's the right product before they put their coin into it. Change-over from straight distribution to production-distribution has taken form over the past few months, and it's been sparked by the for-

(Continued on page 40)

Kodak Into Own TV Production?

Possibility that Eastman Kodak may enter vidpix production was broached last week when Edouard P. (Ted) Genock, former Paramount newsreel and Telenews exec, joined the company as head of tele production. Ostensibly, Genock will turn out spot announcements on film for local Kodak dealers, but it's understood that Kodak may produce its own film series which it will sponsor either via network or national spot.

A veteran newsreel correspondent and exec, Genock joined Paramount in London in 1930, and with the exception of a year with March of Time, was with the picture company until 1952, for the latter 10 years as news editor in N. Y. He then joined Telenews as editor-in-chief, where he remained until the recent Hearst-Metrotone acquisition of Telenews newsreel facilities.

NBC Sets Up 'Colossus Inc.'

Continued from page 1

contracts with cast or packagers will be on a 50-50 split. No major outlay would be needed under this thinking and pix would be made at low cost with a view to developing product of the sleeper type.

NBC's Own Roadshows

Weaver and Cott envision that television playwrights would cooperate because of the angle on almost automatic film production, similar to the book publishing and legit fields. Also encompassed is a series of roadshows of legit, variety and opera units, including intact troupes, top stars and the NBC Opera Co., the latter already charted as one of the first of the cross-country junkies. It may eventuate into that establishment of musicals in New York and Hollywood where new acts can try out material or established names can work on special projects before audiences as test showcases. There's great hope that the network would be in a prime position to evaluate its comedy development plan via actual offscreen try-outs.

Schools For Actors

Also embodied in NBC Enterprises is a school embracing actors, particularly tv emoters, with franchises to be set up in key and medium cities along lines of the Arthur Murray and Fred Astaire dance structures. These franchises would take in such novelties as kinescope lectures on dramatic techniques by the web's stars, directors and producers. Not discounted, either, is the potential coin from the fertile cosmetic field which would be a natural stepoff from the network's makeup department.

But perhaps the greatest potential lies in reaching the at-homers, via waxed editions of radio and tv live airings that currently lay largely in an embalmed state after the broadcasts. The vaults alone would produce a vast amount of ready-to-be-made material for home use. From this would come an independent record label distinct and separate from RCA, but the latter parent would process the platters. On the other hand, NBC Enterprises would be in a position to bypass the parent on distribution, leading to possible wider sales and with no strictures on prices. Thus the new division would be enabled to offer artists waxed showcases and the royalties therefrom to keep them from rival record companies such as now obtains in cases where RCA Victor cannot "hold" performers. A working agreement with Victor is to be worked out so as to bring the competitive end down to a minimum.

As a side issue to the production of feature pic, the new company would enter home distribution of 8m and 16m films of NBC events on a rental plan.

Weaver and Cott look with longing at the "millions in merchandise" enjoyed by the Disneys and Hopalong on comic books, toys, dolls, syndicated strips, pictorial books, hats, et al., and Enterprises

would turn them into largesse via, say, J. Fred Muggs, the "Today" chimp; Uncle Miltie getups; and items stemming from "Mr. Peepers," "Zoo Parade" and possibly "Kukla, Fran & Ollie." Also, of course, Pinky Lee hats and an extension of the merchandise-license facets of "Howdy Doody" since the web already shares in sales on the latter.

Other talent and programs that fit under the roof, but contingent on agreements with the parties, are the Ralph Edwards "This Is Your Life," the Friday night Gillette bouts, Paul Winchell's Jerry Mahoney; "Today"—such as a news-pictures-of-the-year book or almanac; "Home" (starting March 1), which would be appropriate for cookbooks, syndicated columns and products, and the numerous derivatives available on the Kate Smith show.

Rights and royalties are being worked out, but there's a big talent angle in that subsidiary rights or merchandise money tied in with stars would enable the net to pact the performers at a lower cost to sponsors, with the total take of names to be greater from the overall pot.

Cott would continue to preside over AM programming, at least for the present, but would devote most of his time to NBC Enterprises, on which he's had a quiet headstart.

Revolution on Coast; 1 Sponsor for 3 Hours Of Jarvis Deejay Show

Hollywood, Feb. 23.

In a precedent move in West Coast radio, H. J. Caruso, Dodge-Plymouth dealer, is taking over sole sponsorship of the three hours of Al Jarvis' "Make Believe Ballroom" on KFVB on Saturday mornings, beginning this week (27). Up to now, deejay sponsorship has been split up among as many as 20 bankrollers an hour.

Jarvis thinks the Caruso move in paying for the entire block of time between 9:30 a. m. and 12:30 p. m. on Saturdays may signal a return to the old system of platter-pusher sponsorship. Deejay, who celebrated the 21st anni of the show Sunday (21), believes the single-sponsorship is a move toward giving the program back to the listener, in addition to giving a sponsor much more for his money. The new Saturday show will have only six commercial spots during the three-hour period.

Line Up Scripters For Christophers' Vidpix

Hollywood, Feb. 23.

Telewriters have been lined up for a dozen half-hour vidpix to be produced by Jack Benove for the Christophers. Series is given channels gratis, and is not open for sponsorship. Name personalities work for nothing, but scribblers are paid over-scale, and non-names, crew and tunesters draw regular pay for the work.

Among writers now working on the series are Eugene Vale, Robert Andrews, Arthur Ripley, Robert Stevenson, Larry Marcus and Cyril Hume. Production begins soon at the Goldwyn studios.

O'Neil Telepix

Continued from page 39

detective series was suspended to give time for revision of format. William Clothier and William Faris, who produced for Lord since the series first went on video in '52, will continue in the same capacity. First 13 will be completed by April 30.

This is the only property in the making right now because for the remaining several Martin isn't sure whether production work will be farmed out as here or done by Teleradio itself. To purchase studios of its own will require an outlay of another several thousand dollars over the original \$1,000,000 investment.

'Adventure,' 'Science' Updated for TV Release

Hollywood, Feb. 23.

A series of 26 15-minute telepix tagged "Adventure Album," and a flock of "Popular Science" short subjects will be released to tv next month by vet distributor Toby Anguish, who acquired the "Science" shortsies from Paramount.

Anguish updated the "Science" shortsies, slicing some of the half-hour pictures to 15 minutes, and is releasing 13 half-hour briefies and 78 15-minute segments for tv.

Wallace Taber is seen as the hunter in "Adventure," which was shot in India, Africa, Alaska and South America. Both series are in color.

Telepix Followups

Continued from page 38

competent portrayal for Four Star, as the detective. Good in support are Dorothy Green, as his wife; Peter Votrian, Doug Fowley, Frank Scannell, Larry Blake and Ray Farrell, the tot.

GEN. ELECTRIC THEATRE (Foggy Night)

The fog hangs heavy like a second mortgage and a car is rammed. Lady at the wheel of the rammer gets out to investigate, opens the car door and a dead woman tumbles out. Here is the perfect setup for a psychological drama and a perfect romp for Claire Trevor.

Tense and taut as any zero hour, the action takes off from there. It becomes a good guessing game until a gent with squeaky shoes strolls by. Miss Trevor was sure he was the one that walked away from the death but she can't make the police believe her. They're convinced she's slightly off her rocker and humor her out of her "haze." By now the looker is more convinced that the flatfooties need psychiatry.

But this isn't the tell-tale clue that finally turns up the killer. Posing as an insurance adjuster, the killer calls on Miss Trevor, accepts a cup of tea but without sugar because of diabetic tendencies. A friendly druggist recalls that the suspect bought insulin, which tipped Trevor to beard him alone, without the aid of the doubting coppers. It nearly ends fatally for her but the gendarmes nick in on time.

Miss Trevor is in complete command and compels rapt interest with a sensitive and believable performance. Lawrence Ryle and Paul Frees are important helpers. Alfred Greene's direction keeps the plot boiling and well-gauged the devious turns in Douglas Reyes' exciting script.

Helm.

Vidpix Squeeze

Continued from page 39

mation of such operations as Motion Pictures for Television's film syndication division, ABC's film operation, Television Programs of America and the like. Latter have made it a matter of public record that they won't distribute unless they've got at least a share of ownership.

Just as important is the tremendous flow of product currently on the market. Whereas at one time supply fell far short of demand, it's now caught up and in many situations exceeds demand. Increasing number of stations doesn't have a direct bearing on supply and demand. In new markets, demand per se is the same as in an old market—that is, if a station needed 20 hours a week of programming in an old market, those same 20 hours sold to the older station could be sold to the new market. There's no need for new product for a new market. In the case of a new station in an old market, there are other factors to be considered—station's audience, for example, may deter sponsors from switching from the old station in the market, or the new station's financial position may prevent it from spending too much coin on film.

So while supply has pretty much caught up with demand, it becomes a case of quality rather than quantity. A syndicator won't pick up a property unless he's pretty certain it's going to sell, under the toughest conditions and with the growing awareness of sponsors, stations and public to good programming, the distributors are proceeding with caution.

From The Production Centers

Continued from page 38

Paulu, U. of Minnesota non-commercial radio station KUOM general manager, now in England under a Fulbright grant recording special material for National Assn. of Educational Broadcasters, invited to participate in a BBC quiz contest for title of "Brain of Britain" and won three times to qualify for semi-finals. . . . John Ford, ace WTCN-TV personality, hospitalized by nervous exhaustion. . . . Bob & Ray in from New York to headline special WCCO-TV show to promote Heart Sunday campaign. Other acts included George Gobel, appearing at Hotel Radisson Flame Room. . . . RCA 50,000-watt television transmitter now in process of installation on Channel 11 to enable WTCN-TV and WMIN-TV, sharing it, to boost their power to 316,000 watts, maximum allowed by FCC.

IN PHILADELPHIA . . .

Don McIlvaine, of KYW, has received citation from Defense Secretary Wilson and Maj. Gen. William E. Bergin, commending him for entertaining troops in Korea, last year. . . . John D. Scherer, Jr., executive assistant to general manager at WFIL stations, was member of the Pennsylvania delegation attending President Eisenhower's White House conference on Highway Safety (Feb. 17-19). . . . Robert N. Pryor, v.p. in charge of public relations for the WCAU stations, will serve as one of three judges on Gold Medal radio-tv panel of the National Board of Fire Underwriters, March 3, in New York. . . . Roland V. Tooke, general manager of WPTZ, has been elected to the board of directors of the Chamber of Commerce of Greater Philadelphia. . . . Joyce Juliano, femme medical student and first place winner on a Godfrey "Talent Scouts" show, is now featured vocalist with Mae McGuire's, on both the WIP daily wake-up program and the weekly Mutual web broadcast. . . . Murray Arnold, former program director at WIP who resigned last week after 21 years with the station, has been named assistant station director at WPEN. . . . WCAU-TV has been named for Freedoms Foundation 1954 Award for its special Independence Hall telecast which launched Philadelphia's Community Chest campaign. Eddie Albert, Grace Kelly and Charles Collingwood starred on show.

Television Reviews

Continued from page 31

extensively, and it decided to do this public service as a means of cementing its relations with the industry.

Just how much good the show did them is another question, however. In concept and execution, the program was a model of how-not-to-present-a-documentary. Its method of pointing up the role of paper in modern-day living played like something out of a high-school auditorium, and even pros like Arnold Stang and Art Fleming seemed a little embarrassed by the whole affair.

Scripters Eddie Nugent (who also produced) and Alan Riefe set the scene for the documentary in a supermarket, with Fleming an improbable representative and Stang a disbelieving consumer. Script had Fleming convincing the scoffing Stang of the value of paper, via demonstrations, film clips and even a fashion show. Entire affair was marked by poor writing, hesitant acting and uncertain production. A filmed documentary would have been far superior and would have punched across the point with far more impact.

Chan.

OUT OF THE RABBLE

With Fred Dallam, Rudolph Pugh, J. Duncan Powell, Harold Teagle, Tom Macklin, Ed Baker, Frank Kemp

Director: Robert C. Jones
Writer: Allen Bryce Redman
30 Mins., Sat., 3 p.m.
WMAR, Baltimore

WMAR and the U. of Maryland joined forces to present "Out Of The Rabble," the winning script in the Victor Frenkil tv playwrighting contest. Frenkil, a local building contractor, awards a cash prize annually to the college student whose video play is selected by a panel of judges at Maryland U. This year's winner was the work of Allen Bryce Redman of NYU and his play about an incident in the Revolutionary War fitted neatly into the Washington's Birthday programming at WMAR.

WMAR staff had many problems in coordinating the production with the student actors at the state university 32 miles away from the local station. A double technical staff was required and a model of the set was used so that the actors could rehearse with some idea of the actual setup. The student actors had just one final rehearsal at the station before the show went on.

Redman's script, with its emphasis on dialog rather than visual values, did not help the under-rehearsed actors. His play dealt with a group of colonial soldiers who contemplate desertion on Christmas Day, 1776. They mistrust General Washington and, after the desertion scheme is launched, the silhouette of the general in prayer in his tent causes them to renew their faith in the Revolutionary cause as the army prepares to cross the Delaware River.

The student cast delivered standard collegiate level thesping, with Fred Dallam, in the dominant part

of McTavish, projecting a more convincing characterization than his associates.

Technical staff succeeded fairly well in creating the effect of extremely cold weather. Direction seemed insecure as a result of divided authority.

Burn.

Tele Followups

Continued from page 31

and Ken Carson, were only adequate for the needs of this period, although Miss Lora indicated that if given the material, she could approach Mrs. Meadows's skill in the sketch department.

In the guest department, Al Martino gave a full-voiced rendition of Gleason's theme, "Melancholy Serenade" for a good rating, while The Goofers, current at Cafe Society, N. Y., were forced to hurry through one number which combined musicianship and acrobatics for an amazing effect. They play instruments while in an inverted position on a trapeze and do other similar tricks.

Jose.

Kellogg's Warners

Continued from page 39

mote the latest feature film. Also a factor in the Kellogg campaign to plug "Command" is the belief that Madison's appearance in the earlier 3-D film helped the Hickok vidpix ratings.

Since the tv film is riding on 80 stations around the country, Kellogg and Warners are timing the promotion with the actual theatre booking of the feature in as many locations as possible. Project thus should benefit the individual exhibitors and could conceivably change the thinking of many theatre men about performers who work both media.

As their contribution Warners has put together a 20-second film which the Burnett agency is routing around to the stations carrying the Hickok series. The promotion film plugs both the vidpix and "Command." And on the vidpix, Kellogg is giving over 20 seconds of its final commercial on two shows in each market for a direct plug for the feature film. Considering the number of markets involved, the film plug adds up to a lot of coin. Direct tie-ins at the local level are working out by the station's promotion staff and the theatre owners.

Greensboro, N. C.—A poet and former commercial manager of stations WGBB-WEQR in Goldsboro has been named sales manager of station WAYS-AM Charlotte. N. L. Royster, author of three books of poetry and a former Charlottean, is returning to his home city after 16 years of radio experience in the Carolinas.

COWBOY 'G-MEN' IN MAJOR VIDPIX BUY

Another national advertiser moved into the vidpix ranks this week when Dixie Cup, in its first tv effort of any kind, picked up "Cowboy G-Men" in 18 markets, with options on six or seven more. Firm also bought "Western Theatre" in five more markets where "G-Men" was already installed. Deal was set via Hicks & Greist agency.

"G-Men" deal was set via United Artists TV, in what's probably the last sale for the telepix distrib. Firm is dissolving, with one property, "John Kieran's Kaleidoscope," already virtually unloaded (to ABC Film Syndication) and "G-Men," its only half-hour show, in the process of being transferred to the Joe Harris combine. Prospect is that once the Harris deal is consummated, the western series will be handled for syndication by National Telefilm Associates. UA made the deal on this one, however, and some adjustment will probably be made on the basis of the deal. "G-Men" is produced by Harry Donovan's Mutual-Tele-mount Productions on the Coast, with Chemical Bank coin backing the latest cycle.

DECCA CONTROL FIGHT IN OPEN

A Proposal About 'Charts'

Broadcasting has its "ratings" and the Music Biz has its "charts." It has gotten so that a songwriter or a music publisher doesn't know what he has until he has made "the sheet," or any of those other "charts."

It has reached the proportions of a vicious cycle, in that disk jockeys, radio-TV and other program designers, and almost anybody and everybody having to do with the utilization of popular music first looks to "the charts" before making a move. If it's "up there on the charts," it's assumed that the song has wide public acceptance and is moving forward to even greater popularity. Thus, it is a well-cushioned selection for programming.

All of which is good in theory—and also in practice. But not always infallible. For one thing, the fact that good songs which might be slow in making "the charts" just as often are the equal of—or superior to—the tunes which already are "up there" is accepted by even the most ardent proponents of the chart addicts. More fallible is the trade-knowledge that hyped songs, because of that w.k. Tin Pan Alley institution known as "the drive"—not to mention payola—frequently enjoy a batting average beyond their true worth. In fact, in no time they are displaced by the more meritorious slow-starters but longer-lasting tunes.

With "the charts," also, has evolved a fallacious intra-trade appraisal of songs and records and singers and all other components. Because if the "chart" is phoney, or rigged, or innocently erroneous, the entire trade operates on a false premise. Deejays, for example, whose programming of "the top 10" is frequently based on casual references to these charts for their information, might be compounding an error. Their plugs are based on a misconceived calculation, with result that that there is confusion and spleen within and without the trade.

VARIETY is proposing to all of the major diskeries that if these "charts" are so important, then let the industry underwrite a true rating-appraisal. Let this become common information for the entire music business. Take the routine of calculating this or that series or sequence of plugs out of any fallible body, and leave the responsibility with the trade itself. The Record Industry Assn. of America is the logical depository of this service. VARIETY will publish this information, or the RIAA can service it to the other trade papers as it sees fit. One thing will be certain—no diskery will pout that the modus operandi of the plugs, regional calculations, etc., are at the whim of any trade sheet. Nobody will be charged with any "rigging."

The information, presumably, will have been carefully collated in the most scientific manner possible. The fact that the record companies and all the contiguous components make no complaint when the conclusions are favorable is besides the point. To cover any and all instances, where the human element might create a damaging circumstance to this or that outfit, the RIAA's function would serve as automatic insurance. At least if somebody goofed on the mathematics it would be the record industry's own duly designated agency.

As a matter of fact, this is a service which the RIAA should be assuming. The major music publishers underwrite their own "sheet"—the Dr. John G. Peatman's Office of Research. The broadcasters over the years have underwritten Hooper, Nielsen, et al. Many a non-show biz industry maintains research information for the commonweal. The diskeries, so wrapped up in their liaison between the creators (songsmiths-publishers) and the cuffo exploiters (the network of disk jockeys), have blinded themselves to a trade fundamental. That is, a service by itself, for itself, and for any and all whose knowledge of songs and song interpreters (recording artists) may be a plus for that particular trade.

The most affirmative thing that can evolve at the present time is this service by the phonograph industry's own RIAA so as to circumvent any allegations about misinformation, capricious calculations, or other mishaps that may come when an industry gets as "chart"-happy as has the music biz. Abel.

Redd Evans Sets Own Disk Label

Pubbery topper Redd Evans is stepping into the recording business. Evans last week set up the indie Redd-E label and is currently lining up distributors around the country to peddle his initial release.

Evans will keep his diskery venture apart from his pubbery (Jefferson Music) operation and will not make tunes cut by major record companies. Move into the disk biz, according to Evans, was sparked by the desire to get songs, turned down by the diskeries, on wax. He plans to accept tunes from other pubs within the limits of his pressing and distribution setup. Paul Saltzman will be the label's general manager.

Initial Redd-E release is a coupling of "Trapped" and "Idle Gossip." Slice was cut with the Don Costa orch and Evans, himself, handling the vocal.

SADOFF PRO MGR. FOR BOURNE; UP McGREGOR

In a reshuffling at Bourne Music last week, Bob Sadoff moved in as professional manager replacing Jerry Johnson. Sadoff was switched over from his professional manager's slot at ABC Music, Bourne subsid.

The ABC professional manager's post was turned over to Charles McGregor, who had been heading Bourne's standard and educational department for the past eight months. McGregor previously had been with the Russ Morgan music firm. Johnson ankled the Bourne spot after a two-and-a-half year run.

Sauter-Finegan Signed For Thunderbird Repeat

The Sauter-Finegan band, which recently completed a stand at the Thunderbird Hotel, Las Vegas, has been booked for another stand there in June for two weeks.

The crew will precede that session with a two-week date at the Hollywood Palladium.

DISKERY'S BOARD OUSTS G. L. LLOYD

A long-smoldering fight for control of Decca Records broke out into the open this week with the launching of a bitter attack on proxy Milton R. Rackmil by George L. Lloyd, member of Decca's board since it was founded in 1934. Lloyd sounded off against Rackmil in a letter to stockholders, soliciting support for a plan to form a Decca Records Stockholders' Protective Committee.

Tagging Rackmil, who also is prez of Universal Pictures, as a "part-time president," Lloyd charged that there has been a "deterioration in our operations since 1950."

In an unanimous statement, Decca's board of directors yesterday (Tues.) counterattacked with the disclosure that Lloyd had been voted off the board Feb. 11. At the directors' meeting then, according to the statement, it was voted to reduce the number of directors from six to five and to declare Lloyd's office vacant. The board's statement declared that "Lloyd's letter to the stockholders is undoubtedly his reaction to this fact."

The board yesterday charged that Lloyd "has for some time been making inordinate demands upon the management—unusual demands to say the least—for the appointment of a member of his family to one of the most important and sensitive positions in the organization, and he had also demanded that the corporation designate his personal counsel as general legal counsel for the corporation." Cohen & Bingham firm is now Decca's legal rep.

Decca board's statement continues, "Upon management's rejection of these demands, as not in the corporate interest, Mr. Lloyd instigated a behind-the-scenes campaign . . . Mr. Lloyd is now embarked upon a project to induce stockholders to remove the present management and to replace it with

(Continued on page 48)

ASCAP, TV Nets Wrap New Deal; Indies Near Pact

The four major networks wrapped up a settlement with the American Society of Composers, Authors & Publishers on tv licensing yesterday (Tues.). Pact is retroactive to Jan. 1 when ASCAP's contract with the nets expired.

It's understood that the licensing percentage fees are less than ASCAP has been getting under the old pact, but due to the increased gross from tv, ASCAP stands to make more coin from that outlet than heretofore. An estimated \$8,000,000 take is expected this year from the webs and the indies.

Negotiations between ASCAP and the indie tele stations are expected to be finalized shortly.

Court Defers Decision In 'Tzena, Tzena' Suit

Judge Vincent L. Leibell is expected to hand down his decision on the Mills Music suit against Cromwell Music on the alleged infringement of "Tzena, Tzena" in about five weeks. The trial wound up in N.Y. Federal Court recently.

In the action Cromwell claimed that "Tzena" was a traditional Hebrew melody while Mills alleged that it had a new adaptation by Julius Grossman and Captain Miron. "Tzena" racked up a 1,500,000 disk sale via the Decca slicing by Gordon Jenkins and The Weavers, but only 50,000 sheet copies were sold. It was on the flip side of "Good Night Irene."

Price-Slash on Pre-Recorded Tapes Seen Opening New Market Potential

Contacting Contact

Guy Lombardo, a favorite target for songpluggers for the past couple of decades in his stand at the Hotel Roosevelt, N. Y., got a taste of how the other side lives last week. Lombardo became a contact-man himself and made a tour of the N. Y. disk jockeys in behalf of his latest Decca release with Bing Crosby on "Young at Heart" and "I Get So Lonely."

It's the first time Lombardo has hit the deejay trail for his waxes.

Cole Porter Is Just A Guy Named Arnstein, Latter's Suit Alleges

Ira B. Arnstein is back in the courts again. In a suit filed in N.Y. Federal Court last week, Arnstein claimed that Cole Porter, one of his pet targets, infringed on his copyrights with the score for "Can-Can." Max Dreyfus, Chappell Music topper, legit producers Cy Feuer and Ernest Martin, and Capitol Records were also named as defendants.

Arnstein charges that Porter culled "I Love Paris" and "Come Along With Me" from his song, "Waiting." He also claims that "C'est Magnifique" was lifted from his 1933 copyright, "I Only Want to Prove," and that "Allez Vous En" was taken from his '34 copyright, "Boys Club."

The suit also charges that Porter never wrote a tune in his 35-year career and that the majority of the 800 songs in the Porter catalog were copied from Arnstein's compositions.

In explaining why he was asking for an injunction, Arnstein said that a case takes two or three years before it comes to trial and by that time the plaintiffs have made between \$10,000,000 and \$15,000,000, dissolved the corporation, divided the profits and left town without paying the plaintiff "even if he happened to win."

Arnstein advised the court that it get prominent musicians to advise it on the merits of his claim and not stooges or "tune defectors" who are retained by the defendants to deny the truth and whitewash the "culprits." Arnstein, who acts as his own attorney, has appeared in court regularly over the years with infringement claims against top writers. He hasn't won yet.

SPENCER, H&R SETTLE HASSLE OUT OF COURT

Hollywood, Feb. 23. Tunesmith Tim Spencer and Hill & Range Songs have kissed and made up in a friendly, but complicated, settlement of the differences which arose out of joint ownership of Tim Spencer Music. That pubbery will continue to exist as a H&R subsidiary, but under another name, and Spencer will operate a new firm to be known as Gaviota Music, Inc.

Gaviota starts in business with several tunes from both the old Tim Spencer and H&R catalogs which Spencer purchased as part of the settlement of the dispute. However, H&R will continue to publish "Room Full of Roses" and other Spencer tunes already in the catalog as well as several new ones purchased under the terms of settlement, but Spencer will no longer operate under an exclusive song-writing pact with H&R.

Spencer, incidentally, has created a sacred version of the "Roses" melody and it will be published as part of H&R's gospel catalog under the title "Christ Is A Wonderful Saviour."

Competitive potential of pre-recorded tape to the disk industry is taking on new dimensions. A-V Tape Libraries, a leader in the pre-recording tape field, is hitting the market with a low-priced tape line within the normal price structure of the waxeries. Recording outfit is issuing a 99c, 15-minute tape of standard pop instrumentals which will be delivered to retail outlets in two or three weeks.

The 99c tape is a come-on for future lines, which will go for higher tabs but will still fall into the low-price category. A-V expects to followup with a \$1.99 set of show tunes. Firm claims that despite the high cost of raw stock it can still make a profit on the low-price issues. Prior to the introduction of the new line A-V's catalog, of approximately 125 tapes, ranged from a low of \$4.85 to a high of \$11.75. A reduction in the price list of A-V's present catalog is also in the works.

New low-priced releases fall in line with the expansion of the tape-recording industry. It's only been during the past few years that the tape machines have achieved public acceptance. Originally classed by most consumers as a luxury item, some machines are now available at around \$100. Trade reports indicate that by the end of this year there will be an estimated million-and-one-quarter tape machines in U. S. homes.

A-V's 99c 15-minute disk also offers more playing time than the similarly priced shellac. New tape will be released on a double track and at a speed of 3.75 inches per second. Most machines made for home consumption operate either at the 3.75 speed or at 7.5 inch per second. Some machines are equipped to handle both speeds.

(Continued on page 48)

SPA Asks Fox To Reduce Fees

The Songwriters Protective Assn. is prepping a series of huddles with Harry Fox, agent and trustee for the publishers, for an adjustment of latter's collection fee tab.

For the past several years, Fox has been assessing the pubs 3½% of the monies he collects for them. The SPA pact with the writers and publishers states that both should share in the mechanical royalties after collection fee deductions, not to exceed 2½%, had been made.

When Fox hiked his rates, SPA was hesitant about bringing the matter to a head but decided to make the move after some writer pressure.

Cap Names Bittaker Mgr. of Int'l Division

Floyd Bittaker, who was Capitol's first employee when the plattery was formed a decade ago, has been named manager of the international department of Capitol Records in Hollywood, effective March 1, by proxy Glenn E. Wallichs. Bittaker will report to Sander A. Porges, director of the international department in New York.

Bittaker, who set up Capitol's extensive distribution system, has been serving as Coast regional operation manager for Capitol Records Distribution Corp.

DECCA RECAPS CAVALLARO

Carmen Cavallaro, vet pianist with Decca Records, has been re-pacted by the diskery for two more years.

Cavallaro has been with the label for the past 15 years.

Tin Pan Alley's Global Cook's Tour Dominant in Current Roundup of Pops

By ABEL GREEN

Even the Old World, in recent years, has been influenced in its so-called "native" music by exterior forces, undoubtedly a good deal of it American, because the popularity of U. S. pop music—colloquially called "Yankee jazz"—has long since touched every corner of the globe. It is only natural, that reciprocally a melting pot land like America should, does, and is constantly seeing influences of French, Italian, Germanic, Viennese, Afro-Cuban, Latin and other musical origins. Hence, the gamut runs from "La Vie En Rose" through "Uska Dara" to "Eh Cumpari."

Where the Parisian influence was dominant for years, right now a combination of such songs and singers as the following speaks for itself as regards the Italian and America-Italian song styles and stylists: Dean Martin and "That's Amore" (not unlike as the next Academy song winner, incidentally); Perry Como and "You Alone," Julius LaRosa and "Eh Cumpari," Phil Brito and "Come Back to Sorrento," backed by his lasagna concept of "Darktown Strutters Ball," RCA Victor's current bestseller, Lou Monte's dominantly Italian version of the Shelton Brooks classic, with Louis Prima for the Equity label dittoing; Alan Dale's "Honey, Honey, Honey," along with Buddy Greco's Italian version of "Sheik of Araby"; Capitol's new Tommy Leonetti, not to mention Tony Bennett, Frank Sinatra, Bob Santa Maria, Tommy Mara (MGM label's "More Than Ever"), Al Martino's "Way Paesano" (Capitol), as Italian-background vocalists. Dolores Grey also went on an Italo kick with "Poppa Piccolino," while Toni Arden has been doing "Sorrento" for a couple of years.

In other idioms, there have been Germanic schnitzelbank and Heidelberg campus songs; romantic arias from the South American and south-of-the-border lands; Israeli "horas"; Gallic, Espagnol and Neapolitan ballads; Irish come-all-yes; tempestuous Turkish ditties; Italian tarantellas, secular Hebrew excerpts like "Eili Eili!," and even czaristic Russian influences ("O Chichorni," "Dark Eyes," and the like). This United Nations medley of song influences, long before there was such thing as a UN, have enriched the American pop song reservoir, along with its own natively contrived wealth of sophisticated and hinterland folk music that has run the gamut from Rodgers & Hammerstein to Acuff-Rose, from Cole Porter to Hank Williams.

Some Misses

The recent disk output reflects this in large doses of variety and versatility. Generally it enriches the land, but also sometimes it misses, and when it does it is dismal. Victor's current anthology of "Borscht," some old sides made by Mickey Katz, is a negative example. Unlike the Israeli "horas," and the music from the steppes or the poignant traditional hymns like "Eili Eili" or "Kol Nidre," a Catskill Mt. attempt at hybridizing standard tunes into "fractured Yiddish" is a missout. For one thing, some of it borders on outright bad taste, especially with the dialectic asides. Colloquially, apparently these have restricted acceptance but which—if some non-dialectical can were to ask for literal translation—could be construed as not passing for polite parlor conversation.

The music business has been most circumspect in good taste, at least to a major degree. The salty accents that a sibilant singer can give a lyric is something for individual judgment and individual interpretation. (And in this regard to digress for the nonce, Columbia and Rosemary Clooney certainly goofed with "My Baby Rocks Me (With One Steady Roll)," which is strictly for the r&b releases, about which more anon.)

A broad satire by Stan Freberg, on Capitol, of "C'est Si Bon," parodying Eartha Kitt's earthy style, is one thing, even if the dialectics border on the 7th Ave. touch, but Mickey Katz and His Kosher-Jammers, to give the full billing, go overboard. "Tico Tico" becomes "Tickle Kittel." "Feudin' and Fussin' Mit Mine Cousin" stems from "Feudin' and Fightin'," "Mississippi Shmootz," nee "Mississippi Mud," means "dirt" ("shmootz"), and it is that; "Take Me Back 'Tzu Die Prairie" is a parody on "Red River Valley"; and there are other blintz treatments of "St. Louis Blues" and "Manana," plus a "Yiddish Jam Session."

Folk music of Semitic origin has enriched the ASCAP and BMI catalogs over the years—"And the Angels Sing," "Anniversary Waltz" and "Joseph, Joseph" come to mind—and these were done with dignity, yet preserving the basic appeal. Conversely, satiric, parodied, comedic or paraphrased treatments of standards, such as the above octet, merit the same careful application.

Market for Novelty

Novelty on wax is few and far between. It should be encouraged. There is a warm market for it, as Homer & Jethro (Victor) and Lanza & Oscar (Decca) have evidenced, not overlooking the aforementioned Freberg and even Spike Jones who, when he is good is so good, but too has to be watched. His "Chinese Mule Train" is a classic of a sort; but his Yiddishisms in "Tennessee Waltz" were off-base as much as Mickey Katz's "Borscht."

Katz is a seasoned trouper. He clicked resoundingly in a Yiddish-American revusical, "Borscht-Capades," and singly has produced some bright and often funny platters, both for Capitol, his present company, and Victor. But it's one thing playing to a limited audience; it's another putting it on wax. Some of the "Borscht," broadcast for general consumption, could well spill over into mutual embarrassment.

The yen for novelty in recent weeks sees Decca reissuing "Where Do You Work-A John!" by Frank Luther, presumably to catch the Italian vogue, at the same time it sees Merv Griffin balladeering a Verdi strain and making "All the Livelong Day" (with Paul Weston) a popularly appealing ballad on Columbia.

The harkback to the nostalgic '20s witnesses the gang song technique paying off for the Four Aces with "Heart of My Heart," a pattern which Ray Bolger first set on his Decca disk of "Once in Love With Amy" (from "Where's Charley?"), and which Don Cornell reprises rather effectively on Coral with the "Hold Me," the oldie by the late Ira Schuster, Little Jack Little and Dave Oppenheim. There are any number of "piano ragtime" stylists (Ben Light, et al.); and authentic bayou and cajun music has been captured on pops, just as Gisele MacKenzie (Capitol) is doing with her French Canuck stuff.

The quest for novelty sees Buddy Hackett doing a pair of funny (Continued on page 45)



LAWRENCE WELK

and his
CHAMPAGNE MUSIC
130th Consecutive Week, Aragon
Ballroom, Santa Monica, Calif.
Newest Coral Record Album
PICK A POLKA
Recently Released
NIMBLE FINGERS Album

Longhair Disk Reviews

Grieg: Peer Gynt Music (Mercury; \$5.95). Incidental music to the stageplay includes the two w.k. suites and much music that is unfamiliar. This striking album gives meat to the score, in a richly rendered rendition of the melodic, lush strains by the accomplished Oslo Philharmonic. Solveig's Song is beautifully sung by Eva Prytz.

Rachmaninoff Plays Rachmaninoff (RCA Victor; \$5.45). Graceful set of recital encore pieces—Schubert Serenade, Kreisler Liebesfreud, plus a dozen of Rachmaninoff's own short works, in Etudes and Preludes—makes a loving remembrance of an excellent pianist, first-rate composer and fine gentleman.

Shostakovich: Sonata for Cello & Piano (London; \$2.95). Engaging work, in melodic, romantic vein, more classic than modern, and richly played here by Emanuel Brabec with a lyric cello tone. Pianist Franz Holetschek assists.

Modern French Music (Capitol; \$5.72). Unusual disk of four selections, well-played by Concerts Arts Orchestre under Vladimir Golschmann. Milhaud's Le Boeuf sur le Toit, though entertaining, gets a little repetitious after a while. Honegger's gentle Pastorale d'Ete, Ravel's gay though delicate Tombeau de Couperin and Satie's graceful, haunting Three Gymnopédies offer charming style contrasts.

Humperdinck: Hansel & Gretel (Angel, 2 LP; \$9.90). Attractive disk of the w.k. opera, with sweep, color and beauty, especially in the purely orchestral passages. Voices are properly light for this opus, and very expressive. Elisabeth Schwarzkopf is a fine Gretel, Elizabeth Grummer a good Hansel. Bron.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Eddie Fisher: "Anema E Core." "A Girl, A Girl" (Victor). The flood of Italo-inspired tunes has not, apparently, yet reached its crest. Now Eddie Fisher comes up with a couple of tasty ravioli items in "Anema E Core," a big ballad that he belts to the hilt, and "A Girl, A Girl," a bright number with an infectious beat. On the same label, Mario Lanza turns up with a more serious Italian standard in "Lolita," which will have little chance in the market, with a powerfully rendered "Granada" on the

El Le Chevalier: "Mimosas" (Columbia). Lily Pons is rarely represented in the pop releases and these sides are not strictly pops either. Both tunes are French with an arty flavor. Miss Pons gives them longhair interpretations aimed at special audiences.

Mel Torme: "Just One More Chance." "The Anything Can Happen Mambo" (Coral). The decline of Mel Torme in the wax sweepstakes is one of those show biz mysteries. Torme can sing with the best and he shows it again on

Best Bets

EDDIE FISHER ANEMA E CORE
(Victor) A Girl, A Girl
FOUR ACES SO LONG
(Decca) Amor

flip. For Capitol, Al Martino goes on the Italo kick with a snappy tune, "Way, Paesano," while Danny Capri, on the indie Pic label, comes up with "Mama Piccolini," who is probably related to Dolores Grey's "Poppa Piccolino" for Decca a couple of months ago.

Four Aces: "So Long," "Amor" (Decca). Four Aces maintain their hit stride on this coupling. "So Long" is a neat rhythm ballad on which this vocal combo showcases its tight harmonizing with top commercial appeal. Solid for jukes and jocks. Flip is a colorful workover of the standard, "Amor," and this side could also build into a top hit.

Dick Lee-Ray Martin Orch: "The Book," "Cinderella" (Essex). "The Book," a moderate inspirational import from England, gets an effective rendition from singer Dick Lee and Ray Martin orch on this British-cut side. Label X also has a good cut of this tune with 11-year-old trumpeter, Frankie Avalon, supplying the background, a "O Mein Papa." The juve angle on this side will help. On the Essex reverse, Lee does nicely on a good tune, "Cinderella."

Arthur Godfrey: "Soft Squeeze, Baby," "Moon, June, Spoon" (Columbia). Arthur Godfrey's warbling requires a special kind of cute number, and this coupling provides the right kind of material. "Squeeze" is a simple one-fingered type of melody with about a four-note range in which Godfrey feels comfortable. He gives it an easy, pleasant workover for good commercial results. Flip, delivered in tandem with Janet Davis, is a medley of oldies with a backporch flavor.

Harry Belafonte: "Hold 'Em, Joe," "I'm Just A Country Boy" (Victor). Harry Belafonte is a superlative folk singer who knows how to sock over a Calypso number with top results. "Joe" is a good sample of the genre with Belafonte doing a stylish job that rates plenty of spins. Flip is a lovely slow ballad which, unfortunately is dimmed by the excitement on the other side.

Lily Pons: "Le Loup, La Biche"

the oldie, "Just One More Chance," with a neatly modulated vocal. Flip is a routine Latin tune with some comedy mambo grunts and an okay lyric.

Sarah Vaughan: "Come Along With Me," "It's Easy to Remember" (Mercury). In "Come Along With Me," Sarah Vaughan has a tune with solid potential and she gives it a commercial interpretation with only a couple of her typical bent notes. Miss Vaughan is in her best stylized form on the standard, "It's Easy to Remember." Perhaps one reason that Miss Vaughan has failed to come up with a hit recently is that she is bucking the trend to complete simplicity in vocal projection.

Jerry Wallace: "Gee, But I Hate To Go Home Alone," "That's What A Woman Can Do" (Allied). Jerry Wallace is promising vocalist with jumping baritone pipes. He works naturally with a good rhythmic seat on Home Alone, a tune with some chances. Flip is a slower-tempoed ballad that Wallace delivers with a blucy quality that's a mixture of Nat Cole and Johnnie Ray.

Gene Klavan: "O, Mein Papa," "Ricochet" (Columbia). "O Mein Papa" has been a hit in a straight version by Eddie Fisher for a couple of months and now must submit to the inevitable parodies. The publishers, Shapiro - Bernstein, don't like Gene Klavan's version, regarding it as "bad taste." Klavan, WNEW, N. Y., disk jockey, pours on the sauerkraut a bit heavily and gives a veddy British workover to "Ricochet." Homer & Jethro give "Papa" a cornball parody under the title of "O Mine Pappy" and their humor is right out of the under jug. Their parody of "Changing Partners" in "Swapping Partners" is more suitable to their country gag style.

Hadda Brooks: "If You Love Me," "Trust In Me" (Okeh). Hadda Brooks is a polished song stylist but she doesn't get much chance to sing on "If You Love Me." For some reason, she does this lyric mostly as a recitation. It's an off-beat approach that could pay off on this fine number. On the flip, Miss Brooks does get around to singing and once again she displays that fine jazz quality that has made her fame among the aficionados.

Tommy Dorsey Orch with Jimmy Dorsey: "My Friend the Ghost," "Make Love to Me" (Bell). The Dorsey Bros. have a catchy novelty side in "Ghost." Orch gives it a rhythmic, danceable beat and Gordon Polk belts out the cute lyric in top style. Rates spinning time. Reverse showcases the Dorsey dance tempo to good effect while Polk gets across a lilting vocal.

Album Review

Pat Nothrop-Tony Burrello: "I Love New York" (Riverside). Riverside Records, an indie Chicago label, has packaged a valentine to New York with songstress Pat Nothrop, pianist Tony Burrello and love songs to Gotham by such songsmith stalwarts as Cole Porter, George & Ira Gershwin, Richard Rodgers & Lorenz Hart, Al Dubin & Harry Warren, and Vernon Duke heading the pack. It's an attractive blending in all departments with plenty of nostalgia for those who like to rehear such evergreens as "Manhattan," "42d Street," "I Happen to Like New York" and the like.

Indie Signs Vocal Combo

The indie Rainbow Records has tagged the Variety Boys, vocal combo, to a three-year pact. Diskery headquarters in Philadelphia.

VARIETY 10 Best Sellers on Coin-Machines

1. SECRET LOVE (4)
2. MAKE LOVE TO ME (4)
3. OH, MY PAPA (10)
4. THAT'S AMORE (13)
5. TILL WE TWO ARE ONE (3)
6. STRANGER IN PARADISE (4)
7. CHANGING PARTNERS (13)
8. HEART OF MY HEART (6)
9. FROM THE VINE CAME THE GRAPE (1)
10. STRANGER IN PARADISE (5)

Second Group

- CROSS OVER THE BRIDGE
YOUNG AT HEART
STRANGER IN PARADISE
FROM THE VINE CAME THE GRAPE
DARKTOWN STRUTTERS BALL
I GET SO LONELY
SOMEBODY BAD STOLE DE WEDDING BELL
LOVIN' SPREE
ANSWER ME, MY LOVE
TILL THEN
RICOCHET
RAGS TO RICHES
JONES BOY
CHANGING PARTNERS

- Doris Day Columbia
Jo Stafford Columbia
Eddie Fisher Victor
Dean Martin Capitol
Georgie Shaw Decca
Tony Martin Victor
Patti Page Mercury
Four Aces Decca
Gaylords Mercury
Tony Bennett Columbia

- Patti Page Mercury
Frank Sinatra Capitol
Four Aces Decca
Hiltoppers Dot
Lou Monte Victor
Four Knights Capitol
Eartha Kitt Victor
Eartha Kitt Victor
Nat (King) Cole Capitol
Hiltoppers Dot
Teresa Brewer Coral
Tony Bennett Columbia
Mills Bros. Decca
Kay Starr Capitol

(Figures in parentheses indicate number of weeks song has been in the Top 10)

\$1,950,000 Fund Coin to Tooters in '53 With 106,000 Job Dates Provided

Keeping an even keel for the last couple of years, the Music Performance Trust Fund allocated \$1,800,000 to the relief of unemployed musicians last year from royalties collected from the disk industry. Total is par for the 1952 figures, indicating that the disk biz gross was the same for the two years at the about the \$200,000,000 retail mark.

In addition, Samuel R. Rosenbaum, the fund's trustee, allocated \$150,000 from the MPTF No. 2, created by tv film producers, between June, 1952, and July, 1953, with another \$300,000 from the same fund being distributed from July of last year to June this year. Under agreement with both industries, the royalties from disks and tv are accounted for separately, but

AFM Disk Licensees

Over 1,500 disk companies were licensees of the American Federation of Musicians at the end of last year, but of this total, only about 250 companies are going concerns. The rest of the labels reported no sales for the year in their statements to the Music Performance Trust Fund, which collects a 1% royalty on each disk sold.

Last year, the AFM cancelled labor agreements with 44 disk companies and nine out of the 153 transcription companies, because they defaulted on their payments to the MPTF.

the allocations for cuffo concerts are made out of the joint sum. Rosenbaum estimates that some \$900,000 will be distributed in the first half of this year from disk royalties, augmented by \$236,000 from the tv fund for the same period.

5,929 Projects

During last half of last year, the Fund sponsored 5,929 projects which provided 106,000 job dates for musicians in 10,975 different performances. That compares with 70,800 dates during the first half of last year and 101,000 dates during the last half of 1952.

Total operating expenses of the Fund during last year totalled slightly over \$110,000, which was \$9,000 less than the expenses were in 1952. Under both Funds' setup, the coin must be spent during the year it was collected, hence the Fund has no carryover surpluses. The job projects are suggested by the heads of various American Federation of Musicians' locals and the MPTF provides the money for the musicians.

In a breakdown of the fund's operation in the Los Angeles area, Rosenbaum's report detailed how the coin from the disk and tv industries contributed to the cultural life of the city via its sponsorship of concerts in parks, veterans hospitals, charitable institutions, etc. Total expenditure for L.A. by the Fund last year amounted to \$85,000.

Dick LaSalle's Orch

Playing Hotel Route

Dick La Salle orch will play with Hildegarde & Johnny Johnston for two weeks when the duo opens at the Hotel Statler, Detroit, March 15. La Salle began a stand there Feb. 1.

Orch has been playing the mid-west hotel circuit (Palmer House, Chicago, and Schroeder Hotel, Milwaukee), swinging east after the Detroit date for a gig at the Hotel Statler, Buffalo. La Salle, who had been dishing out his dance music sans vocals for some time, recently added a glee club and vocal quartet to his outfit.

SPA Accountant Eyeing Coast Publishers' Books

Spreading its audit system from coast to coast, Songwriters Protective Assn. has sent its accountant, Dave Blau, to Hollywood to check publishers' books there. Over the past couple of months, SPA has been conducting extensive audits among publishers for payments of royalties to writers on lyric folios.

Blau will be on the Coast for two weeks.

Carlton on Road Again For RCA Disk Reactions

Joe Carlton, RCA Victor pop artists & repertoire chief, has been hitting the road for the past week visiting disk jockeys and Victor distributors around the eastern seaboard to plug the company's latest releases.

Carlton has been making such trips regularly to get a grass roots reaction on the current disk picture.

COL'S BECKER TO COAST TO CUT DAN TERRY BAND

Gene Becker, recently appointed director of special pop repertory for Columbia Records, planned to the Coast last week for some recording sessions. During his three-week stay he'll cut the Dan Terry band.

Terry is one of the trio of new bands which Columbia is currently building, the others being Larry Elgart and Pete Rugolo.

Best British Sheet Sellers (Week ending Feb. 13)

London, Feb. 16.
Oh My Papa Maurice
Answer Me Bourne
Rags to Riches Chappell
Swedish Rhapsody Connelly
Tennessee Walk F. D. & H.
If You Love Me World Wide
That's Amore Victoria
Cloud Lucky Seven Robbins
Ebb Tide Robbins
Blowing Wild Harms-Connelly
I See the Moon Feldman
Don't Laugh At Me Toff

Second 12

Here to Eternity Dash
Ricochet Victoria
Changing Partners Mellin
Heart Belongs to You Kassner
Golden Tango Wright
Istanbul Aberbach
The Creep Robbins
Poppa Piccolino Sterling
The Book Kassner
Chicka Boom Dash
Don't Ever Leave Me Bluebird
Big Ben Box & Cox

Decca Inks Acquaviva On Instrumental Sides

Tony Acquaviva, who has been doubling as a musical director and personal manager for songstress Joni James, has been inked by Decca Records for instrumental sides.

Acquaviva formerly was in M-G-M Records' stable of maestros.

N.Y., L.A. Locals Up in Air After New AFM-Web Pact; Feeling Is Bitter

Big 3 Gets Copyright To Joni's M-G-M 'Love'

The Big Three has taken over the copyright on the new Joni James M-G-M number, "Am I In Love," which was originally with Tanglewood Music. Latter firm is owned by Miss James and her manager, Tony Acquaviva.

Miller Music, of the Big Three, is giving the tune a top plug treatment.

LIL ARMSTRONG IN N.Y. BOW AT CHILDS' EATERY

Lil Hardin Armstrong, one of the top femme personalities in the jazz field and leader of an orch back in the '20s, will make her first appearance in New York in over 10 years at Childs Paramount Restaurant, N. Y., Sunday (28). The pianist, former wife of Louis Armstrong, has just returned from a 16-month tour of Europe.

Miss Armstrong will play an afternoon concert at Childs with an all-star group. Conrad Janis' crew is a regular at this spot.

Leaving a trail of bitterness in the ranks of N. Y. Local 802, James C. Petrillo, American Federation of Musicians p. exy, wrapped up a new agreement with the major networks last week without putting up a fight for more live musicians. New deal with NBC, CBS and ABC, covering radio and tv, runs for five years and boosts scales 10% the first three years with another 10% hike the last two. Negotiations with the Mutual net will be conducted separately.

In addition to the scale hike, Petrillo also won maintenance of present staff quotas at the networks. The major nets will continue to employ 60 men apiece at weekly scales of \$200 per man as

Sarnoff Vs. Petrillo

Agreement between the AFM and the webs on a new pact last week followed immediately on a two-and-a-half hour conference between AFM board chairman David Sarnoff and AFM p. exy James C. Petrillo. It's understood that Sarnoff warned Petrillo that union could not tell him how to run his business, and that the Federation would face a tough fight if it persisted in its demand for live music for live shows.

Petrillo asked the heads of 14 locals how they wanted to proceed in the negotiations. Only two locals, New York and Los Angeles, voted to strike if necessary. The other 12 voted to sign the agreement.

against the old \$182 rate. The nets originally proposed dropping of all quotas but compromised on this issue when the AFM withdrew a demand for live music for all live shows.

Petrillo's settlement left the leadership of both the New York and Los Angeles locals up in the air. Both of these locals promised an all-out fight for more live music and were counting on Petrillo's support on this demand. The AFM chief, however, dropped this hot potato as "impractical" and reached an agreement with the webs after one week of negotiations.

802 Weakened?

Local 802 members feel that Petrillo has weakened the union's position by permitting the webs to continue their practice of taping bridge, cue and mood music for use on live dramatic shows. Al Manuli, Local 802 p. exy, wrote a strong letter to the N. Y. Times Saturday (20) denouncing the nets for this sluff of live musicians. Petrillo, however, had already made his settlement with the webs.

Circumstances around the new pact are identical with those of three years ago when the N. Y. local voted to strike on their demand for more live music, but Petrillo intervened then with an agreement similar in all details to the present one. At the following AFM convention, Petrillo then denounced "the aristocracy" of union members, referring to studio musicians, as being selfish and arrogant.

Since the main base of Petrillo's support comes from the small locals around the country, the AFM chief was apparently not willing to engage in a long and costly fight with the nets over demands that predominantly affect the N. Y. and L. A. tooters. The hinterland locals favor Petrillo because of his work in behalf of the Music Performance Trust Fund, which provides jobs for unemployed tooters via cuffo concerts.

Kaye Prepping Orch For College Series

Sammy Kaye is returning to New York this week from Miami to prep his orch for a series of college dates. Initialer is at Wesleyan College, March 6, with a series of one-nighters following before Kaye opens at the Horizon Room, Pittsburgh, March 11, for a one-week stand.

Kaye then goes to the Hotel Roosevelt, New Orleans, for four weeks, opening March 25.

RETAIL DISK BEST SELLERS

VARIETY
Survey of retail disk best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

National Rating This Last wk.		Artist, Label, Title		New York	Washington	Albany	Philadelphia	Pittsburgh	San Antonio	Chicago	Indianapolis	Minneapolis	St. Louis	Phoenix	Los Angeles	Seattle	Cumulative Points
1	1	EDDIE FISHER (Victor)	"Oh, My Papa".....	2	9	1	2	..	1	7	10	4	2	2	1	1	90
2	4	DORIS DAY (Columbia)	"Secret Love".....	1	5	5	3	10	3	5	1	..	1	3	..	2	82
3	2	DEAN MARTIN (Capitol)	"That's Amore".....	5	..	2	4	..	2	..	..	5	3	4	8	4	62
4	5	TONY BENNETT (Columbia)	"Stranger In Paradise".....	3	7	4	..	..	5	..	9	..	6	1	2	3	59
5	6	JO STAFFORD (Columbia)	"Make Love To Me".....	..	1	..	..	..	9	2	2	6	7	..	..	10	40
6	3	PATTI PAGE (Mercury)	"Changing Partners".....	7	..	..	5	..	4	..	..	2	8	6	..	8	37
7	15	FRANK SINATRA (Capitol)	"Young at Heart".....	8	6	6	..	2	..	..	6	..	..	9	4	..	36
8A	13	GAYLORDS (Mercury)	"Vine Came the Grape".....	8	..	..	10	6	8	3	..	..	..	7	..	..	24
8B	7	FOUR KNIGHTS (Capitol)	"I Get So Lonely".....	..	3	..	..	..	10	4	..	3	..	..	..	..	24
10	8	GEORGIE SHAW (Decca)	"Till We Two Are One".....	..	4	10	9	..	..	9	..	7	4	..	..	..	23
11	10	LOU MONTE (Victor)	"Darktown Strutters Ball".....	4	..	..	..	7	..	1	..	..	..	..	..	..	21
12	15	FOUR ACES (Decca)	"Heart of My Heart".....	..	..	..	8	..	..	..	..	..	5	5	6	..	20
13	..	NAT (KING) COLE (Capitol)	"Answer Me, My Love".....	9	2	..	..	5	..	..	..	..	..	..	..	..	17
14A	11	TERESA BREWER (Coral)	"Ricochet".....	..	..	7	..	..	6	..	..	10	..	..	..	6	15
14B	19	TERESA BREWER (Coral)	"Bell Bottom Blues".....	..	..	..	..	..	..	..	4	..	..	..	3	..	15
16	..	HILLTOPPERS (Dot)	"Till Then".....	..	..	..	..	..	6	..	..	..	10	7	7	..	14
17	9	TONY MARTIN (Victor)	"Stranger in Paradise".....	..	..	..	1	..	..	10	..	..	..	..	..	..	11
18A	..	PATTI PAGE (Mercury)	"Cross Over the Bridge".....	..	..	..	..	4	..	8	..	..	..	..	..	..	10
18B	13	FOUR ACES (Decca)	"Stranger in Paradise".....	..	..	..	..	..	..	..	..	1	..	..	..	..	10
18C	17	RON GAYLORD (Mercury)	"Cuddle Me".....	..	..	..	..	1	..	..	..	..	..	..	..	..	10
21	18	TONY BENNETT (Columbia)	"Rags to Riches".....	..	..	..	6	..	7	..	..	..	..	..	..	..	9
22	..	F. CHACKSFIELD (London)	"Ebb Tide".....	..	..	9	7	..	..	..	..	..	..	..	..	..	6
23	20	HILLTOPPERS (Dot)	"Vine Came the Grape".....	..	..	..	..	..	..	..	..	..	9	8	..	..	5
24A	..	JOSE FERRER (Columbia)	"Woman".....	..	10	8	..	..	..	..	..	..	..	..	..	..	4
24B	12	EARTHA KITT (Victor)	"Lovin' Sprce".....	..	..	..	..	..	..	..	..	..	..	9	9	..	4

FIVE TOP ALBUMS

1	2	3	4	5
THAT BAD EARTHA	KISMET	GLENN MILLER STORY	MUSIC FOR LOVERS ONLY	SONGS FOR YOUNG LOVERS
Eartha Kitt	Broadway Cast	Film Soundtrack	Jackie Gleason	Frank Sinatra
Victor	Columbia	Decca	Capitol	Capitol
LPM 3187	ML 4850	DL 5519	8352	H 488

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

• ASCAP. † BMI.

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points. One for a No. 1 mention, 9 for a No. 2 and so on down to one for a No. 10. All disc jockeys with carry weight to seek to present a comprehensive picture of all sectors of the country regionally.

—ASCAP. —BMI.

Pos. last wk.

Pos. this week

Artist

Label

Song

1	1	Doris Day	Columbia	*Secret Love
2	5	Jo Stafford	Columbia	*Make Love to Me
3	2	Eddie Fisher	Victor	*Oh, My Papa
4	12	Tony Bennett	Columbia	*Stranger in Paradise
5	3	Four Aces	Decca	*Stranger in Paradise
6	14	Frank Sinatra	Capitol	*Young at Heart
7	8	Four Knights	Capitol	*I Get So Lonely
8	4	Dean Martin	Capitol	*That's Amore
9	6	George Shaw	Decca	*Till We Two Are One
10	10	Hilltoppers	Dot	*Till Then
11	11	Gaylords	Mercury	*From Vine Came the Grape
12	7	Pat Page	Mercury	*Changing Partners
13	12	Nat (King) Cole	Capitol	*Answer Me, My Love
14	41	Hilltoppers	Dot	*From Vine Came the Grape
15	34	Pat Page	Mercury	*Cross Over the Bridge
16	23	Four Aces	Decca	*Heart of My Heart
17	19	Georgia Gibbs	Mercury	*Sole De Wedding Bell
18	7	Lou Monte	Victor	*Darktown Strutters Ball
19	3	Ronnie Gaylord	Mercury	*Cuddle Me
20	34	Johnny Desmond	Coral	*Woman
21	50	Richard Hayman	Mercury	*Sadie Thompson's Song
22	23	Kay Starr	Capitol	*Changing Partners
23	11	Eddie Calvert	Essex	*Oh, Mein Papa
24	20	Teresa Brewer	Coral	*Bell Bottom Blues
25	21	Frankie Laine	Columbia	*Granada
26	5	Vic Danone	Mercury	*Breeze and I
27	31	Perry Como	Victor	*Wanted
28	14	Mills Bros	Decca	*Jones Boy
29	1	Pat Page	Mercury	*My Restless Lover
30	1	Lancers	Trend	*Stop Chasin' Me Baby
31	2	Nat (King) Cole	Capitol	*Why
32	2	Charlie Applewhite	Decca	*Cabbages and Kings
33	2	Low Douglas	M-G-M	*Furn Around Boy
34	3	Bob Manning	Capitol	*Venus De Milo
35	15	Artie Wayne	Mercury	*My Hymn to Her
36	2	Three Suns	Victor	*The Creep
37	34	Perry Como	Victor	*You Alone
38	1	Artie Wayne	Mercury	*Watermelon in December
39	1	Don Cornell	Coral	*Hold Me
40	8	Gaylords	Mercury	*Strings of My Heart
41	1	Connie Russell	Capitol	*The Sky Is Extra Blue
42	1	Jo Ann Tolley	M-G-M	*Never My Love for You
43	4	Teresa Brewer	Coral	*Our Heartbreaking Walk
44	1	Ames Bros	Victor	*Man With the Banjo
45	23	Tony Bennett	Columbia	*Rags to Riches
46	14	Cornell-Date-Desmond	Coral	*Heart of My Heart
47	1	Bill Darnel	X	*That's the Way Love Goes
48	6	Bing Crosby	Decca	*All Come
49	7	June Hutton	Capitol	*For the First Time
50	2	Stan Kenton	Capitol	*The Creep

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

TALENT

POSITIONS This Week	LAST Week	ARTIST AND LABEL	TUNE
1	3	DORIS DAY (Columbia)	Secret Love
2	1	EDDIE FISHER (Victor)	(Oh, My Papa Many Times)
3	6	JO STAFFORD (Columbia)	Make Love To Me
4	2	DEAN MARTIN (Capitol)	That's Amore
5	5	TONY BENNETT (Columbia)	(Stranger In Paradise Rags To Riches)
6	4	PATTI PAGE (Mercury)	(Changing Partners Cross Over The Bridge)
7	9	GEORGIE SHAW (Decca)	Till We Two Are One
8	7	FOUR ACES (Decca)	(Stranger In Paradise Heart Of My Heart)
9	..	GAYLORDS (Mercury)	Vine Came The Grape
10	..	FRANK SINATRA (Capitol)	Young At Heart

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	LAST Week	TUNE	PUBLISHER
1	5	*SECRET LOVE	Remick
2	1	*OH, MY PAPA	Shapiro-B
3	2	*STRANGER IN PARADISE	Frank
4	4	*THAT'S AMORE	Paramount
5	3	†CHANGING PARTNERS	Porgie
6	7	*MAKE LOVE TO ME	Melrose
7	10	*FROM THE VINE CAME THE GRAPE	Randy-S
8	6	*HEART OF MY HEART	Robbins
9	8	*TILL WE TWO ARE ONE	Shapiro-B
10	..	†YOUNG AT HEART	Sunbeam

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music
best sellers based on reports
obtained from leading stores in
13 cities and showing com-
parative sales rating for this
and last week.
* ASCAP † BMI

National Rating	This Week	LAST Week	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Rochester—(Neisner Bros.)	Philadelphia—(Charles DuMont)	San Antonio—(Alamo Piano)	Chicago—(Carl Fischer)	Detroit—(Grinnell Bros.)	Kansas City—(Jenkins Music)	St. Louis—(St. Louis Music Supply)	Minneapolis—(Schmitt Music)	Cleveland—(Grossman Music)	Los Angeles—(Pecerman Music)	Seattle—(Capitol Music)	TOTAL POINTS
1	1	1	*Stranger in Paradise (Frank)	2	2	7	1	2	3	2	2	2	1	1	5	3	110
2	2	2	*Oh, My Papa (Shapiro-B)	4	5	6	2	1	1	4	3	1	6	2	1	2	105
3	4	3	*Secret Love (Remick)	3	1	4	3	5	2	3	1	3	3	4	3	6	102
4	3	4	†Changing Partners (Porgie)	1	8	3	10	4	4	8	5	6	5	3	2	1	83
5	5	5	*That's Amore (Paramount)	8	..	8	..	3	6	7	4	5	2	5	4	4	65
6	6	6	*Heart of My Heart (Robbins)	5	..	5	5	6	5	5	6	7	..	6	6	5	60
7	11	7	*Vine Came Grape (Randy-S)	..	1	..	..	..	1	..	..	..	4	7	..	..	31
8	8	8	*Till Two Are One (Shapiro-B)	6	7	10	4	9	7	..	10	..	10	9	10	29	29
9	15	9	†Young at Heart (Sunbeam)	7	3	..	6	..	..	..	..	9	..	8	..	..	22
10	11	10	*Make Love To Me (Melrose)	..	4	2	9	..	..	..	10	..	10	..	..	..	20
11	7	11	*Ebb Tide (Robbins)	..	..	..	..	10	10	..	8	4	7	..	..	9	18
12	9	12	†Ricochet (Sheldon)	..	..	..	8	..	7	..	9	..	9	..	7	13	13
13	..	13	*Till Then (Pickwick)	..	10	..	8	..	8	10	8	..	..	..	..	11	11
14	..	14	*Answer Me, Love (Bourne)	..	6	..	7	..	..	..	..	..	..	..	..	9	9
15	10	15	*Rags to Riches (Saunders)	..	..	..	7	..	9	..	..	..	..	..	..	6	6

Tin Pan Alley Cook's Tour

Continued from page 42

monologs on Coral (being a Universal filmster, naturally Milton Rackmil segued him to the Decca-Coral family), but the jury is still out with the rotund comedian, as it is with "Deacon" Andy Griffith's first four sides for Capitol, "Foot-ball" and "Romeo & Juliet." Milton Berle couldn't click monologing on wax, even at his height as "Mr. Television," and Wally Cox's try last year was an equal misout (both Victor), despite the industry's tall memory of how many millions Moran & Mack ("The Two Black Crows") once sold on platters.

Disk Showmanship

The disk showmanship continues apace, as it has in its signally sky-rocketing postwar years. There is much thought and ingenuity put into almost every major recording, although, for all the enterprise, there will crop up misjudgments because of the constant struggle to strike that public nerve. The network of disk jockeys is the daily proving ground to determine if "It's gonna break for a hit," and so they try.

Pee Wee Hunt clicks with a revival of "O," so Sammy Kaye is trying it with "Y"—and for insurance backs it with another Italo-influenced pop, "Bella Bella Donna Mia." The Axel Stordahl's (June Hutton) could have cut down their current "Gee" to "G" and continue the souped-up alphabetic bid for the Hit Parade, and recently there was a pop titled "I."

Fittingly Peggy Lee and Victor Young's Decca disk of "Where Can I Go Without You?", which they coauthored, is superior to Victor's Wyoma Winters' version, which is more hillbilly, despite the usually suave Henri Rene musical background. Victor Young & His Singing Strings give out with lush instrumental versions of the "Glenn Miller Story" love theme (by Henry Mancini) backed by "Geraldine," an original.

The major labels' a&r execs are not wanting for personal artistic achievements, as witness Columbia's Mitch Miller and Percy Faith mating on "The River" and "Edelma," two instrumentals, wherein Miller does the oboe and English horn solos; and Victor's Henri Rene takes to his equally trademarked musette accordion on "Seashells" and "Madcap," his current instrumental entries. Not to be outdone, and in fact registering resoundingly, are Paul Weston's versions of "Autumn in Rome" and "Indiscretion," themes from the Italian-made "Indiscretion of An American Wife."

The showmanship continues with the obvious film-disk hookups. The "Glenn Miller" pic has been given multi-coverages, and Guy Mitchell's "Red Garters" excerpts, a Col disk of the Par pic in which he appears. Tony Bennett recurses to the upcoming Sigmund Romberg-Leo Robin legit musical, "The Girl in The Pink Tights"; Tommy Leonetti on Capitol is revising the Rudolf Friml-Irving Caesar standard, "And Still I Love you" (good); Les Baxter had turned in another lush coupling on Cap in "Atlantis" and "Flirtation Waltz"; and Col is giving Frank Parker the full treatment with a pop ballad called "Parker's Lament" (Engvick-Wilder), which might incline to limit it to himself as a "theme" song despite its general appeal as a pleasing ballad.

Doris Day (Col) also recurses to the new Romberg musical (tunes presumably from the trunk of the late, great operetta composer). Victor, having snared The Voices of Walter Schumann is giving him the full treatment with "Haunted House" (Schumann-Robert Wells). Incidentally, it is notable that there is no copyright on songsmithing talent. A guy called Cy Cohen bids fair to outstrip Roy Acuff and Hank Williams for his hillbilly-type of song output. And whoever Johnny Richards and Carolyn Leigh may be, they've done nothing but give Frank Sinatra "Young-At-Heart" which may possibly prove to be one of his biggest hits. (Sunbeam Music, a BMI firm, is the publisher, and they'd be smart to anchor the Richards-Leigh team).

And so it goes. Joan Javits, niece of New York's Congressman Jacob K. Javits, and Phil Springer seem to be suddenly prolific; they gave Eartha Kitt "Lovin' Spree," a neo-hillbilly tune, backed by Dave Mann and Bob Hilliard's

"Somebody Bad Stole De Wedding Bell", a calypso, on Victor. It's going to be a tossup which side will dominate as the "selling" side, both being that good.

Miss Kitt is a good example of intelligent handling within RCA Victor's a&r department and/or within herself. Even her "Bad Eartha" album has wisely kept the s.a. aspects at a minimum, with result that "C'est Si Bon," "Santa Baby" and others to date are generally palatable and generally acceptable. This is in direct antithesis to embarrassing dialectic takeoffs as above indicated.

The vet Mann-Hilliard writing team is in high again, and so are Bobby Mellin and Fritz Reichel, and Jack Fulton-Lois Steele in the "new writer" category. Even Milton Berle, who has more than a couple of good songs to his ASCAP credit, has turned out a good one, "You're All That I Need," for newcomer Charlie Applewhite (Decca). (It's notable how many femmes now are songsmithing; was a time when Carrie Jacobs-Bond, Mabel Wayne, Dolly Morse, Ann Ronell, Sylvia Dee, Peggy Lee and Dorothy Fields were the few dominant dmpdl Berlins).

To complete the current platter appraisal there is a potent cheese-cake quartet in Jane Russell, Connie Haines, Beryl Davis and Della Russell, with their sprightly church hymns, both Coral sides being labeled "Make A Joyful Noise; Unto The Lord" (proceeds of the platter to various religious groups), and mimic Mel Blanc does his comedy stuff for Capitol.

Potent Pop Parade

It's a potent pop parade of new potentials, and only a most cursory sampling. The orthodox versions are primed for the respective markets of established artists, although it is now trade-accepted that there ain't no such thing. From now where a nobody can and frequently does outsell the established star. The problem for the latter is to keep pace with the adventurous upstarts who may sing it in Italian, or play it in Braille. But generally it's in good taste.

The reference above to the r&b (rhythm & blues) platters—a fancy latterday cognomen for what the trade used to call "race" records—is something unto itself. There are instances there where the single-entendre in the lyric(?) connotations would make Dwight Fiske sound like Elsie-Dinsmore. But in the main, the business which sells platters into the millions, and broadcasts them into millions of homes, is pretty shrewd in its judgment, so that whether for home or tavern consumption there is nothing awry.

Longhair Growing As Radio Staple

Longhair music, which has made rapid strides in the disk field over the past five years, is steadily growing as staple radio programming fare. According to a survey of some 1,500 radio outlets made by Broadcast Music, Inc., stations are now using an average of 6.4 hours of classical music per week. That compares with 5.75-hours during 1953 and less than that in previous years.

A majority of the stations also indicated that they plan to use more longhair music in the future, while only 50 outlets stated "that they would reduce the time allocation. Of the 1,500 stations polled, only 316 said that they did not use concert music.

Increased use of classical music is due largely to BMI's intensive "cultural" push on the airwaves. BMI issues a concert pin-up sheet which lists the availability of new recordings and also provides scripts to accompany the music.

New Kitt 'Faces' Album

To Be Based on 20th Pic

RCA Victor is issuing a special "New Faces" album featuring the six tunes Eartha Kitt warbles in the 20th-Fox CinemaScope film-musical. Victor previously had issued the original Broadway cast album of the musical as well as individual etchings by Miss Kitt.

Album is expected to hit the market within three weeks.

Inside Stuff—Music

Coast deejays have long been hassling with diskeries over what they contend is favoritism shown some of the conferees who have special shows, but it remained for Al Jarvis to do something about it. Jarvis took his beef directly to the record companies, contending that the practice gave one deejay an unfair advantage over all others since he could claim he plays records before his competitors even receive them. Jarvis has already gotten assurance from Bobbi Dieterle of Cadence that the indie would see to it that all deejays get disks at the same time and has been advised that RCA Victor will revise, if necessary, its distribution setup to accomplish the same results. Other platteries are expected to follow suit ere long to end what has been a Coast beef of major proportions.

The Buddy Morrow orch has been traveling under the Tommy Dorsey banner—on wheels, at least—for the past week. Morrow's band truck broke down in Newark last Thursday (18) en route to a date in Hanover, Pa. A series of quick phone calls to Dorsey's manager Vince Carbone and bandboy Tino Barz had them hotfooting to Greenwich, Conn., where they picked up the Dorsey band truck and drove it to the stranded Morrow men in Newark. Morrow has been using the borrowed truck to get to his one-night stands despite the "Tommy Dorsey Orchestra" label on the side. The truck goes back to the Dorsey garage today (Wed.).

Philadelphia singer George Shaw is the latest example of how much a disclick can boost a bankroll. Last fall, Shaw was playing in Philly clubs for around \$300 a week. Currently, as a result of his bestselling "Till We Two Are One" for Decca Records, Shaw is getting \$2,000 weekly, with bookings set for the Mocambo in Hollywood and other top spots. Al Gallico, general professional manager with Shapiro-Bernstein Music, is handling the singer.

Royalties on Jo Stafford's current Columbia Records click, "Make Love to Me," is being dished out to eight writers. Tune originally was written as a jazz instrumental, under the monicker of "Tin Roof Blues," by jazzmen Leon Poppolo, Paul Mares, Benny Pollack, George Brunies, Mel Stitzel and Walter Melrose. Lyrics were added by Bill Norvas and Alan Copeland. E. H. Morris is publishing via its Melrose Music firm.

Perry Como is riding with the fastest-selling number in his career in his current "Wanted" release for RCA Victor. Victor has already shipped over 250,000 to its distribrs, representing reorders over the initial run. Usually, Como disks have built slowly before breaking through for top sellers.

After a six-year feud songwriters Jule Styne and Sammy Cahn are collaborating again. During the separation both Cahn and Styne were working with a flock of different collabbers. Their reunion effort is the score for the upcoming 20th-Fox film musical, "Three Coins in a Fountain."

The Charles H. Hansen Music Corp. is basing its latest music folio on the Capitol Records album, "Bozo's Nursery Songs." Folio, which was arranged for elementary piano by Ada Richter, includes nine kiddie songs used in the diskings. It's priced at 75c.

In the reshuffle of ad agencies which will rep RCA, Grey Advertising has taken over the RCA Victor disk division account except for the custom records division. Latter department will continue to be handled by the Ross Roy agency.



ROBERT MAXWELL

and His Music

play

SOLFEGGIO

MGM 11671
K 11671

**THE DOLL
DANCE**

78 RPM
45 RPM

M-G-M RECORDS

THE GREATEST NAME IN ENTERTAINMENT

701 SEVENTH AVE NEW YORK 36 N Y

...Disk Companies' Best Sellers...

CAPITOL

1. I GET SO LONELY Four Knights
2. I COULDN'T STAY AWAY FROM YOU Dean Martin
3. THAT'S AMORE Frank Sinatra
4. YOU'RE THE RIGHT ONE Nat (King) Cole
5. YOUNG AT HEART Andy Griffith
6. TAKE A CHANCE Nat (King) Cole
7. ANSWER ME, MY LOVE Andy Griffith
8. WHY Nat (King) Cole
9. WHAT IT WAS, WAS FOOTBALL (PART I) Andy Griffith
10. WHAT IT WAS, WAS FOOTBALL (PART II) Andy Griffith

COLUMBIA

1. MY HEART WON'T SAY GOODBYE Tony Bennett
2. THERE'LL BE NO TEARDROPS TONIGHT Jo Stafford
3. MAKE LOVE TO ME Doris Day
4. ADI, ADIOS AMIGO Doris Day
5. SECRET LOVE Doris Day
6. DEADWOOD STAGE Rosemary Clooney
7. MAN Rosemary Clooney
8. WOMAN Jose Ferrer
9. RAGS TO RICHES Tony Bennett
10. HERE COMES THAT HEARTACHE AGAIN Tony Bennett

CORAL

1. BELL BOTTOM BLUES Teresa Brewer
2. OUR HEARTBREAKING WALTZ Desmond-Barton-McGuire Sis.
3. FINE TREE, PINE OVER ME Desmond-Barton-McGuire Sis.
4. CLING TO ME Don Cornell
5. HOLD ME Don Cornell
6. SIZE 12 Modernaires
7. A SALUTE TO GLENN MILLER (Part I) Modernaires
8. A SALUTE TO GLENN MILLER (PART II) Modernaires
9. THE SHEIK OF ARABY Buddy Greco
10. UP THE CHIMNEY IN SMOKE Buddy Greco

DECCA

1. TILL WE TWO ARE ONE Georgie Shaw
2. HONEYCOMB Four Aces
3. STRANGER IN PARADISE Four Aces
4. HEART OF MY HEART Mills Bros.
5. JONES BOY Mills Bros.
6. SHE WAS FIVE AND HE WAS TEN Bing Crosby
7. Y'ALL COME Bing Crosby
8. CHANGING PARTNERS Crosby-Lombardo
9. YOUNG AT HEART Crosby-Lombardo
10. I GET SO LONELY Crosby-Lombardo

LONDON

1. CRYSTAL BALL Johnston Bros.
2. THE CREEP Johnston Bros.
3. IF YOU LOVE ME Vera Lynn
4. C'EST LA VIE Vera Lynn
5. FSB TIDE Frank Chacksfield
6. WALTZING BUGLE BOY Frank Chacksfield
7. GOLDEN TANGO Frank Chacksfield
8. DANCING PRINCESS Frank Chacksfield
9. STARLIGHT SERENADE Stanley Black
10. FROM HERE TO ETERNITY Stanley Black

MERCURY

1. FROM THE VINE CAME THE GRAPE Gaylords
2. STOLEN MOMENTS Gaylords
3. CUDDLE ME Ronnie Gaylord
4. OH AM I LONELY Ronnie Gaylord
5. CHANGING PARTNERS Patti Page
6. WHERE DID THE SNOWMAN GO? Patti Page
7. SOMEBODY STOLE DE WEDDING BELL Georgia Gibbs
8. BAUBLES, BANGLES AND BEADS Georgia Gibbs
9. MELANCHOLY ME Eddie Howard
10. I WONDER WHAT'S BECOME OF SALLY Eddie Howard

M-G-M

1. TURN AROUND BOY Lew Douglas
2. CAESAR'S BOOGIE Tommy Edwards
3. THERE WAS A TIME Tommy Edwards
4. WALL OF ICE Hank Williams
5. YOU BETTER KEEP IT ON YOUR MIND Hank Williams
6. LOW DOWN BLUES Hank Williams
7. YOU'RE MY EVERYTHING Joni James
8. YOU'RE NEARER Joni James
9. POSITIVELY NO DANCING Alan Dean
10. HOLD ME CLOSE Alan Dean

RCA VICTOR

1. WANTED Perry Como
2. LOOK OUT THE WINDOW Lou Monte
3. DARKTOWN STRUTTERS BALL Lou Monte
4. I KNOW HOW YOU FEEL Lou Monte
5. MAN WITH THE BANJO Ames Bros.
6. MAN, MAN IS FOR THE WOMAN MADE Ames Bros.
7. OH, MY PAPA Eddie Fisher
8. UNTIL YOU'VE SAID GOODBYE Eddie Fisher
9. SOMEBODY STOLE DE WEDDING BELL Eartha Kitt
10. LOVIN' SPREE Eartha Kitt

Mambo Longhair Bid at Carnegie

The mambo, which has been getting wide showcasing in New York due to the growing Spanish population, got a toehold in the concert field Saturday (20) night at Carnegie Hall. Latino bash, which was in the longhair groove, drew an overflow crowd. Billed as "The Mambo Concert," offering was produced by Irving Schacht and featured original music composed by Gilberto Valdes, with special arrangements by Tito Puente. Valdes also fronted a 40-piece orch.

Concentration on plush arrangements which kept the fiery mambo beat almost completely under wraps, caused some disgruntlement among the seatholders.

Appearing in the production were guitarist Arsenio Rodrigues, 88ers Jose Curbelo and M. Joylye Brown, terpers Guy Barry & Marina and Bob Roberts & Rosemarie,

vocalists Alfred Sadel, Rosa Roche, Mercedes Valdes, Macucho, Mirta Silva, Antar Daly and Aida Pujol. Also on hand were Pupi Campo, Nora Morales and "special guest artists" Sylvia DeGrasse and Dameron. Art Ford and Bob (Pedro) Harris emceed.

Frantic body movements displayed by the dance teams were among the top applause winners, while the frenetic wiggling of Miss Silva, a buxom chirp, resulted in her having to beg off. Ticketholders appeared to be the usual Saturday night date crowd and not particularly Spanish dominated. Top price was \$4.80. Incidentally, a 2-city tour of the concert is contemplated. Jess.

Faith-Bennett

In Concert Tour

Percy Faith and Tony Bennett are preparing a concert package for a 30-day swing. They'll split the take 50-50 after expenses.

Tour will be handled by Willard Alexander, who reps Faith. (Bennett is under contract to Music Corp. of America.) Although the teeoff date has not yet been set, Alexander currently is setting up engagements and routing the tour.

Faith expects to carry a 38-piece orch with him. This package will mark the first of a series of tours planned for Faith. Current plans are Faith to hit the concert route twice a year with a top vocalist sharing the headline spot.

Columbia Records also will focus its promotional guns on the Faith-Bennett package since both wax for the diskery.

Yma Sumac's Cap Disks

Spark Sellout Concerts; Carnegie B.O. at \$5,700

Yma Sumac continued her SRO concert pace in her debut showing at Carnegie Hall, N. Y., last week (17). The Peruvian warbler scored a socko \$5,700 at a \$3.60 top to an overflow crowd. She's been hitting high grosses around the country since her trek began Jan. 16. The advance sales for the rest of the tour, which winds March 3, make it look like it'll be the same b.o. story.

Interest in Miss Sumac's trilling technique has been sparked and sustained by her Capitol-Records albums.

With her husband, Moises Vivanco, she has put together a colorful program of Peruvian song, dance and instrumentals. Her forte is the long vocal range (five octaves) and she doesn't spare herself in giving the customers what they want to hear.

Vivanco, heading up a 20-piece orch, splits the spotlight with his wife with a flock of his original compositions. Some are vivid and exciting but he's on too long. Choluta, Kori and Najala, Peruvian dancers, complement the vocals and instrumentals nicely with their spirited terping. Gros.

LABEL X ON KID KICK; INKS BOY TRUMPETER

Label X, RCA Victor's new quasi-indie label subsid, is off on a kiddie kick with the inking of 11-year-old Frankie Avalon. Avalon is a trumpeter who has appeared on several video shows.

His first release for X is "The Book" and "Trumpet Sorrento." "The Book" is a British religious import launched a couple of weeks ago by Dick Lee and Ray Martin's orch for the indie Essex label.

LONDON
RECORDS



"The finest sound on record"

SONG WRITERS

New publishing company desires original numbers—submit lyrics and lead sheets.

FORD PUBLISHING CO.

Room 1020

30 N. LaSalle St. Chicago 2, Ill.

DECCA
RECORDS

America's Fastest
Selling Records!

A SMASH!
TONY MARTIN
SINGS
HERE
and PHILOSOPHY

*with Henri René's
Orchestra and Chorus
and
Hal Borne and his Orchestra
and the Jud Conlon Singers*

20/47-5665

RCA VICTOR
FIRST IN RECORDED MUSIC



On The Upbeat

New York

M-G-M Records' distributors Jim Sanborn (Cleveland) and Herman Gimbel (Baltimore) in town for sales huddles. . . Dick Linke, Capitol Records' promotion manager, in Miami for a week for Andy Griffith's stint at the Olympia Theatre there. . . Songstress Marie Tuss-inked to the new Brand Records label. . . The VibraNotes, jazz trio, pacted for personal management by Bernard Tansky. . . Bob Stewart, M-G-M Records crooner, tapped for a 13-week radio-TV series by WLW, Cleveland. . . Tunesmith Norman Gimbel profiled in the March 10 issue of People Today mag.

Chicago

Tranon ballroom celebrating its 32nd annl this week. . . Beryl Booker Trio set to open Streamliner March 9 for three weeks, with Mil-Con-Bo trio following for three beginning March 30. . . Don McGrane held over at Radisson Hotel, Minneapolis. . . Dave Brubeck currently playing midwest college circuit in one-night concerts at Purdue, Wisconsin, Oberlin, and Cincinnati University. . . Johnny Hamlin pegged for Terrace in East St. Louis March 9 for fortnight. . . Chuck Foster bowing in at Peabody Hotel, Memphis, March 8 for month engagement.

London

Ted Heath has an offer to fly his whole ork to South Africa to take part in the Durban Centenary Celebrations in the spring. Due to play a tv show in Belgium on March 31, the Heath date has been cancelled through the opposition of the Belgian Musicians' Union and Ministry of Labor. . . Yma Sumac will tour Britain commencing April 25. Harold Fielding is presenting her at 20 concerts around the country. British singer David Hughes returned from the States on Friday (19) to embark immediately in variety again at Nottingham Empire on Monday (22). While in the States he recorded a duet with Jo Stafford. . . Singer Carmel Quinn to the U.S. to

settle there permanently as a singer of Irish material. . . The dispute between Dublin promoter James Carr and the Musicians' Union has finished amicably. The MU has given its okay for British ork Ken Mackintosh, Stanley Black and Freddy Randall to fulfill their dates for Carr and the promoter has in return, agreed to discontinue the legal proceedings he has taken against MU officials. . . Ella Fitzgerald and Oscar Peterson Trio in line for British dates if official okay is given.

Pittsburgh

Lionel Hampton ork booked into Vogue Terrace week of April 5. . . Charlie Spivak plays for annual Mardi Gras of New Kensington Junior Women's Club at William Penn Tavern on Friday (26). . . Howard Webb, organist, in his fifth month at the Sheffield Towers in Aliquippa. . . Charlie Klug, a musician at KDKA during the 20 years that station had a staff band, is presently a producer there and handling a number of record shows. . . Bill DiNardo replaced Al DeRosa on sax with the Piccolo Pete band at Castle Inn. . . Four Lads come back to the Copa week of March 8.

Omaha

Tex Beneke and Russ Carlyle crews slated to follow pianist Virginia Mathews at Scottsbluff's Mallard Club on March 25 and April 22, respectively. . . Rose Bampton, concert soprano, joining Drake's University of Fine Artists March 8-20 as "artist in residence". . . Frankie Yankovic slated Wednesday (24) for King's, Norfolk, Neb.

Scotland

Sid Phillips' ork in for two-weeks stanza at Green's Playhouse, Glasgow. . . Frankie Vaughan, young English crooner, set for return date at Empire, Glasgow, in June. . . Billy Eckstine likely to top vaude at both Edinburgh and Glasgow Empire Theatres in June. . . Eddie Calvert's "O Mein Papa" holding the top slotting among Top 10 tunes here. . . Robert Wilson set for summer season at Portrush, Northern Ireland.

Reefer-Happy

Continued from page 1

tors. The latter comprise the super-hip school of young jazzmen to whom "straight" jazzmen, even in the cool school, are squares. . . While the locals of the American Federation of Musicians have regulations on their books against drug addicts, these are rarely enforced. A proposal has been made to put an absolute ban on addicts by withdrawal of their union books and thus threatening them with a loss of income. It's believed, however, that if police action is not effective, AFM action would be even less so.

Last week's arrest of Stan Getz in Los Angeles on the narcotics rap was the latest in a recent series of such incidents. Two other brilliant young jazzmen, Gerry Mulligan and Chet Baker, both Coast performers, were also involved in narcotics charges several months ago. Getz, incidentally, is regarded as among the foremost jazz sax players and, in Europe, is ranked on a level with Louis Armstrong and other such greats.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director, alphabetically listed.

Survey Week of February 12-18, 1954

A Djme And A Dollar—"Red Garters"	Famous
Answer Me My Love	Bourne
Baubles Bangles And Beads—"Kismet"	Frank
Bell Bottom Blues	Shapiro-B
Bimbo	Fairway
Changing Partners	Porgie
Creep	Miller
Darktown Strutters' Ball	Feist
Heart Of My Heart	Robbins
I Love Paris—"Can-Can"	Chappell
Jones Boy	Pincus
Make Love To Me	Melrose
Marle	Berlin
No Other Love—"Me And Juliet"	Williamson
Oh My Papa	Shapiro-B
Pass The Jam Sam	Chappell
Pine Tree Pine Over Me	Miller
Ricochet	Sheldon
Secret Love—"Calamity Jane"	Remick
She Was Five And He Was Ten	Roxbury
Somebody Bad Stole De Wedding Bell	Morris
Stranger In Paradise—"Kismet"	Frank
That's Amore—"The Caddy"	Paramount
That's What A Rainy Day Is For—"Easy To Love"	Robbins
Till We Two Are One	Shapiro-B
Till Then	Pickwick
Wanted	Witmark
Woman (Man)	Studio
Y'All Come	Starrite
You Alone	Roncom
Young At Heart	Sunbeam

Second Group

Breeze And I	Marks
Cross Over The Bridge	Valando
Don't Forget To Write	Advanced
Down By The Riverside	Spier
Ebb Tide	Robbins
From The Vine Came The Grape	Randy-S
Granada	Southern
Hold Me	Robbins
I Can't Believe That You're In Love With Me	Mills
I Get So Lonely	Melrose
I Really Don't Want To Know	H & R
I Speak To The Stars	Witmark
Lost In Loveliness	Chappell
Melancholy Me	Sheldon
My Restless Lover	Chappell
Old Shoes And A Bag Of Rice	BVC
Our Heartbreaking Waltz	Village
Poppa Piccolino	Chappell
Rags To Riches	Saunders
Tennessee Whistling Man	Studio
Turn Around Boy	Brandom
You're My Everything	Harms

Top 20 Songs on TV

(More In Case of Ties)

And This Is My Beloved—"Kismet"	Frank
Bell Bottom Blues	Shapiro-B
Changing Partners	Porgie
Darktown Strutters' Ball	Feist
Ebb Tide	Robbins
Granada	Southern
Heart Of My Heart	Robbins
Look Out The Window	Paxton
Man Man Is For The Woman Made	Garland
Melancholy Me	Sheldon
Oh My Papa	Shapiro-B
Ricochet	Sheldon
Ridin' To Tennessee	Johnstone-M
Secret Love	Remick
Sobbin' Women	Robbins
Soft Squeeze	Erwin-H
Somebody Bad Stole De Wedding Bell	Morris
Stranger In Paradise	Frank
That's Amore	Paramount
Woman (Man)	Studio
Young At Heart	Sunbeam

† Filmusical. • Legit musical.

Tape Slash

Continued from page 41

Although still in its formulative stages the tape industry is faced with the speed standardization problem that hit the disk industry a few years back.

In line with the growth of the tape recording field, some radio-tape manufacturers may incorporate tape recording facilities in console models. It's also understood some manufacturers are considering putting out machines solely for playback purposes.

An increase in sales and growth of the company's operations have cued a revamp of the A-V operation. Ray Rand has been appointed sales manager for the org. He also continues as sales manager of Audio & Video Products Co., which, like A-V Tape Libraries, is a division of Audio & Video Products Corp. John Beaumont has been promoted to the newly created post of production manager at A-V Tapes. Beaumont will be in charge of selecting new material, programming and overall production for A-V Tapes and Background Music division.

Decca

Continued from page 41

a management of his own choosing."

While Decca once had the prestige of being the No. 1 company in the industry, Lloyd asserted that "after four years during which Mr. Rackmil has been its president, Decca has, as I see it, dropped to last place among the major record companies."

At the same time, Lloyd declared "Rackmil obtained frequent salary increases for himself. Exclusive of bonuses, from a salary of \$39,750, Mr. Rackmil leaped to \$54,392 in 1949, then to \$85,000 in 1950 and 1951—and finally to his present annual scale of \$122,500 plus \$18,500 for unaccounted expenses, an aggregate minimum stipend upwards of \$140,000 per year to be paid out by our company and its new affiliate, Universal Pictures Co., until his contract expires in 1959." Lloyd also concentrated some of his fire on the present Decca-Universal setup under which Rackmil is permitted to devote one-third of his time to the diskery's operations.

In making his bid for stockholder support, Lloyd said that Rackmil and his family owned 25,173 shares of Decca stock while all other officers and directors, other than Rackmil and himself, owned 2,313 shares or approximately only a 2% interest in the company. Lloyd disclosed that he and his family own about 18,500 shares of Decca stock.

Lloyd asked Decca stockholders to indicate whether or not they would support him in any future action against Rackmil. "Before I expend any more of my time and money," he said, "all I want is to know that I have the endorsement of our stockholders."

Lloyd wound up his stockholders letter with, "Do not be misled by the annual earnings report for the year 1953. . . I believe Mr. Rackmil will report earnings for the year in excess of \$1,000,000. But don't be deceived by such figures—they represent mainly dividends and earnings derived from Universal Pictures and not from our own company, Decca Records."

High On All Lists!

PINE TREE
PINE
OVER ME
MILLER MUSIC CORPORATION

DON'T ASK ME WHY

recorded by
EILEEN BARTON
CORAL #61109

HARMS, Inc.

Neal Jones To Columbia
Dallas, Feb. 23.

Neal Jones, country comic, has joined the ranks of WFAA "Saturday Nite Shindig" performers who have been signed to a recording contract since the show originated.

Jones was signed by Columbia Records and cut his first record last week.

TV DELIGHT—FIVE FEET OF DYNAMITE
MAUREEN CANNON

Currently
CASINO ROYAL, Wash., D. C.

Then
TOWN CASINO, Buffalo
COPA CLUB, Pittsburgh

TV-DUQUESNE BEER SHOW

Exclusive Management

ASSOCIATED BOOKING CORPORATION

JOE GLASER, Pres.

New York

Chicago

Hollywood

745 5th Ave. PL 9-4600

203 No. Wabash

8619 Sunset Blvd

Another **BMI** "Pin Up" Hit
YOUNG AT HEART

RECORDS

FRANK SINATRA Capitol
BING CROSBY-GUY LOMBARDO Decca

Published by
SUNBEAM MUSIC CORP.

MARKS 60th ANNIVERSARY

6 Decades of Great Music

60
Top Hits
IN
60
Years

AMAPOLA
ANDALUCIA
BALLIN' THE JACK
BA-TU-CA-DA
BLUES MY NAUGHTY SWEETIE
GIVES TO ME
THE BREEZE AND I
BY HECK
DOWN SOUTH
EL RANCHO GRANDE
FRASQUITA SERENADE
GLOW-WORM
HONEYMOON
HOT TIME IN THE OLD TOWN
TONIGHT
I WONDER WHO'S KISSING
HER NOW
IDA, SWEET AS APPLE CIDER
IN THE GOOD OLD SUMMER TIME
IN THE LITTLE RED
SCHOOLHOUSE
JAZZ ME BLUES
JUNGLE DRUMS
LA COMPARSA
LET'S DANCE
LIFT EVERY VOICE AND SING
LILLI MARLENE
MALAGUENA
MAMA DON'T WANT NO PEAS
AN' RICE
MAMA INEZ
MANHATTAN
MARTA
MOTHER WAS A LADY
MY GAL SAL
MY LITTLE DREAM GIRL
MY SHAWL
NEGRA CONSENTIDA
NOBODY
OH DIDN'T HE RAMBLE
ORIGINAL DIXIELAND ONE-STEP
PAPER DOLL
PARADE OF THE WOODEN
SOLDIERS
THE PEANUT VENDOR
PIEL CANELA
PLAY FIDDLE PLAY
POINCIANA
SARI (Waltz)
SAY 'SI SI'
SHE WAS BRED IN OLD KENTUCKY
SONG OF THE ISLANDS
SWEET ROSIE O'GRADY
TA-RA-BOOM-DE-E
TAKE BACK YOUR GOLD
TANGO OF ROSES
THERE'LL BE SOME CHANGES
MADE
TOYMAKER'S DREAM
TWO LITTLE GIRLS IN BLUE
UNDER THE BAMBOO TREE
WALTZ ME AROUND AGAIN,
WILLIE
WHAT A DIFF'RENCE A DAY
MADE
WHAT'S THE USE OF DREAMING
WHEN THE BELL IN THE
LIGHTHOUSE RINGS
YOU DIDN'T WANT ME WHEN
YOU HAD ME
YOURS

Brand New Release

**"YOU DIDN'T WANT ME
WHEN YOU HAD ME"**

(SO WHY DO YOU WANT ME NOW)

THE MILLS BROTHERS

Greater than their "PAPER DOLL" or "GLOW WORM"

DECCA NO. 29019

"The BREEZE AND I"

BASED ON LECUONA'S IMMORTAL "ANDALUCIA"

VIC DAMONE.....MERCURY 70287

BILLY MAY.....CAPITOL 2721

JIMMY DORSEY.....DECCA 25119

EDWARD B. MARKS MUSIC CORPORATION
RCA BUILDING • RADIO CITY • NEW YORK
HARRY LINK GEN. PROF. MGR

Trigger Steals Show From Rogers As Glasgow Kids Mob Troupe

By GORDON IRVING

Glasgow, Feb. 23.

Roy Rogers, Dale Evans and Trigger have hit a lively trail on their United Kingdom vaude bow. Western stars are mobbed everywhere they go by scores of cheering juveniles, and business at the Empire Theatre is capacity, with extra matinees set. This despite prices being upped 50%.

Arrival of the cowboy hero and his horse was well-timed for a Sunday, when kids were not in school. At Prestwick Airport, when Trigger touched down by KLM flight from New York, horse was mobbed by hundreds of youngsters, many wearing miniature cowboy and cowgirl suits.

In Glasgow, 30 miles from the airport, the kids began to gather at 10 a.m. despite arrival of Rogers and his horse being timed for 6 p.m. Anxious mothers telephoned the Central Hotel, where Trigger was to make a spectacular ride up the inside stairway to the luxury Arran suite and a fullscale press confab.

When Rogers and Miss Evans drove up to the hotel in a red sports car, having motored from England, there were mobs of youngsters cheering wildly to greet them.

In white stetson cowboy hat, Rogers went out into the Central Station, adjoining the hotel, and made a round of the crush barriers with a bowing Trigger.

Flacks even set up a luxury bedroom inside the hotel for Trigger, but the horse was later accommodated in ordinary British Railway stables alongside working animals. Rogers has vocal backing in his current roadshow from the Whip-

porwills group. A number of British acts support him, but he does most of the emceeing himself.

Cowboy actor has brought three of his 30-minute adventure tv films, and a deal may be made with the British Broadcasting Corp. to show them over the U.K. video network.

Said Rogers: "The films are sponsored by an American food corporation, and my sponsors have no objections to my selling them in Britain if the BBC wants to have them. We have already made 65 of them, and although they are interrupted with advertising material in the U.S., that would be omitted if they were shown in the U.K."

Mardi Season

Continued from page 1

French Quarter along Bourbon St., are doing a landoffice business nightly. This is the first time since the Sugar Bowl game last New Year's Day that the operators have heard the cash registers sing such a merry tune. All of the spots, most of which feature strippers, have embellished their floor shows. Lines of visiting firemen stand outside waiting for a chance to get in.

Officials estimate that visitors and tourists here for the Mardi Gras will spend some \$5,000,000.

NY Burley Tabu

Continued from page 1

St. Cyr, who pulled close to \$25,000, beating her previous record at that house about two months ago. She scored around \$22,000 at that time. These grosses are phenomenal for burlesques.

Consequently, Minsky is on a prow for names that are familiar to New Yorkers and they do not have to be native to the burley jurisdiction. Minsky has booked Nejla Ates, the Egyptian belly dancer, starting March 5.

It's also been observed that the groups coming from New York are fairly sizable, enough to fill a car. This way the cost of tunnel tolls is split up among the passengers and thus the individual costs aren't any higher than fares for those taking the bus.

The other Northern New Jersey burlesque spots also have a high proportion of New York trade. This is especially true of the Hudson, Union City, which has always had many New York patrons. Buses from Manhattan stop a few feet away from the house.

Minsky has been working on the theory that if shows are designed so that women won't be scared away from them, his chances of hitting profitable grosses are increased. This has been borne out by the fact that couples as well as large parties of femmes come to the house.

The New York trade is contributing to the support of the three Jersey burley houses. The Adams and Empire, both Newark, and the Hudson, Union City, are presently located in the area and it's anticipated that a fourth house, the Colony, also Union City, will open with burlesque.

Presently, indications point to the fact that the New York burlesque trade is locked up for the Jersey houses for the time being. The Fact Finding Committee, made up of theatrical craft union reps, has made no headway in its attempts to get licensed burlesque in New York.

The only alternatives to going to Jersey for New Yorkers with a yen for that form of entertainment are the 52d St. spots. But that's an extremely expensive form of burlesque.

Bill Miller's Credo

Las Vegas, Feb. 23.

Bill (Sahara) Miller's talent booking philosophy is that "it's worth any price if it's a first," and Ben (Flamingo) Goffstein's attitude is, "What's the difference, a few thousand more or less; the overhead is still there when we open our doors every day, with several hundred people on every top hotel's payroll, so a few grand extra for some socko headliner isn't going to break us. And if it brings in the people, that's the answer."

Both talent impresarios, along with the others on the local Strip, attest to the fact that whether it's Pinza or Melchior, Tallulah or Dietrich, the Gabors or Kathryn Grayson—whether it's freak or genuine talent is secondary to the fact that the curiosity appeal (a "first") is the dominant factor.

'Miss Connecticut' Tiff May Lop Off Promoter

New Haven, Feb. 23.

Indications here are that preliminary eliminations in the statewide competitions for "Miss Connecticut" in the Atlantic City "Miss America" Pageant will find the longtime promoter himself eliminated from that capacity in this annual event.

According to officials of the Connecticut Junior Chamber of Commerce, that organization was approached by A. C. Pageant execs who offered a franchise to operate the setup this year in preference to localite Al Patricelli, who has run the contests throughout the state for the past eight years.

Patricelli has already conducted various local contests and plans to seek an injunction against the Junior Chamber entry into the field. He bases his claim on his registration of "Miss" titles in some 22 communities throughout the state. Jaycee claim is that their title of "Miss Connecticut Jaycee" is no infringement.

Ousted promoter states he will continue local eliminations and will sue A. C. Pageant reps if they refuse entry to his ultimate choice of "Miss Connecticut."

'Opry' 5G, Salt Lake

Salt Lake City, Feb. 23.

John Kelly hit a jackpot here last Tuesday (16), when his "Grand Ol' Opry" played a full house at the Coliseum. Cast, headed by Minnie Pearl, T. Texas Tyler, George Morgan, Lonzo & Oscar and Ferlin Huskey, drew 4,500 customers to the b.o. and with a top tab of \$1.50 hauled in a neat \$5,000 for one performance.

This was Kelly's second try here. He had his bunch in during October for two shows on a Sunday and barely staggered to an even break.

Saranac Lake

By Happy Benway

Morey Amsterdam stopped off at the Will Rogers for bedside chat in every room.

Mabel King Hutchings, IATSE product, in from N. Y. for regular rest and observation period. Ditto for William O. Stamps, designer and painter with the Wolfson-Meyers Theatre Circuit, Miami.

Louise Noll, secretary to Dr. George E. Wilson, Medical Director of Will Rogers hospital, back from N.Y.

Raymond (IATSE) King, of CBS of N. Y., in for a weekend to see his sister, Mabel King Hutchings (new patient).

Shirley (IATSE) Houff, who beat the rap here, signed up to hold down the projectionist duties at the Star Drive-In, Malone, N. Y.

Robert Viniello, Metro photo publicity staffer from N. Y., ended his observation routine and is skedded for major surgery.

Write to those who are ill.

New Acts

THE NIGHTINGALS (3)

Songs
5 Mins.

Palace, N.Y.

Virginia Ashley, Ruth Gold and Vivienne Solonikas comprise The Nightingals. Their operatic type voices are no deterrents in dishing up pop number. Theirs is a polite act, so to speak, sans gimmicks, stress being on the pipes department.

They open with a fast "Gonna Live 'Til I Die," move into "I'm in Love With You," and close to nice mittings with first an opera and then a jazz rendition of a piece from "La Boheme." Trio have toured with Gene Autry and have a number of disks to their credit.

Holl.

LES BLUE & YVETTE (2)

Cyclists-Jugglers
8 Mins.

Palace, N.Y.

This is a standard unicycle-juggling act with the male partner carrying most of the load. Pair show the usual dexterity in maneuvering the one-wheelers and add to the thrills by juggling various objects while in motion.

Highlights of the act, at closing, is the lad's balancing of cups and plates on his head while perched on the tall unicycle. He works up to three sets of cups and plates and then neatly tosses in a spoon for a socko closing.

Holl.

ADA MOORE

Songs
12 Mins.

Heaven, N.Y.

Although this small room above Jimmy Kelly's Greenwich Village niterie is headlining two Negro thrushes (Claudia McNeil is reviewed under "New Acts"), they don't get in each other's way. Miss Moore an impassioned singer with an ebullient styling that complements Miss McNeil's more dignified delivery.

Miss Moore doesn't go overboard on the energy department, either. She knows when to rock a tune and when to hug it. When she hits with "I Could Write A Book" or "You Made Me Love You," the tunes take on a captivating new rhythmic aspect. And when she segues into "One For The Road" or "Down In The Depths," her somber mood pervades the room. She also has a knack of peppering the tunes with very physical and vocal managements that add to her overall song-selling style.

She's a comer who should be kept busy on the niterie belt.

Gros.

THE VALLIS (2)

Dance
5 Mins.

Palace, N.Y.

Fresh from midwest niteries, the Vallis are making their first Broadway outing at the Palace. She's a luscious blonde with a nice pair of stems; he's a handsome lad. They team nicely for a pleasant stint, opening with a softshoe.

Variegating headgear is the key to their act, billed as "fashion in steps." With onstage shifts of chapeaux, they reel off the terp styles represented by the different hats, including the cakewalk, Castle Walk, Charleston, etc. It all comes over effectively. Good bet for niterie, vaude and tv bookings.

Holl.

OOLAN FARLEY

Dance
10 Mins.

Apollo, N.Y.

In addition to being beautiful, this offay stripeuse can do honest-to-goodness ballet steps, which is more than many in her trade offer. Oolan Farley stars in striking red scanties, and ends in striking red scanties (sans a few gossamer scarfs) to loud applause.

Theme is girl undressed up for a masquerade party who, after a few under her belt (no other proper name available), takes off the belt, and who at the strike of 12 terps prettily offstage. Things were kept fairly within the realm of decency at this vaude theatre, and she was still a wow.

MARTA NITA

Dance
10 Mins.

Chateau Madrid, N.Y.

Marta Nita is an attractive ballet dancer who knocks off a fine series of terps in the Latin idiom. The dances are well designed and projected vigorously. She portrays a tourist gadding about in Spain and a spirited interpretation of "Mala-guena." As concession to niterie audiences she does a fast samba.

Miss Nita is sufficiently skilled to hold down solo spots in most niteries. Some enlargement of her routine is indicated if she's to be steadily employed in spots other than those with Latin trade.

Jose.

LUCIENNE DELYLE

Songs
25 Mins.

L'Olympia, Paris

Lucienne Delyle is one of the leading disc voices here, with her top numbers selling in the smash category. Possessed of a husky, dramatic voice, a la Edith Piaf, she eschews emotion for clean, well-enunciated delivery. She looks authoritative and can also blend the lighter and more mellow Parisian chants into her rep.

Might be worth a U. S. chance, since French songstresses seem in demand stateside.

Mosk.

PAUL PERI

Songs
35 Mins.

Bobino, Paris

Paul Peri possesses a fine tenor that can do justice to light and dramatic songs, he has built a rep with a strongly individual, stylized tint that makes this personable young man a likely entry for U.S. boites in the Gallic chanter category. Peri has a nice timing and uses his hands well in dramatic ballads.

Rep includes haunting street ballads, plus poetic or cheerful pops, and he gives each fine delineation and delivery.

Mosk.

CLAUDIA McNEIL

Songs
19 Mins.

Heaven, N.Y.

Claudia McNeil is no newcomer to the ballad belt. She's been carrying the torch song for some time now (although she's not listed in VARIETY's New Act files) but her repertoire is fresh and inviting.

Colored femme-packs power and

(Continued on page 52)



BILLY GILBERT

Currently

STORK CLUB
SHREVEPORT, LA.

Personal Mgt.—DAVID L. SHAPIRO
1776 Broadway, N. Y. CI 5-5768

COMEDY MATERIAL

For All Branches of Theatricals

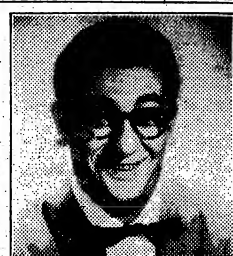
FUN-MASTER

THE ORIGINAL SHOW-BIZ GAG FILE
(The Service of the STARS)
First 15 files \$7.00—All 35 issues \$22
Singly: \$1.45 Each in SEQUENCE ONLY
Beginning with No. 1—No Skipping
• 3 BKS. PARODIES, per book. \$10
• 4 BKS. BUDGET, per bk. \$25
• 4 BLACKOUT BKS., per bk. \$25
• BLUE BOOK (Gags for Stags) \$50
HOW TO MASTER THE CEREMONIES \$3.00

GIANT CLASSIFIED ENCYCLOPEDIA
OF GAGS, \$300, Worth over a thousand
No C.O.D.'s

BILLY GLASON

200 W. 54th St., New York 19—Dept. V
Circle 7-1120



LENNY COLYER

"Mr. Specs Himself"

OPENS MARCH 1st
TOWN CASINO
Buffalo

Per. Mgt. AL BORDE
203 N. Wabash, Chicago

"Solid Entertainment"

VARIETY.

Steve Gibson's RED CAPS

with

DAMITA JO

Currently:

CIRO'S, Miami Beach

Direction: MCA

CECIL YOUNG QUARTET

Featuring: GERALD BRASHER, tenor and bongos • FRANK SKEETE, bass • JIMMY RODGERS, drums

Currently appearing STREAMLINER, Chicago

Management: SHAW ARTISTS CORP., 565 Fifth Avenue, New York

See Toronto Out-of-Bounds for AGVA; Support Voted to Acts Suing AFM

The American Guild of Variety Artists last week, in executive session, voted to give national administrator Jack Irving and an implementing committee power to put the Toronto area on the unfair list. It was felt by the executive board that the Montreal area would take care of itself, but the possibility of putting this region out of bounds to AGVA members wasn't discounted. As soon as Irving gives the word, AGVA members may not accept work in Toronto without permission of the union.

This development followed the failure of bookers to show up at a meeting called by AGVA of those setting shows in Canada. Irving made a trip to Montreal over the weekend and conferred with agents and presided at a meeting of performers. They'll now process for signatures of minimum basic agreements in that area.

In Toronto, the area is more pressing due to the fact that the American Federation of Musicians is setting up an auxiliary local to comprise performers. AFM is charging acts \$10 per head initiation. Otherwise AFM touters will not play for AGVA members.

AFM is acting similarly in Montreal, but isn't pressing for membership, although an indie union, Canadian Assn. of Variety Artists, is expanding its activities. Irving declared that he revoked the franchise of one Montreal agent for keeping a CAVA franchise.

At the same time, AGVA adopted a resolution authorizing the national administration to "throw AGVA's financial and moral support behind The Revue Dancers and the Corley actions to be brought by them against the Musicians Union in Toronto." Revue Dancers had to go off a Canadian Broadcasting Co. show because two of the four dancers in the act refused to join the AFM auxiliary. Ernest Corley, a puppet act, also refused to go into the AFM. Both acts are suing the touters' outfit.

AGVA Fines Strippers For Calumet City Work; Pay Promptly in Miami

Miami, Feb. 23. Outgrowth of Calumet City (Ill.) nightclub operators' lookout of American Guild of Variety Artists brought heavy fines here for strippers Val De Val and Bobbie Joy, who at the time, kept working despite guild's warning to acts that the area was on unfair list.

Local board of directors of AGVA assessed Miss De Val a \$1,000 fine, while Miss Joy got off with a \$300 rap. Amounts were determined by salaries commanded by the pair. Both paid immediately so that they could continue working. Miss De Val at the Gaiety Club and Miss Joy at the Paddock.

According to Jerry Baker, head of the local branch of AGVA, all clubs will be closely scanned for other violators who come here to work the extensive exotic dancers route in greater Miami.

Grade-Equity Chorine Plan Pitched to AGVA

London, Feb. 23. Negotiations between the Lew & Leslie Grade Agency and British Equity to transplant British chorus girls for carnival shows in America have now reached the point where they have been referred to the American Guild of Variety Artists in New York. Agreement on major points of principle have been reached between the agency in London and the union.

An original proposal that transportation costs should be advanced to the girls and then deducted from their earnings was rejected by the British union, whose action was subsequently endorsed by AGVA. The ruling has been accepted by the Grades.

British Equity said last week they welcomed the idea of British chorus girls being allowed to work abroad provided union conditions and rates of pay were observed. Points of detail had been referred to the union in New York, which were now being resolved with agency execs.

10-Wk. Tour of Britain Set for Guy Mitchell

London, Feb. 23.

Guy Mitchell is to make a 10-week tour of Britain this summer, but his itinerary will not include a single date here. The tour kicks off May 3, and will comprise weeks at the biggest provincial theatres, including Glasgow, Manchester, Liverpool, Newcastle, plus Sunday concerts and a week of one-night stands.

Lew & Leslie Grade are negotiating the tour, which will be his third visit here. With Frankie Laine, he is the biggest American record seller in Britain and the current bestselling list of top disks here includes three titles by him, "Cloud Lucky Seven," "Cuff of My Shirt" and "Chicka Boom."

There is a possibility that he will be booked again later this summer for London appearances, probably at the London Palladium.

Toronto Agents Hit by Unions

Toronto, Feb. 23.

Toronto agents have been put in the middle in the hassle between the American Guild of Variety Artists and the American Federation of Musicians. AFM has threatened the percenters with revocation of franchise if they continue to book AGVA talent, and the performer union has threatened them with revocation if they continue to deny employment to AGVA acts.

The Toronto local of AFM is attempting to set up an indie chapter for performers. Robin Logan, former AGVA rep in Toronto, has gone over to the new outfit, and currently Lou Smolove, AGVA rep from New York, is in charge. AGVA prexy Jackie Bright has made several trips to Toronto in an effort to straighten out the situation. A. Frank Real, of the law firm of Silverstone & Rosenthal, AGVA national counsel, was also in town in an effort to straighten out the situation. Real had repped AGVA last week in Montreal.

Mack Troupe, AFM to Aid Goetz Fund Dayton Show

Dayton, Feb. 23.

Ted Mack and troupe of his handicapped amateurs are due here March 10 for a benefit show to build up the Barbara Goetz Keltner Memorial Scholarship Fund. Fund was established several years ago by Col. Joseph Goetz, head of Armed Forces Professional Entertainment Branch, in memory of his 19-year-old daughter, who died of polio in '50. Young matron was Goetz's only child, and he has devoted himself to building a perpetual scholarship in her memory at Washington's St. Cecilia Academy, her alma mater.

Show, to be held in the new 6,000 seat U. of Dayton Field House, will be completely cuffso so far as talent and overhead are concerned. AFM is donating orch from its Welfare Fund, and Mack is picking up check for his troupe's expenses. Roscoe Ates, Alan Mowbray and possibly others will plane from Hollywood to appear. All-out cooperation is a warm personal tribute to Goetz, whose Pentagon chores consist of arranging shows for this country's worldwide troops.

Patachou's 3d at Empire

Patachou has been repacted for the Waldorf-Astoria Empire Room, N. Y., starting Oct. 1, for her third engagement at that spot. Gallic chanteuse has been signed to that spot for a five-year deal on a six-week basis.

Patachou will also play other spots on the Hilton chain as part of her deal.

Henning Gets Comedy Slot at Toronto Expo

Pat Henning has been signed for the comedy slot at the Canadian National Exhibition to be held in Toronto starting Aug. 29. This season, for the first time in many years, the name slot isn't occupied by a comic. Cowboy Roy Rogers is topping the layout.

Henning will precede this stand with a date at the Sahara Hotel, Las Vegas, on the show with Sonja Henie, Feb. 23, and has been pacted for the Ella Kazan film production of "East of Eden" which starts in April.

Leon Newman set the deals for Henning.

Hub's Old Howard Back in Biz Again

Boston, Feb. 23.

The Old Howard's license, revoked last November when several strippers and the management were found guilty of participating and producing an "immoral and lewd" show, has been reinstated, and the ancient theatre swung back into action yesterday (Mon.). No longer billed as burley, the house will operate on a four-shows-a-day policy, featuring a line of girls, an exotic dancer, three acts of vaude and suburban pix. Tom Foran is handling the booking of acts.

The Casino, under the same management and only a couple of blocks from the Howard, which was shuttered at the same time, continues out of action. But it's figured that its license will also be restored if the Howard obeys the licensing board edict and doesn't run afoul of the law. Shuttering of the two theatres kayoed biz in the once-lively Scollay Square area and the merchants are very anxious to have both theatres running full tilt again.

Chi Casino Reopening Brings Police Clamp Onto Strippers Row

Chicago, Feb. 23.

Police clamp is again being exerted along the North Clark St. strippers row, which recently was revitalized with the reopening of the French Casino. In recent months the district had been regarded as wide open, owing to police neglect, but the Casino's return to lights apparently rekindled the interest of the force. As a result of stepped-up patrolling, gambling and B-girl practices have declined drastically.

Casino naturally rouses wariness because of the much-publicized incident that caused its closing in 1950, when two customers were beaten with baseball bats. New license had been issued to Albert Nadolna recently for the club, but Chi police suspect he is a front for Harry Boshes, the Casino's previous owner.

Business so far has not been exciting at the relighted strippery.

Schnoz, Auto Show Draw \$93,500 Gate in Frisco

San Francisco, Feb. 23.

In spite of heavy rain-storms since the opening of the Auto Show at the Civic Auditorium Feb. 13, Jimmy Durante and his support wound up Sunday (21) with 87,000 admissions clocked and gross estimated at \$93,500. Tickets were priced at \$1.75 for adults and 75c for children. Total net was \$102,000. Durante and acts cost \$40,500 and Ernie Heck-scher orch \$12,500.

Show, headed by Durante, and including Eddie Jackson, George Tappas and Glifford Guest, was a twice-a-dayer, 3 and 9 p.m. Durante was guest of honor at the Press Club Gang dinner Friday night (19).

NEW HOUSTON CLUB MGR.

Houston, Feb. 23.

Arthur Lang has taken over management of the Egyptian Room at the Oasis Supper Club here. He at one time managed the Plantation and Southern Dinner Club here.

The Gypsy Edwards combo has been signed as initial attraction.

New Las Vegas Cafe Shuns Name Competition With Jazz Policy

Las Vegas, Feb. 23.

Jimmy Dorsey Illness Costly To Pitt Room

Pittsburgh, Feb. 23.

Vogue Terrace had to cancel a lot of banquets and parties this week when Jimmy Dorsey was hospitalized in New York for ulcers. Dorsey Bros. and their band were to have opened here last night (Mon.).

When his physician said J. D. couldn't work for some time, Tommy Dorsey called Jerry Donovan, owner of the Vogue Terrace, and offered to come in with the orchestra himself or postpone their contract with him until fall. Donovan preferred to wait until both Dorseys were available, and they'll fill the date in September.

Vogue Terrace is a 1,100-seat room catering to crowd affairs and usually has a pre-sold lineup for an attraction such as the Dorseys. So Jimmy's illness cost the management a pretty penny.

London Copa's Future Clouded

London, Feb. 23.

The news that the two house bands at the Copacabana are under notice has heightened rumors about the future of London's newest nitery, and an official statement is expected within a few days. In the meantime, it is confirmed that no cabaret arrangements are being made after the current stint of Maxine Sullivan, which terminates March 2.

The Frank Weir aggregation, which only moved into the Copa earlier this month, received provisional notice last week. The Latin American combo, headed by Francisco Caves, ends its engagement next month.

The Copa was opened last May, just before the Coronation, and is operated by Eustace Hoey, a former partner of Harry Morris in the Colony Restaurant.

Litman Ties With Pitt Agency As Adviser

Pittsburgh, Feb. 23.

Lenny Litman, owner of Copa, downtown nitery, will become associated with the George Claire Associates booking agency first of the month, in a supervisory capacity only, when Claire leaves Pittsburgh for Miami Beach to open an office there in association with The Vagabonds. Claire will continue to book his two big local accounts, Vogue Terrace and Horizon Room, from his Florida headquarters.

To look after the remainder of his Pitt biz, he has set up a group here consisting of his sister, Lu Claire, a nitery dancer; Al Marsico, bandleader, who will be in charge of the music department; Morry Fremont, veteran 10 percentor who heretofore has been on his own, and Litman, who is to operate as an overall adviser in the setup. This will not interfere with his operation of the Copa, but may possibly lose the Carousel account for Claire Associates since Jackie Heller's room, which Claire has been booking for the last year, and the Copa are in direct competition for talent and furthermore are located just across the street from each other.

N.H. Park Injury Award

Manchester, N.H., Feb. 23.

A Hillsborough County Superior Court jury has awarded verdicts totalling \$5,382 to Harry B. and Catherine Hill of this city, who brought suits against the Pine Island Park Co., Inc.

The actions resulted from injuries which Mrs. Hill claimed she suffered when hurled from a car on the "Dragon's Den" ride at the local amusement park.

Scarcity of headlines is apparently causing a change in the thinking of Las Vegas buyers. First major break from the traditional buying of the Route 91 spots is seen by the fact that the Patio, slated to open April 9, will be on a jazz name policy. Dinah Washington has been set as the initial headliner. The Kenneth Later Agency, New York, will rep the spot in the east.

The amount of coin spent on top acts seems to be a secondary consideration among the casino crowd. They'll continue to pay in the upper brackets for names. However, the search for new and suitable talent is becoming too much of a backbreaker for many cafes. Many attractions that they've come up with are good for only one time around, since quality of the act is such that their curiosity value has been exhausted with one visit. They've also tried units and tab musicals in an effort to get away from names.

Jazz personalities haven't been tried as consistent policy in the Nevada gambling halls. However, if successful, it gives the bonifaces entree into an entirely new set of attractions. Patio's experiment will be a matter of acute interest among the talent buyers in the area.

Suspended Sentences To Atlantic City Op, Femmes On Transient Violation

Atlantic City, Feb. 23.

Failure to order three women entertainers in the Yacht Bar, mid-city spot formerly known as Babettes, to register under the resort's transient registration ordinance, resulted in the trio and Nathan Goldberg, spot's operator, being haled into Municipal Court here (18) and receiving a suspended 30-day jail sentence and a \$100 fine, also suspended.

Goldberg contended that his case was not covered by the ordinance since the girls were not employees, but rather what he termed "private contractors," retained by management, a view not shared by Municipal Judge Benjamin Rimm. All four had been arrested as detectives were inspecting the 3 a.m. show and started asking questions about registration. Taken to police headquarters, the girls said they were Liddie Murphy, 27, Lois Deffee, 30, and Dana Stevens, 23.

The ordinance, adopted here last June, requires that workers who have not resided in Atlantic County for the previous 12 months must register with police 48 hours after they are hired. Enacted as a step to eliminate crime by transient workers, the act calls for the photographing and fingerprinting of all registrants. The ordinance makes employers liable if workers fail to register.

Other New Jersey resorts have adopted the ordinance which, incidentally, is now under attack in the New Jersey Supreme Court as unconstitutional.

Mont'l Group Goes O'Seas For Shows to Can. Forces

Montreal, Feb. 23.

Following several successful troop-entertainment shows in Korea and Japan, the Canadian Army last Saturday (20) planned a small unit of Montreal performers to Europe for the benefit of Canadian Army and Air Force personnel stationed in Germany and France.

Combo was headed by Jacques Normand, with femme singers Jeanne D'Arc Charlebois and Ann Somers, guitarist Curley Reid and an accompanist. Actual tour of service camps is confined to five days, with Normand (who operates the top French nitery in Montreal, Club St-Germaine-Des-Press) staying over in Paris for a looksee at possible talent.

Reid will also cut several platters for a Parisian record company before returning to Canada. Tour is being handled through the New Franco-American agency here.

Name Policy May Resume in Mpls. If Hegg's Expanded Shows Click

Minneapolis, Feb. 23.

At a near alltime low, Twin Cities' night life is getting a boost, with Jimmy Hegg's Starlight Club here bringing in comedian Henry Youngman for a fortnight as a name act policy experiment. Youngman's last two appearances here were at the Hotel Radisson Flame Room.

If the policy gets off to a favorable start, the spot, which has been using low-budgeted shows, will follow with other important performers, Hegg says.

Although there's nearly 1,000,000 population in the Twin Cities, and suburbs, the area, since the local Hotel Nicollet bowed out more than a year and a half ago, has had only a single supper club, the Minneapolis Hotel Radisson Flame Room. Going as high as \$3,000 a week for acts, that bistro has been enjoying good business, but it seats only 150. George Gobel just finished there, "Quintetto Allegro" is current and Carl Brisson comes March 4 for his annual engagement. They're representative of what the room has been offering.

Aside from the Flame Room, the comparatively few minor night clubs and theatre bars for the most part are shedding plenty of tears over what they describe as "the worst business ever." Even the ones that seem to be still pulling large crowds are crying because

they say customers aren't spending. Getting the blame is a tighter luxury dollar, increasing unemployment, a general slump due to agriculture's downturn, tv and the police department's spot checking of motorists in a campaign against drunken driving.

One of the developments has been the disappearance of exotic dancers from the local theatre cafe scene. A year ago eight such Twin Cities establishments were employing them. Then the police clamped down by ordering out the stripteasing and the gals started losing their drawing power. Now only two theatre cafes, both in Minneapolis, offer feminine bumps and grinds, and one of these, which used to include two dancers in its shows, is down to a single torso twister.

Under a different ownership a few years ago, the Starlight Club, then Curly's, used occasional name acts. Three years ago the Minneapolis Club Carnival played the biggest name acts in the business regularly, but after losing a large wad of coin, tossed in the sponge. At that time the Nicollet and Radisson Hotels here also were going for high-budgeted shows.

Indict Twin City Clubs For Watering Liquor

Minneapolis, Feb. 23.

A dozen Twin Cities liquor establishments, including several nightclub and theatre bars, have been indicted by the Federal grand jury for watering their alcoholic stocks and refilling bottles of more expensive brands with cheaper intoxicating beverages.

Except for one corporation, the St. Paul Flame nightclub, the names of the alleged individual offenders are being withheld until after the warrants are served and the arrests made.

Under the previous administration, the Internal Revenue Dept. annually conducted similar campaigns, but instead of prosecuting criminally, as in this instance, permitted out-of-court settlements.

Vaude, Cafe Dates

Chicago

Betty Hutton into Chez Paree March 3 for three frames, with Danny Thomas and Sophie Tucker following for four weeks each. . . April Stevens set for fortnight at Club Hollywood, Akron. . . Dinah Kaye slated for week at Park Lane, Denver, beginning April 3. . . Carmen Miranda pegged for 18 days at Shamrock, Houston, beginning April 19. . . Lenny Colyer booked in Town Casino, Buffalo, March 17, following with two weeks at Alpine Village, Cleveland. . . Cathy Barr and Eddie South current at Wilhurst Country Club, Denver.

Omaha

Paul Gilbert, comic, opened at Don Hammond's Seven Seas Friday (19). . . Jack LeMaire, comic, joined Muriel Lynne Trio at the Colony Club. . . Wendell Hall orch and pianist Betty Jane Bilumias into niter and bar at Hill Hotel. . . pianist Molly Croft returned to Dundee Dell.

Bobby Brandt, dancer who played the Empire Room of the Ten Eyck Hotel, Albany over the weekend, will open at the Palmer House in Chicago March 9, for four weeks.

Give 'Em Room

Albany, Feb. 23.

Assemblyman Daniel M. Kelly has re-introduced, in amended form, a bill which would require the owner, operator or sponsor of a hotel, restaurant, dancehall or similar place where dancing is provided for patrons, to furnish a minimum amount of space per dancer.

The New York City Democrat has increased the proposed "floor" from one to three square feet per person of half the seating capacity of the room or rooms where terping is permitted.

The measure amends the General Business Law.

London Times Laments Vaude Decline; Raps Nude-Draped 'Revues'

London, Feb. 18.

Under the heading, "The Passing of a Tradition," the London Times recently published a lament on the decline in variety and the emergence of revues with titles, which are virtually little more than a string of vaudeville acts. The piece which, according to the custom of the paper, was unsigned, was inspired by the news that the Palladium will be running a full-scale revue for several months during the summer when there will be no vaudeville in the West End of London.

The story has focused attention on the change that has taken place, almost imperceptibly, in British theatre during the past few years. Partly to combat the growth and influence of tv and partly in an attempt to lure the public to something fresh, managements have more and more adopted the policy of billing their vaudeville programs as revues, using titles to incite the public. In many cases the shows are given a burlesque touch by the inclusion of a bunch of nude femmes, thus inspiring such titles as "Festival of Nudes," "Les Filles d'Ève," "Tassels and Twirls," "Cavalcade of Nudes," "They Couldn't Wear Less" and "Ève's in the Limelight." In the current week, 24 theatres are featuring these so-called revues.

With the seasonal demand for pantomime it isn't possible to give an accurate picture of the vaude scene, as more than 45 are currently being staged, apart from a number of ice pantos both in London and the provinces. These usually stay for several weeks at one situation (unlike revues and straight vaude, which are on a single week booking normally) and employ straight performers as well as a number of vaudeville acts.

Of the 30 undisguised variety bills in Britain last week, only one is headlined by an American act. This is at the Finsbury Park Empire, where Laurel & Hardy were topping the bill. The others feature local acts, not a few of which have been touring the country for many years.

Sues Yma Sumac For Inca Dinka Dough

Angela Curiale, who used to be a member of the Inca Trio, which had Yma Sumac as the keystone, has filed suit against Miss Sumac in N.Y. Supreme Court, claiming \$152,000 in commissions allegedly owed by the singer.

Miss Curiale claims that she was instrumental in selling series of masters to Capitol Records and Miss Sumac didn't pay off on the deal. Miss Sumac was served with papers at her Carnegie Hall, N.Y., recital last Wednesday (17).

Hold Mpls. Op.

Minneapolis, Feb. 23.

Joe Rosenfield, 45, is charged in a Federal white slavery indictment with having sent one or more prostitutes to a Superior, Wis., brothel while he was floor manager of Vic's, one of the leading local nightclubs.

Arrested by Minneapolis morals squad officers, he's being held in the city jail for U. S. marshals. After having been associated with Vic's for three years, Rosenfield was let out a month ago.

New Acts

Continued from page 50

warmth in her piping attack. She takes a slow ballad for a smooth and captivating ride and gives the livelier items an enjoyable bounce. Her songalot is a well-balanced potpourri of some of Tin Pan Alley's best. From her opening, "What Is This Thing Called Love?" to her begoff close to 20 minutes later, her grip on the tablers never relaxes.

Included in the standout songalog are "Someone To Watch Over Me," "Happiness Is A Thing Called Joe," "Sweet Lorraine," "Sunny Side of the Street" and "Smoke Gets In Your Eyes." Each is delivered with charm and taste.

Miss McNeil's big frame is neatly decked out in a classy gown. Her winning manner up front makes her a natural for intimate rooms on both sides of town. The Heaven, incidentally, is a small-room adjunct to Jimmy Kelly's Greenwich Village cafe. Gros.

FLAMINGOS (5)

Song

15 Mins.

Apollo, N.Y.

The Flamingos in each of their four numbers demonstrate fine close harmony and youthful bounce, a pleasing combination for hit status. The colored quintet is just as acceptable in a supper club as a vaude house.

What comes out when they sing reminds you of Billy Williams' Quartet. "I Believe" is their outstanding number among the four delivered. The boys have vibrancy, look pleasant, and make the most of the two "V" values — visual and vocal.

THE APPLETONS (3)

Apache

8 Mins.

Palace, N.Y.

Although this top apache act has been around for some years and is a Palace regular, they are not listed in VARIETY's New Acts file.

Trio — Mitzi Haase, Virginia Tribbey and Charles Tribbey put on a zingy apache number. It resembles a free-for-all, the two femmes going after each other while the male takes turns socking 'em around. They all bounce off the floor with ease, although it appears at times as if each has been knocked down for good. The closing is particularly effective. It includes a simulated knifing and concludes with one of the chicks being tossed through a paper window. Hoil.

TANYA REYES

Flamenco

7 Mins.

Chateau Madrid, N.Y.

Tanya Reyes is a young flamenco dancer who apparently is still in the formative stages. She shows some fast, clean work and authentic designs. Some sections of her act, however, seem obscure, and tend to slow up her turn. The heel clicks come off well and her musical background adds considerably to the value of her act.

Miss Reyes' costuming needs a complete overhauling. She's a chubby kid and by wearing slacks her callipygian tendencies are accentuated. Generally, however, she can qualify in most situations where touches of Latin are needed. Jose.

ANNY BERRYER

Songs

18 Mins.

Embassy Club, London

Anny Berryer is a vocalist of distinction. For some months she has been the femme singing lead in the latest "Folies Bergere" revue in London and has been a positive asset in that French style revue. Now she is doubling in cabaret for a two weeks' season at this swank Bond Street niter, but is failing to make a comparable impact.

The reasons are twofold. Firstly, she has not grasped the fact that in London, unlike Paris, theatre audiences are vastly different from the niter clientele; and, secondly, the difference in the two media calls for special presentation and material when performing in cabaret. She is not helped, either, by an act that is largely composed of French language songs, although this is to be remedied.

There is nothing wrong with her voice; on the contrary, she has a tuneful pair of pipes and a forceful dramatic style. But lacking a working knowledge of the English language she has difficulty in establishing contact with the audience and is, apparently, unable to describe the content of her numbers. Other French artists, notably Maurice Chevalier, make this part of the routine a basic and fascinat-

ing ingredient of the act. Her two English language songs, "Eternally" and "Merci Beaucoup for a Lovely Evening," are by far, the strongest entries. The aggregation maestroed by Sidney Simone does a deft job of backgrounding and also caters for the dansapand. Myro.

RAUL ROQUET

Songs, Trumpet

10 Mins.

Chateau Madrid, N.Y.

Raul Roquet starts off as a singing turn but soon changes to a trumpeteer at which he's extremely skilled. His piping is fair, opening with an audience participation pitch that gets a good response. He then goes into a classical horn during which time he essays "Granada" and "Sabre Dance" and winds up with pops. As Roquet's act is now constituted, the employment horizons are limited. However, expansion of his vocal efforts and an occasional departure into instrumentals is better suited to the Norte Americano audiences. Some changes in routing are therefore indicated. Jose.

BORRA

Magico

25 Mins.

Bobino, Paris

Crime pays off in a class pick-pocket act, and this ingratiating turn is a sure and getter. Borra, looking like a benevolent Svengali, starts his act with a series of fine lighted cigaret manipulations as they increase manifold under his hep sleight-of-handing. After this he goes into the aud and deftly whisks watches from eager hands who never know it. Then he gets a few people on the stage and the fun begins. He picks them clean and reactions are always good for solid yocks. He also does stunt with his mouth forever full of ping-pong balls and finally coughs up an egg.

Borra is backed by his wife who lends body to the act. This would be a fine plush niter item or for vaude and tv. Mosk.

SHIPWAY TWINS

Acrobatics

6 Mins.

Empire, Glasgow

Young Australian male duo, almost identical in physique and facial appearance, offer a promising act on the multiple bars with highspeed quota of thrills.

Open with agile rolls and twists on the bars, and swing briskly from one bar to its parallel. Pair do complete revolving turns, and somersault off the bars on to ground. Wind with glimmer of an accomplishing the two-and-a-half somersault in the air in swing from bar to ground.

Good booking for vaudeuries in most situations. Gord.

"Master of Mischief"

BOB BAXTER

"Functional humor for all occasions."

Contact—DICK HENRY
1733 Broadway, New York

Wee Wee Gallez
COMEDIANE

Management
HESS MAYER
420 MADISON AVE.
New York PL 5-4564

WHEN IN BOSTON

It's the

HOTEL AVERY

The Home of Show Folk
Avery & Washington Sts.

THE KIRBY STONE
FOUR
Currently
LAST FRONTIER
LAS VEGAS
Mgt: WILLIAM MORRIS
Agency

LEW BLACK
and
PAT DUNDEE
(Beauty and the Beast)
A new note in Glamour Comedy
Staged by Mervyn Nelson
—met—
Cass Franklin
Lou Walters Ent.
1576 Broadway
New York

SUSAN BROOKS

FOURTH RETURN ENGAGEMENT
OLYMPIA THEATRE, MIAMI

FEB. 17th, 1954

MIAMI HERALD, GEORGE BOURKE:
"LOVELY SUSAN BROOKS IN A MILE
A MINUTE ACROBATIC DANCE THAT
IS THE ESSENCE OF DYNAMIC SKILL."

Management
BERT JONAS 1650 Broadway, N.Y.C.

Vacationer Influx No Aid to Miami Clubs; Hotel-Cafe Competish Strong

By LARY SOLLOWAY

Miami Beach, Feb. 23. Expected influx of vacationers has come, with hotel-cafes all offering new shows and only the Beachcomber coming up with a change in lineup among the straight nightclubs.

Pattern for all, however, saw little change in patronage, with fair to heavy first show attendance and offish hotel-cafe competition. Of that group, the Saxony's Pagoda Room and Casablanca's Club Morocco offer two shows nightly, despite early hour (1 a. m.) shut-off on entertainment, required of hotels by local law. Others run one performance at 11:30 p. m. with adherence to serving of beverages only at \$2-\$2.50 minimums; aforementioned duo serve food and follow the nightclub practice of assessing \$2.50 libation charge for dinner guests and \$5-\$5.50 food or beverage rap at supper show.

SAXONY HOTEL. Los Chavales de Espana and Trini Reyes are back for a return run (6-8 weeks) in the swank Pagoda Room. A click here last year, they're now a more integrated group, with the mixture of instrumental, vocal and dance a sparkling hour of class entertainment. Careful staging pays off, with smooth interchange of position among the 11-man unit achieving smooth flow and colorful design that keeps the pace interesting and eye-holding throughout.

Blend of Spanish and continental folk tunes, with stateside pops worked in, maintains constant build. Vocalists handled by three of the company are backed in production-like manner to add lift; violin segments are aligned in imaginative position to heighten impact with response continuous.

Senorita (from Manhattan) Reyes is now a key member of the group, and wraps up the revue with her flamenco and gypsy dances. First spot has her in tight-trousered costume, the heel-work, finger-snapping rhythms highlighting the mid-sequence. Return finds her in gay folk-costume for spins around stage and work-in of two of the unit for an able assist.

BEACHCOMBER. Sophie Tucker's contract with operators of this hungry calls for periodic breaks during the 14-week pact to allow for restups. She's back for her third session, as resplendently gowned as ever, heading up a diversified layout that contains the prime ingredients of a top variety show, plus a short afterpiece to add the revue flavor, with costarring Nat (King) Cole, Dick Shawn, Harry Richman—permanent emcee—and the Amin Bros.

Combo contains plenty patronage pull, with solid first shows and healthy midnight draw adding up to over 1,200 nightly—a profitable score at the \$2.50 and \$5.50 beverage minimums assessed. La Tucker comes up with a newly-devised catalog, in which she revives some of the specials written some years ago, brought up to date with new lyrics.

This is a sound idea, the newer clubgoers among the tourists, as well as the vets, accepting such comedy-lined numbers as "Horse Playin' Papa" as fresh and funny stuff. Admixture contains the nostalgic as well, with the limning of tunes she's brought out through the years in show biz. Interchanges with Ted Shapiro, her invaluable accompanist and by now partner, add to spicy items included, to keep them pounding for more through a tight 27 minutes. Has to beg off, per usual.

Nat (King) Cole appeared in these precincts for the first time last season at the much smaller Ciro's. In this big room he is as much at home as he was in the intimacy, and keeps building throughout an extended stint which allows for full play of his recording hits. Mobile staging has him moving from mike to piano, with the tablers, after first few numbers, calling for their particular faves.

Smooth, easy approach to his compound of torch and ballad tunes, with an occasional jump rhythm, inserted to make for change of tempo is highly effective. The slim platterman has developed plenty savvy and showmanship since viewed last, for added impact that keeps the reaction on zingy keel throughout.

Young Dick Shawn is another performer, who started on his way

up from engagements at the better hotels here. Click in N. Y. added polish and clarity to his comedic styling, plus assured manner that bespeaks value of experience gained. Sets a fast pace and keeps the laughs mounting with fluid delivery, keeping them on the laugh side through a route that is fresh and original, from the spoof on "Academy Awards" through an incisive Billy Daniels takeoff complete to exaggerated weaving around mike.

It makes for a running gag for early portion, following by his no standard breaks to look for the imaginary uncle returning to the Shawns' besieged confederate homestead with the guns to fight off the invading Yankees. Tops matters with his lampoon on crooner singing the aria from "Pagliacci" for a wrap. "Amin Bros." in teatime spot, stop the show with their fantastic balancing and acro-work. The foot-to-head routines are brought off with precision; the sometimes unbelievable stunts bringing continued gasps and table-pounding. Harry Richman intros in suave, authentic fashion, then joins the trio of toppers in a howl-making afterpiece that has Miss Tucker coming "over the hill" with those guns Shawn has been waiting for. Len Dawson and his orch rate kudos for their adept showbacking.

NAUTILUS. Phil Foster has long been a favorite in this area, with considerable following built through the seasons he's played the better hotels and niteries. Draw value is confirmed with this engagement, the Driftwood room of this hospice jammed for opening night and heavy reservations on the books for his brief stay.

Churns out his assortment of Brooklyn slanted yarns on childhood days, teenage problems and observations on modern methods of raising offspring to continued laughs. Adds plenty new lines to sharpen the routines and interweaves yockmakers on local types, hotel owners and guests in a solid 40-minute canto that sustains hilarity throughout, with the aud still demanding more after several encores.

Andre D'Orsay, colored songster, warms them quickly with well-balanced set of pops, purveyed in good style to earn healthy reception. Antone & Ina hold over with their imaginative serps featuring lifts and spins. Syd Stanley and his orch have little to do in this lay-out, what with Foster eschewing use of any music, but handle back-grounding required in capable manner.

DI LIDO HOTEL. The Ritz Bros. opened this newest hotel at Christmas time and kept the Moulin Rouge room (450) packed for two weeks. Since then, the amphitheatre-shaped layout has seen sparse crowds, although booking in acts that have done well in the metropolitan centers—Mary McCarthy, Lisa Kirk, Joyce Bryant, et al. The Ritz freres, back for another two frames, prove as potent pullers in mid-season as they did then, with first two nights' biz seeing turnaways by the score.

They're the hottest act in town from walk-on and workout of new number on arrival here, through standards—the gypsy mind-reader which allows full play for Harry's ad libs and biz with ringsiders, the satire on Continental songsters, the dancing and "The Guy In The Middle." They keep the howls coming in multiplying stream. Insertion of another new sequence, a takeoff on Mexican disk jockeys, adds to the general hilarity. It's a wrap-up and a shot in the arm for a new hospice that was in the doldrums.

Sans Souci Hotel. This mid-Beach smartspot has been on a "new face" (to the area) kick for several weeks, latest example being Carl Brisson. Room, for seasons, has been popular with the cafe-goers around, but switch in policy has seen in and out results. Last feature, Mimi Benzell, did offish biz despite fact that she turned in a top job and was highly praised by local press.

Brisson faces the same problem. The handsome Dane is as highly polished and intelligently-staged a performer as any to play this resort. Showmanship is as immaculate as his top-hatted attire with and knowhow displayed throughout his 35 minute turn. Big opening-night crowd contained the society mob as well as the average vacationers.

Brisson, working with a hand

mike for mobility, perching on top of chair for switch from the ring-side strolls, commands attention throughout. His is an adroitly planned book, from straight "With These Hands" to spoofing Texan bit, and participating "Let Me Call You Sweetheart," medley from "Hans Christian Andersen," "Cocktails For Two" and "Roll Out The Barrel." For the big bow off there is his theme, "Little White Gardenia." Lighting is expert, in line with his expertly-contrived approach. Saxas orch handles the tricky arrangements superbly.

CASABLANCA. This hotel's operators are still trying to bring their Club Morocco into the heavy-draw class. Billy Daniels and a revue was first attempt at making the spot a must-visit along the glitter belt, with fair results and a small profit. Current installation has Betty and Jane Kean and Jerry Vale with the June Taylor girls held over.

The comedienne are a well-versed act, but the tough competition around looks to negate any big crowd-pull, although they've built a rep at Manhattan's Copacabana and other big niteries. There's a chance, however, that word-of-mouth will aid in the build to wind them winners—the duo's compound being a funny affair that spurs the risibilities.

Their uninhibited antics include a yockful series of impresses, subjects including Joe E. Lewis, Sophie Tucker, classic bits on Arthur Godfrey, Ed Sullivan, Jackie Gleason, Lena Horne, Polly Adler, Jane Russell and Marilyn Monroe. They don screw outfits to aid in the sight values, with Betty proving a top laugh inspirer and Jane a valuable straight who can take on a comedy bit as well. Their material is original and brought off with perfect timing—added lift comes with inserts of Betty's sharp hoofing and Jane's straight thrashing.

Jerry Vale comes in with a record rep (Columbia); the good-looking lad sets up series of pops that, in the main, earn him healthy returns. Still needs work on delivery, which at times is stilted. Voca-ly he is fully equipped for the in-person bookings, and with experience should develop into a prime songster along the cafe circuit. June Taylor's long-stemmers set up their precision routines expertly, with costuming eye catching and terpability outstanding.

Sherry-Netherland, N. Y. Charlotte Rae: Lester Lanin and Jan Brunasco Orchs; \$1.50 and \$2.50 couvert.

Charlotte Rae is another intine boite alumna who is making the grade in the "uptown" class hotel rooms. She has progressed well since her break-in at the Village Vanguard, in New York's Greenwich Village, and now commands attention in faster company.

She is savvy in capitalizing on her personality, such as a "Diet" number (being inclined to pleasant plumpness herself) and her striking reminiscence of Ethel Merman, in hoydenish mien and manner, keys for a strong Merman medley finale. In between, she runs the gamut from saucy lyrics like, "Lechery" ballads like "Happiness Called Joe," a Hokinson-type femme lecturer on primitive animals and the like. Her satire is broad but funny, albeit sometimes it makes for unsubtleties.

This class Serge Obolensky bistro has two sprightly dancsation groups in the Lester Lanin orch and the Jan Brunasco Orchs, ensemble who match the Old World atmosphere of the Napoleonic decor.

Ambassador Hotel, L. A.

Los Angeles, Feb. 17. Martha Wright, De Marlos (2), Stan Fisher, Henry King Orch (14), Tico Robbins Rhumband (5); \$2 cover.

Just a little trimming is needed to make this one of the best all-around entertainment packages offered at this Schine circuit jostery in some time. It measures up to audience demands neatly in all respects, save for the fact that the two of the three acts stay on perhaps three minutes too long. Cutting would eliminate the last lay.

What boosts this Cocoonut Grove layout is the stellar presence of Martha Wright, late of "South Pacific," who is about the most welcome addition to the ranks of cafe singers in some time. This gal sings. No tricks, no frills, no obscuring of the melody line. She has a fine voice and she uses it well. And she's up there for a total of 30 minutes to generally rapt and well-deserved attention.

Apart from her own appeal she

serves as an object lesson to the bleaters who attempt to copy lack of vocal quality with exaggerated style tricks and detours around a melodic line that they are unable to handle. The cafe circuit future of Miss Wright is extremely bright. It might be well, however, since she's continuing to wear the "South Pacific" hairdo, to eliminate the long, dangling earrings. They don't fit.

Stan Fisher, harmonicist who gets the show off to a good start, scores with some amazing technical style tricks and detours around a melodic line that they are unable to handle. The cafe circuit future of Miss Wright is extremely bright. It might be well, however, since she's continuing to wear the "South Pacific" hairdo, to eliminate the long, dangling earrings. They don't fit.

Henry King orch is back in town for excellent dance and showbacking stunts, with Ann Anderson doing a good job on the band vocals. Tico Robbins rhumband alternates.

Last Frontier, Las Vegas

Las Vegas, Feb. 15. Ronald Reagan, Continentals (4), Blackburn Twins with Evelyn Ward, Honey Bros. (3), Last Frontier Girls (with Don Lurio), (11), Garwood Van Orch (11); no cover or minimum.

Ronald Reagan makes his niterie bow here with no particular act, yet the affable filmstar displays such a winning personality, as he weaves in and out of show between acts, that his presence gives it a lift into the hit class. Package is in for two stanzas of assured biz.

The Continentals, Blackburn Twins, Honey Bros., with Ivan McIntyre, Continentals give show a strong male slant, although support isn't fatal in view of talent load.

Reagan opens with some solid humor and response loosens star to point where he is grinning all over. Irish and Dutch brogues get a workout. He intros all the acts and makes strongest appearance with the Continentals in "Sweet Adeline," barber shop vocal. He shines as Dutch-jargon bartender in a beer-selling bit, a scene that is actually overlong and left dangling, which with cutting to a punch finish would prove a stand-out.

Top honors belong to the Continentals, who sock over their material with gusto for applause reaction. From "Dragnet" opening to "Donkey Serenade," with appropriate sound effects, harmony and arrangements are ear-catchers. "Flight of the Bumblebee," whistled by Bob Garsen, is good. Medley of spirituals and the "Birch Tree," in Russian, bring raves. Topper is "Casey At The Bat," musical skit with Garsen as the whimsical, redactable Tasey.

Blackburn Twins work smoothly with Evelyn Ward. Good-looking femme stands out if only because stage abounds with so many males, although she does possess fine singing and terp talent. Twins are convincing enough that they are images in "This Guy Reminds Me of Me," and "Reflections In A Mirror," which is good choreo job. They work well with femme in "A Fine Romance" and "I'm A Lady From St. Louis."

Honey Bros. are trio of acrobats who deliver thrills and comedy adeptly enough that an act that's a bit long. Ad lib leaps and midair somersaults are good by knockabouts, while business among diners does not catch on as well.

Hotel Jefferson, St. L.

St. Louis, Feb. 18. Marshall & Farrell, Leroy Bros. (2), Heller & Helene, Hal Havard Orch (8); \$1-\$1.50.

Youth is prevalent in the current layout at this No. 1 downtown spot with Marshall & Farrell, comic and warbling duo, grabbing top honors. Marshall, with fine baritone pipes and diction, socks over his ditties, while the bespectacled Farrell handles the comedy stuff with some neat tap steps and ditties.

Session tees off with Heller & Helene, in a graceful ballroom routine that scored solidly. Femme, a shapely red-haired looker, and the husky male also toss in some stylish acro stuff along with the twists and twirls. Their interop of "Park Ave. Polka" cops a fine hand, as does, for a change of pace, their Gay '90s routine.

The Leroy Bros., puppeteers, have one of the best such acts to visit this room. The hula hula dancer, a puppet infatigable a rubber balloon until it bursts; Gene Krupa beating the skins until the drums explode, and a Jimmy Durante burlesque, are highlights of the routine.

Blue Angel, N. Y.

Channing Pollock & Lady, Felicia Sanders, Burl Ives, Orson Bean; \$5 minimum.

The boys and girls in the backroom at this elegant East 55th St. drop-in are currently diverted by a shiny-smooth magician (Channing Pollock), a disk queen (Felicia Sanders), a guitar and goateed folklorist (Burl Ives) and a strange young man (Orson Bean). It's a four-week stand for the talent, but double that for Miss Sanders, playing her third repeat at the boite.

A full house on the first show opening night (18 slipped at their tiny tables with every evidence of contentment. This is not a whistling or burrowing audience, but it is quietly perceptive and appreciative of talent. It was in the presence thereof.

Pollock, with a handsome lady assistant as keeper of his doves, worked with the classic precision and cool-devil charm of a master sleight-of-hand operator. The sophisticated crowd were as children before his suave bafflements. It helps with the gals that he is tall dark and h.

The vocal style of Miss Sanders is very rich and low. She has an enigma pair of laughing eyes, half shy, half caressing. Above these she sports a pair of extremely arched eyebrows. She leaves the impression of an attractive young artist who will mature into a greater one. Her material could be stronger. She needs at least one sock number.

Massah Ives with his red waistcoat, velvet jacket and splendid chin-whiskers was characterized by Bean as one who converted folk music into fun for highbrows, or words to that general effect. The observer needs no further impressing. Ives, again, demonstrated his capacity to beguile. He has a great advantage for the long pull in show business in that he's practically the only one in his private subsection of superior hillbilly entertaining.

Then there's Bean, as much discovered this year as was Imogene Coca in, say, 1934. His comic material is, of course, not as fresh as he makes it seem. That is his art, an art which Alexander Woollcott developed. One story of Bean's was really lifted right out of the classic British "Albert and the Lion" but only at the very end, like a Woollcott re-do, was the story recognized. A point in Bean's favor, career-wise, is that he is something of a character actor, even so young, as well as a monologist. Many of the great monologists of the past, such as Will Fyfe, were so endowed. Not that, as yet, Bean is entitled to be put in the company of the well-remembered Scot. Land.

Thunderbird, Las Vegas

Las Vegas, Feb. 18.

Four Aces, Mickey Shaughnessy, Irving Fields Trio, Rafael & Parisienne, Models (3), Barney Raulings, Duffy Dandations (3), Al Johns Orch (10); no cover or minimum.

Four Aces toplines a sparkling little revue, and with a big assist by comic Mickey Shaughnessy, three-framer should prove a good biz-inducer as soon as word gets around. Only bad feature is that Four Aces follow Shaughnessy. Producer Hal Braudis would give group a better break to build anew, if line number were to separate two acts rather than be placed as finale. It's tough to keep upbuilding or maintaining the pace set by Shaughnessy.

Aces boys in Vegas with numbers that marked rise of the four. 25-minute songalogs has sock opener in "Tell Me Why," penned and intro'd by group. "Honey In The Horn" is good saga of a trumpeter and, having quickly caught on, they put over a stirring "My Hero," from "The Chocolate Soldier." Highspot offering is their fave Rotund Shaughnessy, sporting a crewcut this trip, is big yock-netter, narrating music-backed stories and tossing around brogues and characters old and young at will. Topper of show is comic emulation of precocious juvenile who invades the cinema and gangsters a Gene Autry flicker.

Irving Fields Trio is a smooth musical holdover that features Fields in a fast ivory-tickling session with "Mambo Jambo," and a history of famed pianists. Chords identifying each are played to good response. "Americana," Fields' oldie, is well received.

Rafael, aided by blonde twins, is an interesting act, with Frenchman displaying clever hands in hat-making routine. He is also adept at splits in brief dance, and torso contortionist, and looks tiny between the good-looking Amazons who provide window dressing.

Hotel New Yorker, N. Y.
"Silhouettes On Ice," with Jo Barnum, Ed & Wilma Leary, Ben Dova Line (5), Steve Kisley Orch (8) with Dee Drummond; \$1 and \$2 covers.

The Hotel New Yorker has come up with another neat ice package for the Terrace Room. Produced by Ed & Wilma Leary, who also perform in the show, the current layout has a Parisian note and it runs off fast and colorfully.

Petite Jo Barnum, reputed to be a direct descendant of P. T. Barnum, headlines with a skillful display of pirouettes and split jumps. The small, rink frames her well and, in two numbers, she runs through a full bag of bladders stunts for a solid mitt payoff.

Highspot of the show are Ben Dova's circus antics on the ice. This is a knockabout comedy turn in which Dova takes some hard falls. He climaxes his drunk act by climbing up a 12-foot prop lamppost to teeter in a wide arc over the bandstand. It's a scariying bit that's perhaps too strong for a dinner accompaniment.

The Learys are spotted in a couple of numbers, best being an apache turn in which the femme partner is whirled around an inch off the ice. They also go dancing with a considerable flair for dramatic impact. The Learys also work with the line of four girls and one male in a brace of production numbers keyed to a tour of Paris. A flashy Afro-Cuban turn by the company makes a strong windup.

Steve Kisley's orch, featuring the maestro's fiddle, cuts the show in spirited style with vocalist Dee Drummond supplying the production vocals. Kisley's eight-man combo, including three reeds and solo trumpet, also supplies polished customer dandipation rhythms between shows with Miss Drummond contributing pleasing vocals on ballads and rhythm numbers. *Herm.*

Billy Gray's, L. A.
Los Angeles, Feb. 15.
Buddy Lester, Leo Diamond, Joyce Taylor, Band Box Five; \$3 minimum.

By the time Buddy Lester had gone through his initial show at the Band Box it was apparent to all concerned that Sammy Lewis has another comic to add to his rotating stable. This is Lester's first Coast date, and he has made an immediate and particularly strong impression.

A standup comic with a zany line, Lester dishes it out for better than 40 minutes, seldom getting worse than a chuckle for material that involves prop hat bad puns, sly digs and outright insults. It's in the delivery that his material registers best—and any new (to the Coast at least) comic who can draw steady reaction from the cognoscenti of this spot, where the trade includes many of the town's gagwriters, knows he's made it.

Layout this time has plenty of music in addition to the usual comedy. Leo Diamond, currently riding the crest of a waxworks wave with "Off Shore," is around for about 14 minutes of good harmonica work, impressing with involutions involving various gimmicks including an electronic harmonica and a vibraphone. For them as digs the mouth organ, it's exceptionally good stuff. For run of the mill nitery audiences, however, he's on at least one number too many.

Joyce Taylor, Mercury chirp, makes her bow here with an effective 15-minute turn that shows a lot of promise. An eye-and-ear filling young chirp, she's new to niteries and needs to develop a feeling for audiences and means of establishing the rapport that makes a singer click. She shows a lot of promise, however, and with the right guidance could easily make the grade. This time out she's offering four numbers, of which "Lonesome Gal," because of its Kay Starr connotations, might better be dropped. Of the others, "Take My Love" is best.

Band Box has a new musical combo dishing some excellent musical backing, with Pete Candoli on trumpet, Robert Clark on piano and Frank Capp on drums joining regulars Al Viola on guitar and Allen Burns on bass. *Kap.*

One Fifth Ave., N. Y.
Jimmie Komack, Charmonizers (3), Bob Downey & Harold Fonville, Hazel Webster; no cover or minimum.

Bob Downey's intimacy on lower Fifth Ave., N.Y., has developed a solid rep over the years as an incubator for new talent. Spot has repeatedly gambled on new faces, and more times than not, the tyros have, paid off. Downey's picking average continues high even

though he's only batting .500 with this current sesh.

Clicko newcomer here, although he's played some other small rooms in town, is Jimmie Komack. Youngster is full of appealing energy and wry special song material, a package that should keep him moving around the intimacy belt and provoke some legit interest. After a breezy opener about "Opening numbers," Komack parodies Hollywood oaters, the current pop hit, "Rags to Riches," the Gabor Sisters and the N.Y. Daily News. Most of the material may be a bit too cerebral for overall impact but, he's socko with the hepers.

His turn could use some tightening for better effect. He's stronger at the finish than at the beginning, and if he'd prune some of the early stuff he'd be a winner from the start.

The room's keyboard regulars, Downey & Harold Fonville, the duo-piano, and Hazel Webster, soloing, continue to offer a delightful repertoire of show tunes. Fonville also supplies the backing for Komack's turn while Downey accomps the femme trio. *Gros.*

Ritz Carlton, Montreal
Montreal, Feb. 12.
Beth Douglas, Johnny Gallant, Joe Settano Trio; \$1-\$2 cover.

In a room noted for handsome chirpers and individual personalities, Beth Douglas, a tall redhead by way of Dallas, Tex., ranks near the top on both scores. This is Miss Douglas's first appearance in Montreal, the best intimacy, the Ritz Cafe, and despite the fact that she does only English numbers, with exception in this bilingual boite, she looks good for a return engagement.

Elegantly gowned and with an appealing voice that belies a somewhat ordinary songbook, Miss Douglas is best when on a ballad theme such as "Paradise" or a sultry interl of "Do It Again," which she uses for a solid clincher.

A rather demure, uncertain manner at the mike takes the edge off her calypso offering and her patter, although brief, does little to overtop projection which lacks the expected warmth. Arrangements for the most part are above standard, but additional material of a more specialized nature is needed to lift this attractive chanteuse out of the average groove. Miss Douglas gets able support from pianist John Gallant and guitarist Pat Settano during the session with dandipation sets being taken by the Settano Trio. *Neut.*

Latin Quarter, Boston

"The Big Payoff," with Magda Gabor, Gabe Dell, Fran Keegan, Ronnie Cunningham, Winson & Mixon, Big Payoff Models (3); Harry De Angelis Orch (8); Zarde Bros. Trio; \$3 min., \$1 entertainment charge.

Figuring that nitery audiences are a people, and therefore not averse to picking up few knickknacks (including a mink coat) in return for a few minutes of onstage kibitzing and quizzing, plus the correct answers, "The Big Payoff" is currently taking a flyer in the nitery belt. Teeling off at the Latin Quarter, the "Payoff" at initiator, had several minor flaws, the first being the lack of sufficient time to screen and pick the more uninhibited contestants.

Quizzes are selected on the strength of answers on the information forms distributed at the tables, plus a necessarily short interview by director Art Stark. The second, which can easily be remedied, was the bypassing of the standard warmup session before the actual quizzing gets underway. (In succeeding shows Magda Gabor launched into a five-minute spiel, explaining the rules, making with chitchat and in general breaking the barrier.)

As for the format, the quizzing, limited to male members of the contesting pair, although all gifts are for the femmes, is interspersed with okay bits of singing and vocalizing by the rehired Ronnie Cunningham, some slick terping by the mixed duo Winson & Mixon, and the showcasing of the gift gowns and trappings by the shapely models Gloria Mosolino, Maria Vernay and Janie Janvier. Glamorous Gabor in addition to playing the grand prize mink coat, interviews the contestants in easy fashion, digging out pertinent facts from the more reticent, meanwhile adding evlure. The actual quizzing is handled by Gabe Dell, while blonde looker Fran Keegan is the general emcee. Stunt winds with three pairs of contestants onstage, the femme members draping the males with bolts of cloth in a quickie dress-making contest. Gimmick is cute and nabs yocks.

Musical portion is slickly handled by Harry Anzelis' crew with Zarde Bros. trio filling the lulls. *Etic.*

Mocambo, Hollywood
Hollywood, Feb. 16.
Norman Brooks, Paul Hebert Orch (7); \$2 cover.

Lack of an act will hurt Norman Brooks' debut at the Mocambo and the current fortnight looks like one of the milder segments of the year as far as nitery auditing is concerned. Chief difficulty is that the ringsider can't get anything more out of Brooks' 25-minute turn than he could get—and cheaper—out of listening to 25 minutes of Jolson records.

Brooks' chief difficulty is that he has an uncanny vocal resemblance to Jolson—but he doesn't have the personal magnetism that made Joly a great performer. Latter, of course, never had great platter or radio impact until after the biofilm.

A specially-written act might help him overcome the weakness in the present turn. At the least, it could overcome some of the ingenuous patter.

Opening night here, of course, Brooks was further hampered by a bad case of nerves. But he moved early through the singing portion of the turn, reciting such items as "Best Things In Life Are Free," "They Say It's Wonderful" and "Anniversary Song," among others. He also essays some tributes to Cantor, Richman and Chevalier but these, because of the voice, have the flavor of a Joly imitation of these singers.

As a once-around the circuit attraction, Brooks can get by. For repeat biz, he'll have to build an act.

Paul Herbert orch, backing him here, does a fine job. *Kap.*

St. Cyr Makes Easy Jump From 52d St. to Park Ave.; Still Is Loyal to Minsky

Lili St. Cyr is now installed in one of the tonier sections of New York. Making the jump from a West 52d St. spot to an East 52d St. cafe is like going from Woolworths to Bergdorf Goodman. Miss St. Cyr has made the jump with her debut in at the Park Ave. Restaurant. Her previous N. Y. stand was at the Samoa.

The stripteuse, however, shows no indication of abandoning her choice of spots. Two weeks ago she stepped out of a long and record-breaking engagement at Minsky's Adams Theatre, Newark. She's slated for a fling at the El Ranchito, Las Vegas, and when the whim or the lure of the tall coin overcomes her, it's as likely she'll play the burlesques again. It's something a performer would rarely think of doing—go back to burlesque after getting accustomed to stands in the upper strata. It would virtually be tantamount to Phil Silvers going to work on the Hirst and Midwest circuits all over again. But Miss St. Cyr, it seems, can fit between the demimonde and the hautmoude without injury to her professional position and certainly no damage to her purse.

The engagement at the Park Ave. may indicate the universal appeal of the body beautiful or another example of the spread of the stripteuse to the more elegant centres of entertainment. It's noted that Lee Sharon is a holdover on the bill at the Latin Quarter. Should this trend continue, it's likely that the major N. Y. bonifaces will be scouting acts at the Samoa.

Miss St. Cyr, with her debut at the Park Ave., has in a sense caused a transformation in the Johnny Ruggier spot. The operator has refurbished his upstairs room and has an elevated stage that has been decorated by Sloane's, no less. The setting depicts a livingroom, but with an odd addition—a bathtub, latter being an essential part of the St. Cyr forensics.

The transformation is also enhanced by the fact that the accompaniment comes from the most elegant of all instruments, a harp, expressively worked over by Gene Bianco. The impact that the divestiture makes under the stringed background is more pronounced. Miss St. Cyr, in the ultra atmosphere of this setting, gives a 14-minute performance. There's a touch of Liberace in the act. She loughs a couple of wall candelabra. She makes her entrance in mink, does her boudoir act, and makes an exit in the swish of silks. It's artistically done.

However, there's one flaw in the current setup, inasmuch as an incomplete show surrounds her. Miss St. Cyr goes on, winds up, and the harpist continues for a

time afterward. Were there a full show, every facet would make a greater impact.

The fact that a longer show is necessary, and undoubtedly will go in, is seen by the fact that many customers leave after the harpist goes off. Singer Anne Duncan goes on much later. The spenders therefore aren't around for the extra quaff, which is where the profits come in.

Miss St. Cyr is in on a percentage deal, and thus the incentive for the customers to hang around is essential. At the same time, the heavier surrounding show is essential to set Miss St. Cyr off properly, give her a more suitable buildup and give the customers greater justification for the \$3.50 minimum.

The path Miss St. Cyr is following has already been blazed by Gypsy Rose Lee. However, Miss Lee is inclining more to the literary set. She's more at home now at an author's tea. Sally Rand has lectured to advertising clubs on the need of more white space. Miss St. Cyr, at this point still sticks to her original last. And for that the burlesque circuits and many nitery operators are grateful.

Fairmont Hotel, S. F.
Dorothy Shay, Ernie Heckscher Orch (10); \$2 cover charge.

San Francisco, Feb. 16.
Dorothy Shay has achieved her objective of play the new with the old in her new stance, a goal she's had in mind for some time and has been building up to for several sessions. Discarding straightaway ballads as a forte, she has effectively fused her hillbillying with specialties of new vintage, with the residue a solid compe of past and present songfesting. Moreover, she's segued her text so that the sum total rolls along with logical sequence and impact.

Garbed in a flashing gold sequin clinger, she takes off easily with a warmer, "Just a Friendly Feeling," and then follows with a scorer, "If It Weren't for Your Father," which brings a big mitt. From then on it's a succession of clickers paced by pert chatter and usual strong hand-out of eye-value.

These include "Television is Tough on Love" and "Travelling Man," which is effectively staged as well as sung. A new item for the local set, which she intros as a madrigal, is "She Was One of the Front Row Gals." This is of the usual top entertainment level pitched by Shay and scores for top kudos. Equally impactful is "Why, Shore," which if not blue is also not quite bleach.

For encores Miss Shay rests with her fave "Feudin'." As a closer there is her inevitable "Uncle Fudd," which remains a demand-piece, time notwithstanding. Miss Shay has had a Frisco fadom since her first engagement but her current run looks her best to date. *Ted.*

Statler Hotel, L. A.
Los Angeles, Feb. 12.
Carmen Torres, Cardini, Johnny Bachemin, Frankie Carle (13) & Ron Perry (5) Orchs; \$2 cover.

Bit of class is offered by the Terrace Room for its new show with booking of spot's first straight singing star, Carmen Torres, whose coloratura chirping is somewhat downbeat for this saloon's trade by her general choice of songs. Slick standards are singer Johnny Bachemin, and magician Cardini find greater hand appeal and fill out the 50-minute show.

Latin looker, who makes good use of her pipes, is better known abroad for her operatic and concert work than in this country, although she was featured at the class Versailles in N. Y. and toured with Danny Kaye. A dramatic songstress, she shows her operatic training in every number during her 20-minute stand nightly. Opening night, applause was polite rather than vociferous.

Canary's best-loved numbers are a pair from "Kismet" and the finale "That's Amore," in which she finally gets in stride. "Begin the Beguine" is a number she colored dramatically, and she lapses into French for "Come Back to Me," for which she wrote the lyrics. Bachemin combines a couple of songs and some fine piano mastery with his eccentric and stylized brand of dancing which catches the crowd. Cardini's wizardry with such props as cards, balls and lighted cigarettes, which he continually is snatching out of the ozone, is pleasantly amazing. Frankie Carle emcees show and other two more active performers for good effect. *What.*

Blinstrub's, Boston
Betty Clooney, Rudells (3), Norton & Patricia, O'Dells (2), Dolores Ritter, Michael Gaylord Orch (7), Lou Weir; \$2 min.

Boston, Feb. 16.
Judging from her initial outing here, which garnered slick reaction from the opening-night ringsiders, Betty Clooney, the lesser-known of the two band and vocalist sisters, team should have little difficulty carving her own solo niche in the vocalizing field. Attractive, personable and showwise, the gal's forte appears to be with the more rhythmic tunes, such as "Ballin' the Jack" and "Deed I Do," delivered with a nice beat in a slightly husky voice.

However, her ballading of the "April in Paris" and "Easy to Remember" variety is also okay, and at the opener her entire stint was well received. She's fast in the banter department, and when caught, inserted a couple of extra (and unrehearsed) numbers requested by a group of the boys on a night out. Lone letdown in an otherwise nifty songalog is the bit anent sister Rosemary titled "I'll Never Get Married," interpolating a few bars of her famed "Come On A My House."

Balance of bill is par for the Blinstrub course, opening with the leggy Dolores cavorting through a sesh of Latino-flavored tap steps for okay results. In the followup, slot, the O'Dells, a mixed pair, score strongly with a nifty acrost stunting lifts and head-to-heads and bits of Indian club juggling. Norton & Patricia, recent winners of a tv contest, are a graceful pair of youthful terpsers whose output consisting of lively stepping and accelerated twirls stack as one of the most refreshing terps duos to hit here in sometime. Youngsters' enthusiasm and skill make a strong impress on the audience.

The laugh department is in the capable hands of the Rudells, two boys and a girl, whose zany antics on a trampoline provoke heavy yocks. In addition to clowning, the trio display toponch tricks with entire sesh receiving hefty palm action.

As usual, the musical background is solid, with pianist Nelson Hall handling the batoning vice Michael Gaylord, absent due to illness. Lou Weir fills in the lulls with his Hammond organ melodies. *Etic.*

New Golden, Reno
Reno, Feb. 17.
Four Lads, Jay Jason, Tony Wing, Sterling Young Orch; no cover or minimum.

The Four Lads have been holding to a pretty fair three shows a night. Loaded individually with talent, the foursome manages to display each one to full advantage without overshadowing the group. In the solo jobs, there's an excellent effect when one of the Lads moves from the group to play a beautiful trumpet for "Oh Mein Papa" while trio sings in subdued blue light.

Real identification of style and sound comes late for the quartet. A clever intro, then spiritual "Rain, Rain, Rain," followed by "Maggie," are all fine enough, but it is not until "My Blue Heaven" that the group is fully identified. Here on out, the path is familiar to fans. "I Should Have Told You Long Ago," backing of "Istanbul," is recognized as a record hit.

Jay Jason keeps the light crowds fairly happy. His stories gain momentum as the evening progresses, and that the 3 a.m. crowd lavishes the most plaudits.

Tony Wing keeps close to the ground with his dancing in the opening slot in this show. Terry True's line is budgeted out of the Golden lineup until spring. Sterling Young gives vigorous backing to Lads' arrangements. *Mark.*

Starlight Club, Mpls.
Minneapolis, Feb. 20.
Lenny Collyer, Bob & Dianne, Jimmy Hegg, Ray Kamin Orch (4); no cover or minimum.

This unpretentious show is first-rate in its own way, providing pleasing entertainment. Considering Lenny Collyer keeps the customers continuously amused with his patter, impressions and clowning. A funny version of Red Skelton's "Guzzlers' Gin" tv shenanigans scores strongly. Clever takeoffs on various well-known singers also cop approval.

Bob & Dianne's daring whirlwind stunts are climaxed smartly when the man spins at a swift pace with the girl suspended from him by one arm, gyrating wildly.

Jimmy Hegg is a likable host and emcee and the Ray Kamin orchestra performs its patron dancing and show backing chores capably. *Rees.*

IT TAKES A LOT OF DO-RE-MI (To do a show)

(To be sung by producers at backers' auditions)

By RAY GOLDEN

When some prehistoric showman
Got that play-producing trave
There was nothing very complicated to it.
He would merely make a clearing
In some re-upholstered cave
Pull his cast together by the hair—and do it!
He didn't spend a fortune just to clothe his chorus
They danced around in tiger-skin or brontosaurus
He charged no fee—and paid no cash!
The shows were free—and what a smash!
But this you see—is just rehashing ancient history . . .
Just ask a play producer how it goes today
And please get out your check-books while I say!

It takes a lot of do-re-mi to do a show
The settings just won't come until the dollars go—
Without that everloving greenback
They yank the scene back.
It takes a lot of jack-to get a Jill to act.
A bankroll that is round and firm and fully packed
On stage an actor can't get passionate
Unless there's cash in it.
Highbrow! Lowdown! Gotta get their dough down.
Sad or funny they all need the money.
It takes a lot of bills to make them bill and coo
Canaries will not warble for an I.O.U.
You gotta give a gal a G-note
To hit that C-note
It takes a lot of bucks to get that buck and wing
Without that legal tender they won't fling a thing
Before a dancer four-jete's off
Somebody pays off.
It takes a lot of loot to get those boffs and yocks
To dig up laughs you gotta dig around Fort Knox
A comic has no sensayuma, without mazuma
Hope or Benny cost a pretty penny
And Tallulah mutters "where's the moolah?"
And so to sum it up—by now you all should know,
It takes a lot of C. O. D. to S. R. O.
It takes a lot, boy of what you got, boy
So be an angel and
Put something in the pot, boy . . .
It takes a lot of do-re-mi to Do . . . A . . . Show!

Legit Bits

Richard Rodgers left last week for a month's motor trip through the south, his first vacation in many years. . . . Now it's Henry Sherek who's planning a musical edition of "Pygmalion." He wants Sandy Wilson, author of the new London hit, "The Boy Friend," to do the adaptation and supply the songs, with Margaret Lockwood and George Sanders to play the leads. Gabriel Pascal will be partnered in the production. . . . Mrs. Robert Rapport, wife of the general manager of "Teahouse of the August Moon" and "Dial M for Murder," sails March 11 on the Ile de France for a European vacation. . . . Richard Watts Jr., in one of his "Random Notes on This and That" columns in the N. Y. Post last week, wrote, "Hedda Hopper's recent shocked denunciation of 'The Immortal,' which she hadn't seen, made me sorry I couldn't have given a more favorable notice to the Gide dramatization."

Producer John J. Wildberg was recently tagged with judgments for \$1,496 and \$2,251 in N. Y. Supreme Court. Actions were brought by the N. Y. State Industrial Commissioner and represented delinquent unemployment insurance payments from Wildberg's 1950-51 production of "Black Chiffon." . . . Edwin Bronner, whose "The Intruder" was tried out on the road last season with Eddie Dowling as director and costar with Margaret O'Brien, has an account of the fiasco in the recent issue of The American Writer, published by the Authors League of America.

Susan Hight, the mission doll of "Guys and Dolls" touring company, was honored by her alma mater, New England Conservatory of Music, at an assembly in Boston last week. Maureen McAllely of the cast is also a grad of the Conservatory. Barbara Allen, "Guys and Dolls" chorine, out of the cast for a week due to sprained back suffered during a routine in the show.

Henry Hewes, second-string drama critic and reporter for the Saturday Review, left for London last week, to be gone about a month. . . . Renee Jeanmaire, costar with Charles Goldner in "Girl in Pink Tights," opening this week, is the subject of a front-cover feature in the current Look mag, and a piece by Henry Hewes in last week's Saturday Review, besides articles in the weekend issues of the New York dailies. The Rehearsal Club, New York boarding house for aspiring young actresses, is also covered in a picture spread in the current Look. . . . Gilbert Miller will present the Edward G. Robinson comedy, "Oh Men, Oh Women" in London this spring.

Virginia de Luca, recently in "New Faces," will do a USO tour

of the Missouri and Kansas area in "Kiss Me, Kate," playing opposite her husband, Rick Riccardi, a warrant officer at Ft. Riley. . . . Gertrude Maer sailed Wednesday 17 to attend the London preem of "I Am a Camera." . . . Jack Schlissel is general company manager, Marian Bryam and Phyllis Perlman are pressagents, with David Powers associate, Samuel Liff production stage manager, Len Bedson stage manager, Charles Millang assistant and Molly Leonard production secretary, for "By the Beautiful Sea."

Ward Morehouse, drama columnist of the N. Y. World-Telegram, last week picked the Milwaukee Braves and the Yankees in this year's pennant-winners. Now what does pressagent Dick Maney predict? . . . Jack Tooney has joined the press staff of the Playwrights Co., as associate to Bill Fields in the handling of "Tea and Sympathy," "Sabrina Fair," "The Winner" and "Ondine." Larry Farrell is company manager of "Ondine," with Malcolm Wells as production assistant, William Chambers stage manager and Robert Crawley assistant. George Oshrin is company manager of "Winner," with David Clive stage manager and Philip Pruneau assistant. Victor Samrock continues as general manager for the Playwrights.

Jan Klepura and Marta Eggerth will present "A Night of Opera & Operetta" at Town Hall, N. Y., Friday. . . . Robert Hivnor's "The Ticklish Acrobat" will be tried out at the Amato Opera Theatre, N. Y., March 8. . . . French Art Theatre will present Jean Giraudoux' "L'Apollon de Bellac" and Moliere's "Le Medecin Malgre Lui" in French at Carnegie Recital Hall, N. Y., tomorrow (Thurs.) through Saturday (25). . . . Carleton Cavenier, currently appearing in "John Murray Anderson's Almanac," has written the words and music for three tunes which are contracted for publication. Spier Music has "I'm Gonna Wait" and "Nothing to Say," and Veronique has "If It Wasn't For You."

"With 'Me and Juliet' a possibility to tour this spring," "By the Beautiful Sea," already set to extend its tryout tour while revisions are made, is a prospect to go into the Majestic, N. Y., early in April. . . . Richard Watts Jr.'s review of "Confidential Clerk" was erroneously rated a pan instead of an okay in last week's VARIETY. Correct critical score for the show should therefore have been four favorable notices, two pans and one on-the-fence. . . . London producer Jack Hytton is reportedly a candidate for Parliament. . . . British actors Denholm Elliott and Virginia McKenna will be married in London next Monday (1). . . . Wilbur Evans, featured male lead in "By the Beautiful," plays a Shakes-

Same Show, Fellas?

Last week's Metropolitan Opera production of "Barber of Seville," first new one in 28 years, was hailed by Olin Downes, N. Y. Times top music critic, as "a superlative performance . . . first-rate entertainment . . . the most brilliant, artistic and amusing performance in 30 years of opera in this city." . . . Said Virgil Thomson, N. Y. Herald Tribune's ace reviewer: "I found it depressing."

Road Co. Lobby To Aid Tax Appeal

What would amount to a sort of continuing road company Congressional lobby is planned as part of the legit theatre campaign to repeal or reduce Federal amusement taxes. Idea was worked out recently by Wolfe Kaufman, president of the Assn. of Theatrical Press Agents & Managers, and Ralph E. Becker, Washington attorney representing the campaign. Kaufman was in the Capital as advance man for the Royal Winnipeg Ballet.

Subject to the approval of Actors Equity and, presumably the managements of the various shows involved, the stars of touring productions playing Washington would be asked to meet the Senators and/or Congressmen representing their hometowns, and urge them to work for repeal or reduction of the present 20% amusement tax. Pressagents for the shows involved would be expected to line up the meetings, probably working with the Washington theatre management.

It's conceded that most stars are residents of either New York or Hollywood, but the idea would be for them to see the lawmakers representing their hometowns. It's figured the chief benefit from the arrangement would be via publicity for the tax repeal drive. It's also figured that virtually all Senators and Congressmen will be suckers for lunch dates with touring stars, since there would presumably be pictures, especially in their local papers.

Metop's 1st New 'Barber' In 28 Years Trim B.O. Hit, Aud Works Up Big Lather

The Metropolitan Opera put on a new production of Rossini's "Barber of Seville" in N. Y. last Friday (19) that was lively, colorful and amusing. It will be a big hit with patrons, and deservedly so. It got a rousing welcome opening night.

This reviewer thought it was horsed up a little too much, and lacked style, but that's a matter of individual taste. Opera also cried out for production in English, the many amusing lines of the spoken dialog bringing laughs only from scattered Italian standees out in left field.

Cyril Ritchard, British actor-director who staged "Misalliance" on Broadway last season, was drafted by general manager Rudolf Bing for his first Met staging assignment, and made a breezy burlesque out of the farcical love story.

Production moved at a good pace constantly, with a good deal of spirit and fun. Ritchard himself appeared in the mute role of the servant Ambrogio to add some amusing touches to the generally funny stage business. He

(Continued on page 60)

pearean actor in the musical, so members of the company are calling him Maurice.

Growing importance of off-Broadway is highlighted in the current issue of Life mag via a spread devoted to "Bullfight," current at the Theatre de Lys in Greenwich Village. Off-Broadway activity was also spotlighted in a two-page picture layout in the mag section of the Sunday (21) edition of the N. Y. Times.

The American Theatre Wing is recruiting theatre folk to aid the American Heritage Foundation and Crusade for Freedom at the radio transmission tower in Times Sq., N. Y., erected to dramatize the work of Radio Free Europe and its broadcasts to Iron Curtain countries. More volunteers are being sought.

Inside Stuff—Legit

The San Diego Union, one of the powerful Coast Copley chain of papers, devoted more than a column last week (15) to an interview with writer Myron C. Fagan, who was in San Diego for a speech, on his charges that Reds have "absolute control" over much of the entertainment industry. Among other things, Fagan contended he was unable to get his play "Red Rainbow" produced on Broadway in 1946 because the "Communist-dominated Actors Equity Assn. whispered a warning to all of its members that to be seen in 'Red Rainbow' would be professional suicide." Fagan said "frightened" theatre owners refused to make theatres available and charged that other show biz unions joined a boycott against him.

Strangest part of the San Diego Union story is that it gave circulation to Fagan's charges that the critics of the "seven important N. Y. papers," when "Rainbow" finally opened last year, made good on pre-opening threats and their reports, instead of being reviews, "reaked of venom, vituperation and vilification." While intra-publishing feuds are not uncommon, the Union's story appears to be the first time that any newspaper has lent itself to an attack on all of the major newspapers of another city without apparently checking the truth of the charges.

Line in the credits in back of the Playbill for "Ondine" reads, "Production by arrangement with Schuyler Watts." Later had an agreement with the original author, the late Jean Giraudoux, and made the original English language adaptation of the play. However, Maurice Valency, a Columbia U. faculty member, made a subsequent adaptation, which the Playwrights Co. preferred, so an agreement had to be reached with Watts. Valency's version of the show, staged by Alfred Lunt, opened last week at the 46th Street, N. Y., with Audrey Hepburn and Mel Ferrer costarred. It drew mixed notices, but Miss Hepburn got unanimous personal raves.

Ward Morehouse, drama columnist of the N. Y. World-Telegram, recalled last week his "career" as an actor. He wrote, "When I was a police reporter on the Atlanta Journal we gave the play 'Alias Jimmy Valentine' at the Atlanta Theatre for the benefit of the Police Benevolent Society and grossed \$1,200, of which the cops took \$1,000. They gave the members of the cast \$10 each, which was probably about right. Later we presented the play at the Atlanta Penitentiary and to the most enthusiastic audience I've ever heard in a theatre. The convicts gave an ovation at the final curtain to the young actor named W. M. and, with that appearance, I called it a career. The drama has hardly been the same since."

What could turn out to be the Cinderella story of the year is tentatively cooking up for Shirley Jones, only last season a student at the Pittsburgh Playhouse School of the Theatre. After appearing in several song-and-dance shows at the Pitt community theatre, following her selection as Miss Pittsburgh in the 1952 Atlantic City beauty pageant, Miss Jones left for New York to try her luck and was immediately spotted by Richard Rodgers and Oscar Hammerstein 2d, who put her in "South Pacific" as one of the nurses for the last few months of that show's run. After it closed, she was transferred to another R-H musical, "Me and Juliet." Tomorrow (Thurs.) she's being flown to Hollywood by Rodgers to make a screen test, on his recommendation, for the role of Laurey in the pic version of "Oklahoma." She's slated to go before the cameras for the tryout next week and has been granted a fortnight's leave of absence from "Me and Juliet."

Backers of the forthcoming Alexander H. Cohen and Ralph Alswang production of "Child of Grace" include Cohen, \$7,500; Walter Vincent, Actors Fund prexy, \$2,400; William P. Nolan, of Nolan Studios, \$2,400; Michael Gordon, play's director, \$2,000; John Barry Ryan, stage manager, \$2,000; Andrew Geoly, of Eaves Costumes, \$1,200; Louis A. Lotito, prez of City Playhouses, and managing director of the Martin Beck Theatre, \$1,200; Ethel L. Reiner, producer, \$1,200; Julian A. Funt, play's author, \$1,200; Walter Reade Jr., of the Walter Reade film chain, \$1,200; Lucile Lortel, operator of the White Barn, Westport, Conn., \$1,200; Kal Efron, souvenir program agent, \$600, and Milton Lewis, tv writer, \$300. Production is capitalized at \$60,000, with provision for 15% overcall.

Legit observers generally credit sock business of "Oklahoma" at Nixon Theatre, Pittsburgh, last week with the \$3 top. That's the lowest show has played to since it started hitting Pittsburgh, almost on an annual basis, a decade ago. Unlike most touring attractions, it refused to raise the ante on the weekend. Last time around, "Oklahoma" was scaled to \$3.50, which brought tickets to \$4.55 when the Federal and city taxes were added. Big thing was made in advertisements of the reduced prices, and the quick mail-order response was the tipoff. Box office kept building straight through the Pitt stopoff and musical could easily have stayed another week.

Footnoting Yale U.'s strictly Elizabethan-styled production of "The Merry Wives of Windsor" last week at the New Haven school, with excerpts given on the CBS-TV "Omniibus on Sunday (21), is the fact that Stephen O. Saxe, the scene designer, is a Harvard grad. But he's at Yale now as a third-year student of scene design, studying under Broadway's Donald Oenslager. Saxe has taken the Elizabethan playhouse and adapted some of its features to the modern proscenium stage, providing a flow of action from inner to forestage that comes close to musicomedy technique. Thus, a scene is played "in one" while this set is changed behind a curtain. "Wives" is part of Yale's February-March "Shakespeare Festival."

'Paris' Mixed in London; 'Glass' Prospects Bright

London, Feb. 23.

Cornelia Otis Skinner was enthusiastically received last night (Mon.) in her opening in "Paris '90," at the St. Martin's Theatre. One-woman revue drew mixed reviews, however, and appears likely to have a modest West End run prior to its provincial tour.

"The Burning Glass," by Charles Morgan, which opened at the Apollo Theatre last Thursday (18), under management of Tennent Productions, has a tense, dramatic theme of politicians pitted against a scientist for control of a deadly new weapon. Expertly acted and intelligently written, play was favorably received, and has bright prospects.

The three-act was directed by Michael Macowan with a cast comprising Michael Goodliffe, Dorothy Green, Faith Brook, Michael Gough, Robert Speaight, Basil Digman, Laurence Naismith and Gerda Welch.

EQUITY FACE IS RED IN HOUSTON DEKKER STINT

Houston, Feb. 23.

Appearance of Albert Dekker as guest star in "Death of a Salesman," opening tonight (Tues.) at Nina Vance's Alley Theatre here, has been protested by Joanna Albus, producer at the Houston Playhouse. Latter spot is fully Equity, while the Alley is non-Equity.

In squawking to Actors Equity, Miss Albus argued that Dekker's appearance with the Vance group is unfair competition. The union expressed regret over the incident, but explained that the Dekker stint had been approved by Edd Russell, its newly appointed representative on the Coast, so the date would have to stand.

Union officials were obviously embarrassed by the situation, as only a few weeks ago they had warned Equity members living here not to appear with the Alley outfit. That was done at the request of Miss Albus.

'Open-Shelf Library' Of Scripts Mulls To Hurry Up Production

Plan for an "open-shelf library" of scripts by New Dramatists Committee authors has been submitted to the League of N. Y. Theatres. Setup would be aimed to make plays by the group, which has already developed several clik playwrights, more readily available to Broadway managements.

Procedure, dreamed up by author's agent Claire Leonard, would involve filing of copies of each script by a New Dramatists member in the "open-library" at the outfit's headquarters. Thus, all producers on the lookout for suitable plays would not have to wait for an agent to submit the script, but could have them read on the premises immediately.

Number of possible wrinkles remain to be worked out. For example, someone would have to pay the typing of the scripts, which would be a sizable item if sufficient copies were made to accommodate several producers at once. If only single copies were available, on the other hand, there would presumably be complications about producers getting a chance to read the various new entries.

With more than one copy of each script available, there could be disputes over priority on options of the more promising plays. On the other hand, it's figured that would stimulate quick reading by producers and thus eliminate the long-standing gripe of authors and agents against managements who had scripts unread for lengthy periods and thereby keep them out of circulation.

Under Miss Leonard's proposal, the name of the agent involved would be printed on each script, thus protecting their representation. As soon as any script were optioned it would be removed from the "library." Whole procedure might tend to minimize some of the uncertainties and delays in the present system of individual script submission by agents. It would, presumably, be a step toward equalizing the opportunity for all New Dramatists members.

Miss Leonard has pointed out that she has no special interest in the plan, except to share in the possible benefits for all concerned.

Exotic Jap Dance-Music Co. Sock In N. Y. Bow With Geishas, Spider, Dragon

A colorful, exotic classical song-and-dance troupe from the Orient is beguiling patrons at the Century, N. Y., since last Thursday (18), when Sol Hurok presented the Azuma Kabuki Dancers & Musicians in their first appearance outside their native Japan. This is also the first time a major Japanese classical dance company has performed in the western world. Presented under auspices of Prince Takamatsu (the Japanese Emperor's brother) and the Jap Ministry of Foreign Affairs, the event becomes a neat exchange of international goodwill as well as a choice theatrical offering.

Troupe, assembled for this tour from the masters of Kabuki dancing and music throughout Japan, presents a variety of serious and comic tales, told in mime, movement or song. Group is highly accomplished, and its stylized choreographic movements, as well as the added stage business, is a treat to the eye. So are the brilliant costumes and attractive sets.

Accompanying music, too, has an offbeat appeal. Presentations include folk dances, Kabuki classics, love stories, involved ballet and even a revue with geisha girls and a dragon. This dragon is as amusing as a monster as anything seen on a Broadway stage, while the spider in another dance is just as imposing a figure.

Troupe of 24 dancers and musicians includes Masaya Fujima as choreographer and Tokuhiko Azuma and Kikunjo Onoe as chief dancers. They're in at the Century for four weeks, with a change of program midway. Run should prove to be good boxoffice. Bron.

Rudolf Kempe, general music director of the Bavarian State Opera, Munich, has been signed to conduct at the Metropolitan Opera next season.

All This And Lillie Too

Los Angeles, Feb. 23. As legit on the Coast gets worse and worse, pressagents are becoming more and more anxious to cooperate with the press.

Harry Davies, in town in advance of "An Evening With Beatrice Lillie," reminded a critic that the show opens at the Biltmore on March 6, a Saturday.

"Saturday," commented the critic, "That's a bad night for babysitters. I'd better start trying to get one immediately."

"Tell you what," responded Davies. "If you have any trouble, I'll sit for you opening night."

Director Shares In 'Bride' Gains

David Alexander, who will stage the Donald Wolin-Donald Flamm production of "The Bride and the Groom," will get a share of the profits in addition to his director royalties. Script was originally brought to the director by co-authors Mae Cooper and Grace Klein, and he advised them on the extensive rewrites.

Alexander's contract calls for him to be repaid the amount of the option he took on the play, plus \$3,500 fee, the stage royalty and 5% of the producers' share of the profits. If he chooses, he may raise up to 20% of the financing, in which case he gets 14% of the profits for each 1% capital he brings in.

Royalty will be 2% of the gross (including tour) until the production cost is recouped, then 3%. On subsequent editions of the play produced by Wolin and Flamm he has the option of repeating the staging for a \$1,750 fee and the same royalty, or half of the above royalties if he lets someone else take over the direction.

Henry C. Brown agency sold the play package. Martin H. Leonard is attorney for Alexander on the deal, and Charles Baker, of the William Morris office, is his agent. Helen Harvey, also with Morris, is agent for the authors and Mortimer Becker, of Jaffe & Jaffe, is their attorney. Harold Schiff is attorney for Wolin and Flamm.

MULL 2D MUSICAL TENT IN PHILADELPHIA PARK

Philadelphia, Feb. 23. Success of the Playhouse-in-the-Park, tent legit operation the last two summers in Fairmount Park, has encouraged the Park Commission to consider a musical tent at the opposite end of the Park, near Germantown, Av., in Chestnut Hill. Venture is tentatively figured to open for the summer of 1955.

Sam Handelsman, managing director of the Playhouse, which is located on Belmont Plateau, who would also have general charge of the musical tent, comes to Philly from N. Y. this week to huddle with Jack Kelly, who represents the Park Commission. Besides a general discussion of the musical project, they'll confab on the selection of a stage and choice of plays for the coming Playhouse season. Handelsman, who moved up from resident manager last fall upon the death of Theron Bamberger, returned recently from the Coast, where he checked on star availabilities.

Playhouse reopens June 14, and will run 13 weeks through Sept. 11, at a \$1-\$1.50-\$2 scale. Arena tent seats 1,066.

Illinois Tent Skeds Switch to Star Policy

Music Tent, Highland Park, Ill., will switch to a star policy this summer for the first time in five years of operation. The 1,200-seater, which can do a capacity gross of \$25,000, is a non-profit venture. B. K. Goodman, who operates the Tent, came to New York last week to set deals for name performers.

'Stalag' First Legiter In New McCarter Setup

Princeton, Feb. 23. "Stalag 17" preemed here last Thursday (18) as kickoff of the new Princeton U. policy of legit promotion for McCarter Theatre. Show is the first one to hit McCarter since signing of Richard Skinner as general manager, and promises to be forerunner of many legit engagements. Switch in policy for the theatre came in midseason and thus has made bookings for this year hard to get. Anna Russell is booked for a single performance March 29 and Jose Greco and his troupe follow April 23-24 for a three-performance stint.

"Stalag" cast features Charles Tobias, plus a host of young players who do a good job in putting the show across. Tobias, in the role of Stosh, turns in a topnotch interpretation of the underwear king of the prison camp. Albert Dannibal, in a surprisingly smooth performance as Sefton, the heel of the barracks, steals the show. Carmen Filippi and Robert Shawley, as Harry Shapiro and Herb Gordon, provide much of the solid comedy that carries the show over some of the slower moving bits.

Pace of the show is rough and much of the effect is lost by the long pauses between action and dialog. Scenery by Ben Saltzman is stark and realistic and lends a good backdrop for the production. Syd.

Weir, Klein Split; Feud Angle Seen

Apparently as a result of J. J. Shubert's feud against Milton R. Weir, the latter has severed his law partnership with William Klein. New firm, Klein & Lund, will be attorneys for the Shubert interests. Weir continues as attorney for the League of N. Y. Theatres, however, despite Shubert's ultimatum that he be dropped.

Klein, no longer in active practice, is expected to confine himself principally to an advisory status, leaving the day-to-day handling of Shubert legal matters to his new junior partner, Adolph Lund. The latter has assisted on the account for several years. Gerald Schoenfeld, an associate of Klein & Lund, will now assist.

Weir, although no longer partnered with Klein, will continue to share the same offices with the new firm.

Klein was left \$100,000 and Weir \$25,000 in the will of the late Lee Shubert, older brother and former partner of J. J. Shubert.

Off-B'way Houses Shelling Out Big Coin for Newspaper Ads to Hypo B.O.

More Dignified

Carol Lee, a member of the chorus doubling as a bit player in "By the Beautiful Sea," has been promoted to become the sous-brette for the musical, which is currently playing a tryout tour.

She has changed her name to Carol Leigh.

'Colombe' Folding To \$70,000 Loss

"Mademoiselle Colombe," which folds Saturday night (27), will represent a loss of around \$70,000 on its \$88,000 investment. As of Jan. 30, it involved a loss of \$63,075. Operating losses for the last two weeks, plus a prospective loss this week and closing expenses, are expected to boost the deficit to the \$70,000 figure.

The Robert L. Joseph-Jay Julien production was financed for \$80,000, plus 10% overall. The production cost was \$62,930, including pre-opening expense in New York, and the 2½-week tryout tour lost \$2,458 on a total gross of \$63,762. The first 3½ weeks at the Longacre, N. Y., grossed a total of \$84,793 and earned \$2,313 operating profit.

Accountant's statement lists \$10,210 in bonds, \$2,255 due from limited partners on the overall and \$48 due from employees for tickets and hospitalization. There was \$19,067 in the cash account and \$6,925 in the tax account. Accounts payable included \$3,846 production bills and \$180 operating bills. Taxes payable included \$1,471 social security, \$1,017 unemployment insurance and \$6,331 Federal income taxes withheld. There was also \$736 accrued insurance expense payable.

Weekly operating statement indicates the production pays a straight 30% of the gross theatre rental, has a cast payroll of about \$4,600 (with costars Julie Harris and Edna Best getting an undisclosed percentage), pays a sliding scale royalty of around 5% to original author Jean Anouilh, a straight 4% to adaptor Louis Kronenberger, straight 2% to stager Harold Clurman and a flat \$100 a week to designer Boris Aronson. Production breaks even at around \$17,000 gross.

Show premiered Jan. 6.

Softest Job in Legit

By BILL DOLL

Anybody here ever work for Billy Rose?

Many press agents have, and it's not completely improbable that many more will, but for the time being I am on his payroll and up to now it's been a mighty soft touch.

Administering to The Theatre's Gentlemen of Genius is a chore seldom conducive to sitting on a cushion and munching bon bons, but Rose is a compact self-contained package intent on handling every detail of production—including press. So far he has done about everything for me except lick the stamps for the releases and turn the crank on the mimeograph.

A year ago when most of us were having a tussle with Spring Fever something started buzzing around in Rose's noggin. He yearned for the kind of action that made him a 20 year Broadway wonder from "Jumbo" through Diamond Horseshoe, Aquacade, and sundry wondrous diversissements. Forthwith, he came rip-roaring out of his second retirement with a lapful of projects. He was again writing "Pitching Horseshoes" for a couple of hundred papers, organizing a mammoth musicale called "Orpheus and the Underworld," and fraternizing with the shade of Nobel Prize winning Andre Gide to tailor the controversial "The Immoralist" for the stage.

It was immediately apparent that

the showman who once subsidized an entire herd of buffalo, had lost neither his energy or his fine, masterly, application of "the gimmick."

In Philadelphia, prior to the opening of "The Immoralist," he wrote a Sunday ad under the heading "Those Who Read Are Seldom Rich." In it he carefully explained that his play was thoughtful and literate and that he wished to bring it to the largest possible audience. "If you are the boss who came to my Diamond Horseshoe, this is not your cup of oolong." He went on to infer the boss's secretary, appreciative of Gide, might be a more proper patron. Topper was that best seats would retail at two dollars.

Rose's reasoning was that, in addition to attracting full houses to his try-out, potential gross in the 1,700-seat Forrest Theatre—even at the reduced scale—would be \$22,000. Students of VARIETY buffalo will catch quickly that this is more swag than most new shows can lure out-of-town at full price even with hit notices.

Hersey paid off in several ways; it was the talk of Philadelphia, it produced near capacity biz, and it grossed \$19,000 its first week and \$21,000 in its finale. Furthermore, single insertion of the ad pulled an advance sale of \$25,000. Latter (Continued on page 60)

Off-Broadway is developing into a profitable business—for the newspapers. Present weekly coin outlay for ads from off-Broadway houses (most of them small-seaters), is estimated at upwards of \$1,500 total. Figure includes funds shelled out by the Phoenix Theatre, which runs ads regularly in the ABC listings in the dailies. (Ad budgets for regular Broadway shows run from \$1,000 to \$2,000 a week each.)

A top showcase like the Theatre de Lys in Greenwich Village (which can gross around \$5,000) spends as much as \$500 per week in pre-opening advertising, settling down later to an average weekly expenditure of \$300. Weekly ad tab for the Village's Circle-in-the-Square (capacity around \$2,700) averages \$200. Rates for these off-Broadway displays, except when run in the ABC listings, are classified by most of the dailies in the nabe theatre category and therefore cost less than the space taken by Broadway houses.

However, in the case of the President Theatre, located in the Times Square area but classified by the legit unions as an off-Broadway location, the ad tab remains the same as for a Main Stem theatre. Times nabe rate is \$1 per line daily (Continued on page 60)

Shirley Throws Light On Darkened 'Sea' With Ad Libs, Curtain Talk

New Haven, Feb. 23.

"By The Beautiful Sea" left here for Boston Saturday (20) with comparatively few changes at the end of its premiere week's run, but with a number of radical ones in the works for its three-week stand in the Hub.

Among changes set are the writing of three new scenes, elimination of at least one song, the insertion of a new song for Shirley Booth, possible cast replacements, and a major revision in story line to shift a sacrificial step in the plot from the shoulders of male lead Wilbur Evans to the "Lottie Gibson" character portrayed by Miss Booth. Trcp department, too, will get a going-over.

Probable added out-of-town playing time (due to inability to get a New York theatre) would include three weeks in Philly, a factor welcomed by the producers, who realize show needs considerable polishing.

Humorous angle crept into proceedings at the Saturday matinee when a fuse blowout killed stage lights. A single bulb on the pit piano was flashed onstage and action proceeded in dim surroundings. Backyard scene had moppet on a bench, with Shirley Booth entering to read the line, "Hello, little girl, what are you doing, sitting out here all alone in the dark?" It brought the house down. Moments later, Evans, quoting Shakespeare, read, "What is that light I see shining through yonder window?"... and there just wasn't any light.

They finally had to stop the show for 10 minutes, but the incident gave Miss Booth an opportunity for a curtain speech, thanking playgoers for their patience.

'WALTZ' SHOULD BREEZE INTO N.Y. AT 50¢ COST

"Anniversary Waltz," Joseph M. Hyman-Bernard Hart production of the Jerome Chodorov-Joseph Fields comedy, will probably come into N. Y. at a cost of around \$50,000, exclusive of bonds. Figure is based on the assumption that the MacDonald Carey-Kitty Carlisle costar will not have excessive losses out of town. Venture is capitalized at \$7,000 with no provision for overall.

Show, directed by Moss Hart, opens March 3 in New Haven and plays a two-week engagement at the Plymouth, Boston, starting March 8, followed by two more weeks at either the Locust Street or Forrest, Philly. It's due April 7 at an undisclosed Broadway theatre.

Plays on Broadway

Onstage

Playwrights Co. production of comedy-drama in three acts, adapted by Maxwell Anderson from original French of Jean Giraudoux. Stars Audrey Hepburn, Mel Ferrer; features John Alexander, Robert Middleton. Staged by Alfred Lunt; settings, Peter Larkin; costumes, Robert Lunt; lighting, Harry Green; music, Virgil Thomson. At 46th Street, N. Y., Feb. 18, '54. \$7.50 top (\$12.50 opening).

Augustine John Alexander
Eugenie Edith King
Ritter Hans Mel Ferrer
Audrey Hepburn Audrey Hepburn
Other Ondines Dran Selti, Tani Selti, Sonia Torgerson
Lord Chamberlain Alan Hewitt
Theatre Supt. Lloyd Gough
Trainer of seals Marian Seldes
Bertram Peter Brandon
Violante Anne Meehan
Angelique Gave Jordan
Venus Jan Sherwood
Matho Barry O'Hara
Samba William Le Masson
Lord Stacy Graham
Lady Stacy Graham
Umbellist William Fodmore
King James Lanphier
Servant Robert Middleton
Fisherman Alan Hewitt
2d Fisherman William Le Masson
2d Judge Robert Crawley
Executioner Robert Crawley
Kitchen Maid Stacy Graham

might make the character come to extra-dimension life.

Of the featured players, Alan Hewitt is standout as a bombastic Lord Chamberlain and a foxxy old Judge, John Alexander and Edith King are convincingly perplexed as the ondine's helpless foster-parents, Robert Middleton is properly imposing as the underwater ruler also appearing in the guises of a magician and a fisherman, Lloyd Gough is engaging as the hammy director of the court theatre and as the delighted fisherman who has caught the ondine, Marian Seldes is skillfully hypocritical as Ondine's romantic rival and William Padonke is amusing as the philosophical king.

With this new click, the 'Playwrights Co. now has three current hits on Broadway, others being 'Red and Sympathy' and 'Sabrina Fair.' That's by far the most glittering array in the firm's 15-year history. In the case of 'Ondine,' it's true, the show can hardly make much profit, as it's an expensive production to operate, and because Miss Hepburn is under contract only until July 1. Hobe.

The Winner

Playwrights Co. production of drama in two acts (four scenes) by Elmer Rice. Stars Joan Tetzel, Tom Helmore; features Whitfield Connor, Frederick O'Neal. Staged by the author; settings, Lester Polakow. At Playhouse, N. Y., Feb. 17, '54; \$4.00 top (\$5 opening).

Harold Joan Tetzel
Mortimer Tom Helmore
David Browning Whitfield Connor
Newscaster P. Joy SNeal
Dr. Clinton Ward Charles Cooper
Irene Mahler Jane Buchanan
Hagerty Philip Bruneau
Miss Dodd Lily Brentano
Singer David Balfour
Frederick O'Neal Frederick O'Neal
Hilde Krambeck Vilma Kurer

If there's anybody more addicted to shop talk than show people, it's probably lawyers. What more natural, then, that Elmer Rice, who abandoned a legal career some 40 years ago to write "On Trial," "Counselor-at-Law" and 25 or so other plays, should consult Blackstone again for a dramatic sortie?

His newest effort, "The Winner," which the Playwrights Co. brought to the Playhouse last week, is presumably passable law, but mediocre drama. In this instance, thoroughly tested precedents don't provide a good case. For all its professional competence, it seems contrived, hackneyed and stubbornly unengaging.

"The Winner" is a situation yarn that alternates between melodrama and comedy. A cigar counter girl, "engaged" to a lawyer who's trying to persuade his wife to give him divorce, goes out (with adamant innocence) with various other men. One of these, an ardent older man, dies of a heart attack in her furnished room.

It turns out that he's just made a new will leaving her a large fortune. The widow contests the will, there is a trial scene (in the judge's chambers, thus eliminating a jury of Equity card-holders), and the girl wins on the ground that she did not "unduly" influence the deceased to leave her his wealth. The heroine is thus cleared of nasty suspicion, and, at the curtain, has given her lawyer-fiance the bounce and is about to wed the opposing attorney, a dashing Princeton man.

Under the author's somewhat emphatic direction, Joan Tetzel goes after the leading role like a puppy with an old slipper, but still manages to seem mechanical and then coolly self-conscious. Tom Helmore, costarred, handles the part of the plaintiff's debonaire attorney expertly, getting the numerous laughs with ingratiating ease.

In supporting roles, Whitfield Connor is acceptable in the unsympathetic part of the girl's original lawyer-fiance; Frederick O'Neal is impressive as a surrogate judge, in spite of the overwriting of his big speech, and Lothar Rewalt, Jane Buchanan and Vilma Kurer are plausible as the respective heart attack victim, his widow and his secretary-assistant-mistress.

Lester Polakow designed the properly dingy settings for the girl's room and judge's chambers. The play's title is a misnomer. Case dismissed. Hobe.

Russo Clearance

James Russo, formerly partnered with Michael Ellis in legit productions, has been taken off the Assn. of Theatrical Press Agents & Managers' unfair list. Russo signed an agreement with the union to the effect that he would employ ATPAM members in future productions.

Ellis, also taboed by the union, has withdrawn from the producing ranks.

Keyce Starlight's '54 Budget Upped To 414K

Kansas City, Feb. 23.

Budget for production expense for the forthcoming outdoor season of the Starlight Theatre was boosted in a meeting of the executive committee recently. Richard Berger, production director, came out from New York for the occasion. Committee approved a figure of \$414,000.

New budget represents an increase of about \$10,000, most of which already is earmarked for talent. Costs have gone up in this department with increasing demands for performers from television. Berger told the committee. Some increased costs were accounted for by fact the upcoming season will be the longest yet, the opening show being set for 10 days instead of seven as in the past.

Berger returned to New York to continue on production and talent details there until mid-April, when he returns here.

Play Out of Town

Come On and Play

Hollywood, Feb. 15.

Anne Anderson production of revue in two acts (24 scenes). Musical numbers and sketches staged by Tommy Mahoney; ballet choreography, Olga Lunick; lyrics, music and sketches, Danny Jackson and Raisa; additional music, Charles Nicholas Vedder; musical director, Ralph Wolf; musical arrangements, Jimmie Haskell; duo pianists, Wolf, Byron Long; settings and lighting, Claudio Guzman; with Beverly Alber, Mark Anders, Pat Carroll, Angel Calalano, Sue England, Paul Garteiz, Magda Jahn, Leola Lane, Pete Leeds, Jack Mouch, Don McKay, Sid Melton, Charley Petersen, Evelyn Russell, Asta Savann, Luis Urbina. At Harout's Ivar, Hollywood, Feb. 15, '54; \$3.00 top.

Occasionally a new revue crops up which has the makings of a possible hit. "Come On and Play" fits patly into this slot, emerging as a frequently bright, tuneful piece which has enough standout numbers and youthful ebullience to carry it through to solid biz, after some of the rough edges are polished and necessary pruning have been accomplished.

Anne Anderson, one of the featured players in the well-remembered "Lend an Ear," makes her bow as a stage producer here, and does it in knowhow style. Lyrics, music and sketches of Danny Jackson and Raisa evince a welcome freshness—with additional music by Charles Nicholas Vedder—and provide a lively backdrop, for the most part, for a cast of comparatively newcomers.

Only vets are Sid Melton and Leola Lane (one of the Lane Sisters), latter singing over from the "About That Sister" her lusty talents have proved popular. Of the entire cast, Pat Carroll, a robust comedienne, is the standout with her offbeat clowning. Luis Urbina, who combines ballet with his flamenco dancing, also stands out, and there are a whole raft of assisting talented performers.

Perhaps the funniest sketch is the uninhibited "Petite Batement," with Miss Carroll as a ballet student, partnered with Mark Anders and Paul Garteiz, for a particularly clever satire. Entirely different but no less hilarious is "The Minuet," performed by a foursome and lyricized as a number designed to "slow down the mad tempo of the show," a solid hit which may be best remembered. Miss Carroll again scores in her monolog version of O. Henry's "Gift of the Magi," and pairs amusingly with Peter Leeds in "Hot and Cold," which presents them as an English and an Italian couple on the verge of divorce.

On the dancing end, Urbini is tops in the ballet number, "Superstition," which copped plenty of applause from firstnighters.

Angel Calalano and Don McKay display excellent voices, as do Sue England, Evelyn Russell and Christy Petersen, latter also a clever stepper. Howard Daniels in "The Nut Sorter" scores in a novelty straightface comedy number, other better entries in comedies include "Gettin' Tired Blues," with Melton and Beverly Alber, and "T.V. 2000." Paul Garteiz acts as announcer, and Miss Lane bounces through several numbers which blow both hot and cold.

Tommy Mahoney staged most of the musical numbers and sketches and Olga Lunick, in ballet choreography on the three ballet numbers, some of which still require considerable work. Claudio Guzman did good work on sets and lighting, and duo piano assignments are in the capable hands of Ralph Wolf, musical director, and Byron Long. Whit.

Plays Abroad

The Fifth Season

Glasgow, Feb. 16.

Linnet & Dunfee, Ltd., presentation of comedy in three acts by Sylvia Hagan. Stars Joseph Bulloff, Ron Randall. Directed by Richard Greene. At King's Theatre, Glasgow.

Ruby D. Prince Warren Mitchell
Shirley Joseph Bulloff
Leonie McKenna Honor Blackman
Felli Guido Lorraine
Max Pincus Joseph Bulloff
John Goodwin Ron Randall
Frances Goodwin Peggy Livesey
Mary Goodwin David Cole
Miriam Oppenheim Joy Tinker
Dolores Anne Valery
Midge Elizabeth Wallace
Carolyn McKenna Billy Chittenden
Miles Lewis Campbell Singer

The N.Y. success of "Fifth Season," presented in Britain by Linnet & Dunfee, looks set to be repeated here, thanks mainly to crisp direction by Richard Bird and a gem of acting by Joseph Bulloff as little Max Pincus. Latter's thesping was generally acclaimed at the preem here, and the three-acter romped home to warm mitting at the final curtain.

British familiarity with activities of the women's garment trade on N.Y.'s Seventh Ave. is limited, which at once restricts the comedy's outward appeal. But the scene of the fifth and slack season in this bewildering industry is well set by cast in opening moments, and when the fashion parade tees off prior to the arrival of wealthy shopowner Miles Lewis, the stubbolder's interest is whipped up, especially from the feminine element.

Paul Sheriff's decor catches the atmosphere of a modern office on Seventh Ave., with both the living room and the business office visible to outfronters. This allows for glimpses into the former when the models are dressing and changing, thus adding both femme and s.a. interest, and contributing movement to the play.

Well-chosen cast, mainly American, puts over with zest the story of business ups and downs during the fifth season, when buyers are scarce and orders come few and far between. Contrasting types of tailor and salesman partners are effectively contrasted, and every outfrontor gets his assist in the modelling brings beauty and sartorial interest.

Top honors go to Bulloff, the American character thespian, for a memorable portrayal of the frustrated businessman Pincus, affectionately known as "Maxie." He is a sympathetic innocent and unschooled character who thinks Hamlet is a financier and has his own problems with the women. As played by Bulloff, the character jumps to life with almost a dimensional effect, and there is comedy in every shake of his head, leer of his voice and resigned stride of his legs.

The part of his salesman partner Johnny Goodwin, restless and over-ambitious, home-loving yet susceptible to a good-looking blonde model's attentions, is taken with vigor by Ron Randall, who also does a sterling job. Honor Blackman has the shape and looks as the model who nearly wrecks his home life through her crush for the handsome young salesman.

Campbell Singer is properly the philandering business magnate as Miles Lewis, the rich type who prides himself on his No. 1 hobby of making the girls. David Cole does a sound job as the 17-year-old son with his own romantic problems.

There's other good work from Jennifer Phipps, Peggy Livesey and Joy Parker on the distaff side, and from Guido Lorraine as an impetuous dress designer. Gord.

I Capture the Castle

Glasgow, Feb. 5.

Murray Macdonald and John Stevens, Ltd. (in association with Linnet & Dunfee, Ltd.) presentation of comedy by Dodie Smith. Directed by Richard Greene. Stars Virginia McKenna. Directed by Macdonald. Decor, Paul Sheriff; incidental music composed by Stephen Hancock; costumes, Motley. At Cassandra Mortmain. Virginia McKenna
Rose Mortmain Yvonne Furneaux
Topsy Mortmain Gemma Cooze
Thomas Mortmain Timothy Reynolds
Stephen Colly Roger Moore
Miss Mortmain Victor Lucas
Miss Marcy Joan Walton
Simon Cotton Richard Green
The Vicar Bill Travers
Ivy Stebbins Vivian Pickers
Mrs. Cotton Joan Henley
Leda Fox-Cotton Elizabeth Ashley

Quaintness is the keynote of this Dodie Smith comedy, the writer's own adaptation of her bestselling book, "I Capture the Castle." It emerges as a lengthy dramatization of the successful novel, and a portion of the second act could usefully be cut to the advantage of an interesting play.

The quaint English family of the Mortmains live in the ruin, an eccentric father who has once written a successful but stilted novel, was once an artist's model, two romantically inclined daughters, and a lively schoolboy son. Their dull, penniless circumstances are

changed suddenly when two rich young Americans chance on the castle, which it transpires they own, after finding their car stuck in the mud outside.

Richard Greene, making a legit comeback in the United Kingdom, and Bill Travers play the two eligible young men whose visit has so immediate an effect upon the two daughters.

Virginia McKenna has a long, difficult part as the self-sacrificing girl Cassandra in love, while her more worldly sister (Yvonne Furneaux) gets her man. The play is a triumph for Miss McKenna, seen lately in the British film, "The Cruel Women." She catches all the warm romanticism and schoolgirl common sense of Cassandra.

Greene has few chances to show his talents, and has merely to look handsome and pleasant most of the time. Georgina Cookson contributes a good performance as the ex-artist's model stepmother, ready to desert her family at a moment's notice and rush off to London. Cyril Luckham, among the supporting players, turns in a delightful portrayal of a country clergyman.

Direction and decor are right, and Stephen Hancock's incidental music sets the mood required. Play emerges as a longish evening's entertainment despite competent thesping, and the pruning scissors must be employed in the second act. Tuneup tour prior to London should insure this being done. Gord.

Angels in Love

London, Feb. 19.

Jack de Leon presentation of comedy in two acts by Hugh Mills. Stars Henry Kendall, Barbara Kelly. Directed by Bernard Edwards. At the Theatre, London, Feb. 11, '54; \$2.20 top.

Burton Mary Gillingham
Dearest Barbara Kelly
Cedric Peter Hammond
Lettice Mary Donn
Violet Maxine Audley
Furse Gregory Scott
Molynux Kynaston Reeves
Sir Pomeroy Henry Kendall
Eustace Peter Reynolds

It was an excellent idea to have a play about a grownup Lord Fauntleroy, the champion goody-goody of the Victorian era. But it's a disappointment to find that the author has had to rely on the exploitation of sex innocence to get his laughs, and even then experiences some difficulty in sustaining the idea. By far the strongest feature of the production is the excellent cast, and what success the venture may achieve will be largely as result of their efforts.

At time of the play, Lord Fauntleroy is 20 years old and has been married for 12 months, but his mother is anxious because there is no sign of her becoming a grandmother. It is at this point that she realizes that her little innocent boy has grown into manhood without any knowledge of the facts of life, and a widowed countess is given the job of telling him all about the flowers and bees. There is, apparently, a departure from the original brief and the session ends up with a romp in a haystack.

Although this is the basic theme, there are a variety of side issues, some of which fit into the plot structure, but others are completely out of place. They are of a diversionary nature, often laugh provoking, but not in character. Allowing for the ragged style of the construction, Bernard Braden has done an excellent job of direction, giving the play force, cohesion and movement.

Cast is good, the outstanding performances coming from Kynaston Reeves as Lord Fauntleroy's grandfather, and from Henry Kendall as an ardent suitor of Barbara Kelly, who plays the widowed mother. Peter Reynolds, as an amateur photographer with a sideline in mass-murder, extracts all the laughs from his dialog, and Maxine Audley nicely suggests the voluptuous, experienced countess. Peter Hammond as Fauntleroy, and Mary Donn as his equally innocent fiancee, give excellent performances. Alton Stone's decor is one of the highlights of the production. Myro.

Hamlet

Genoa, Feb. 16.

Italian Art Theatre Co. production of drama by William Shakespeare. Stars Vittorio Gassman, Anna Maria Ferrero. Directed by Vittorio Gassman. At Carlo Felice, Genoa; \$1.50 top.

Hamlet Vittorio Gassman
Ophelia Anna Maria Ferrero
Queen Anna Prodeumer
King Filippo Scotti
Lactes Luigi Vannucci
Polonius Antonio Battistella

The Italian Art Theatre Co., headed by Vittorio Gassman, leave from his Metro pic come up with an elegant, incisive new production of the Shakespearean drama. Uncut version, newly translated into Italian by Squarzina, is run off on a single functional set. (Continued on page 60)

B.O. Spotty in Conventionless Chi; Lillie \$26,600, 'Ginger' \$16,600

Chicago, Feb. 23.

Loop biz was spotty last week, with no major conventions in town to provide a weeknight fillip. Single new arrival on the immediate horizon is "Porgy and Bess" into the Civic Opera House next Tuesday (2) for three weeks.

Estimates for Last Week

Evening With Beatrice Lillie. Blackstone (8th wk) (\$4.40; 1,358). Nearly \$26,600. (Previous week \$25,600).

Good Nite Ladies. Great Northern (8th wk) (\$5; 1,500). Over \$12,000.

Seven Year Itch. Erlanger, (22d wk) (\$5; 1,334) (Eddie Bracken). Almost \$22,900.

Time Out for Ginger. Harris (6th wk) (\$4; 1,000) (Melvyn Douglas). Over \$16,600.

3 Terp Groups Near 100G In Gotham Week; 30G For Ballet Theatre on Road

As proof of the current pull of dance attractions, there were no less than three major terp troupes performing in N. Y. last week, and all doing good business. One group, the Azuma Kabuki Co., opening Thursday (18), gave only four performances. If it had been in all week, trio of attractions would have racked up a combined gross of over \$100,000. As it was, the three troupes hit a lousy gate of \$67,655.

The N. Y. City Ballet, in its sixth week at City Center, grossed \$40,855 at a \$3.60 top. Roland Petit's Ballets de Paris, in its fifth stanza at the Broadway Theatre, reached \$30,300 at a \$6 top. The Kabuki dancers garnered \$16,500 in its four shows at the Century, with regular top at \$4.80 and opening night at \$6.

On the road, Ballet Theatre racked up \$30,800 in seven performances during a split week, through Sunday (21). El Paso brought \$4,000 on a guarantee; Tucson netted \$4,100; Phoenix, \$4,900; San Bernardino, \$4,200, and three shows in San Diego, \$13,600. Troupe opened Monday night in L. A. for a run.

The Kabuki, on basis of its fine notices, may stay in N. Y. two weeks longer than the original four stanzas sketched. Plans are then to tour a week each in Boston, Philly and Washington. Company would then go to England and the Continent through the summer. They would be back in N. Y. in the fall for a repeat engagement, then head west on a jaunt to the Coast, before returning home to Japan.

Current Road Shows

(Feb. 22-March 6)

Anniversary Waltz (Kitty Carlisle, Macdonald Carey) (tryout)—Shubert, New Haven (3-6).

Burning Glass (Cedric Hardwicke) (tryout)—National, Wash. (22-27) (Reviewed in VARIETY, Feb. 17, '54).

By the Beautiful Sea (Shirley Booth) (tryout)—Shubert, Boston (22-6) (Reviewed in VARIETY, Feb. 17, '54).

Dial M for Murder (Maurice Evans)—Walnut St., Phila. (1-6).

Evening With Beatrice Lillie (Beatrice Lillie)—American, St. L. (22-27); Orpheum, K. C. (1-3); Biltmore, L. A. (10-6).

Girl in Pink Tights (Renee Jeanmaire, Charles Goldner) (tryout)—Forrest, Phila. (22-27) (Reviewed in VARIETY, Jan. 27, '54).

Good Nite, Ladies—Great Northern, Chi. (22-6).

Guys and Dolls—Colonial, Boston (22-6).

Moon Is Blue—Shubert, Detroit (22-27); Her Majesty's, Montreal (1-6).

My Three Angels (Walter Slezak)—Plymouth, Boston (22-27); Shubert, Wash. (1-6).

New Faces—Curran, S. F. (22-27); American, St. L. (1-6).

Oklahoma—Taft, Cincy. (22-27); Shubert, Detroit (1-6).

Porgy and Bess—Music Hall, K. C. (22-27); Civic Opera House, Chi. (1-6).

Seven Year Itch (Eddie Bracken)—Erlanger, Chi. (22-6).

South Pacific (Jeanne Bal, Webb Tilton)—Florida, St. Petersburg (22-27) Florida, Jacksonville (1-6).

Stalag 17—WRVA, Richmond (22-25); Center, Norfolk (26-27); Locust St., Phila. (1-6).

Time Out for Ginger—(Melvyn Douglas)—Harris, Chi. (22-6).

Twin Beds—Locust St., Phila. (22-27); Wilbur, Boston (1-6).

Blackstone 7G, Balto; 'Ramshackle' \$3,500

Baltimore, Feb. 23.

Blackstone garnered a mild \$7,000 at Ford's here last week. Modest \$2 top and visit a couple of seasons ago mitigated against any large returns. Currently dark, Ford's will relight March 15 with "Dial M for Murder," on Guild-ATS subscription.

ZaSu Pitts in "Ramshackle Inn" pulled a weak \$3,500 at Donn Swann's Hilltop-Parkway. Neil Hamilton in "The Moon Is Blue" is current.

'Okla.' Near-Capacity 26G In Pittsburgh at \$3.90 Top

Pittsburgh, Feb. 23.

"Oklahoma" fell just a few dollars short of \$26,000 last week, the best this show has done here in several seasons. Final three performances were to absolute capacity.

It was the first time the musical has ever played at \$3 (\$3.90 with Federal and city taxes). Even when orchestra didn't go clean early in the week, the cheaper seats in the balcony were at a premium.

Nixon currently has Blackstone, with kids admitted for half of the b.o. price at every performance, and then house has nothing for two weeks, reopening March 15 with return of "Dial M for Murder," "Child of Grace" and "Guys and Dolls."

'Glass' Mild \$16,000, D.C.; Andrews-'Roberts' 15G Washington, Feb. 23.

"The Burning Glass," with Cedric Hardwicke and Maria Riva, grossed a mild \$16,000 at the National in the first week of a fortnightly stint.

After five weeks of darkness, the Shubert came back to life with a \$15,000 draw at the b.o. from "Mister Roberts," with Tod Andrews. Show is being held for a second week. Next on the agenda is "My Three Angels," with Walter Slezak.

Future B'way Schedule

(Theatre indicated if booked)

Girl in Pink Tights, Hellingner, Saturday (27).

Burning Glass, Longacre, March 4.

Golden Apple, Phoenix, March 11.

King Hearts, Broadhurst, Mar. 31.

Anniversary Waltz, April 7.

Magic and Loss, Booth, April 6.

By the Beautiful Sea, April 9.

Year Around, April 19.

Pajama Game, May 12.

Current London Shows

London, Feb. 23.

(Figures denote premiere dates)
Airs Showgirls, Royal Ct. (4-22-53).
Alice Looking Glass, Princes (2-9-54).
Amateur Hour, Hippodrome (1-26-54).
As Long As Happy, Garrick (7-8-53).
Big King, Duke York's (4-1-54).
Bringing Home the Boys, Gaiety (12-16-53).
Boy Friend, Wyndham's (12-1-53).
Burning Glass, Apollo (2-18-54).
Charley's Aunt, New (2-10-54).
Confidential Clerk, Lyric (9-18-53).
Day By the Sea, Haymarket (11-26-53).
Follies Bergeres, R. Wales (9-24-53).
For Better or Worse, Comedy (12-17-52).
Guys and Dolls, Coliseum (5-28-53).
Housemaster, St. Martin's (1-16-54).
King and I, Drury Lane (10-2-53).
Love Match, Palace (11-10-53).
Mother, Embassy (2-13-54).
Mousetrap, Ambassadors (11-25-52).
Old Vic Repertory, Old Vic (9-14-53).
Paint Your Wagon, Majesty's (2-11-53).
Paris 1900, St. Martin's (2-2-54).
Private Secretary, Arts (2-3-54).
Pymonion, St. James' (1-19-53).
Question of Fact, Piccadilly (12-10-53).
Ring Out Bells, Vic. Pal. (11-12-52).
Seagulls, Sorrento, Duchess (6-14-53).
Tropicana, New Watergate (5-16-53).
Sleeping Prince, Phoenix (10-5-53).
Someone Waiting, Globe (11-25-53).
Wish You Were Here, Casino (10-10-53).
Witness Prosecution, W. Gard. (10-28-53).

SCHEDULED OPENINGS

Fifth Season, Cambridge (2-24-54).
Liberty Bell, Strand (2-25-54).
Yeu! Yeu! Yeu!, Aldwych (2-25-54).
Blood Wedding, Arts (3-3-54).
I Capture Castle, Aldwych (3-4-54).
First Edition, New Watergate (3-11-54).
I Am a Camera, Lyric (3-12-54).
Wedding in Paris, Hipp. (4-3-54).

CLOSED LAST WEEK

Escapade, Strand (2-20-54).
Love From Judy, Saville (9-25-52).
No Other Victim, Duchess (1-21-54).

Wilbert W. Wachtler, an industrialist, has been elected head of the Midwest Opera Assn. of St. Louis.

'Road' Slumps, \$900, L.A.; 'Play' Slow \$2,800 Starter

Los Angeles, Feb. 23.

With only a trio of smallseaters alight last week, local legit had a pallid total gross for the frame. Same trio hold the fort this week. Couple of newcomers, the revues "Come On and Play" at Harlow's Ivar, a 400-seater, and "She Dood It In Dixie," at the 542-seat Beaux Arts, got off to slow starts. "Play" achieved about \$2,800 for the week, while "Dixie" hit only \$900.

Holdover "Tobacco Road," at the 400-seat Civic Playhouse, slumped to around \$900.

'Dolls' \$41,135, Hub; 'Angels' \$16,600

Boston, Feb. 23.

Legit biz continues strong here with "Guys and Dolls" winding an eight-week run at the Shubert with an average gross of \$43,260 weekly. This is believed to set a record for the house average for a musical. "Dolls" moved over to the Colonial Monday (22) for final three weeks, opening to a sellout matinee and healthy advance sale for balance of run. "My Three Angels," in first week at the Plymouth, nabbed nifty notices and fared well at the boxoffice with the current (second) week expected to top initial.

Newcomer this week is "By the Beautiful Sea," starring Shirley Booth, which moves into the Shubert tonight (Tues.) for a limited engagement.

Estimates for Last Week
Guys and Dolls, Shubert (\$6 Fri-Sat, \$4.80 other nights; 1,700) (6th wk). Final week at this house grossed a hefty \$41,135, slightly off last week's figure due to sluggish Wednesday matinee biz.

My Three Angels, Plymouth (\$4.20; 1,200) (1st wk) (Walter Slezak). First week hit nice \$16,600.

ALLTIME NEW HAVEN HIGH IN \$44,593 'SEA'

New Haven, Feb. 23.

Full-week stand of "By the Beautiful Sea" (Shirley Booth) preem cracked the alltime record at the Shubert last week (15-20). Highest top in theatre's history (\$6) brought a terrific \$44,593 gross for eight shows. Previous high this season was "Girl in Pink Tights," at \$5.40 top, at \$40,300, also SRO.

Dark week current gives way next week to breakin of Anniversary "Waltz" (Macdonald Carey-Kitty Carlisle) opening tomorrow (Wed.).

'Moon' \$15,200, Detroit; Canadian Ballet \$9,000

Detroit, Feb. 23.

"Moon Is Blue" grossed \$15,200 in the first week of a fortnight's engagement at the 2,050-seat Shubert. Top is \$3.60. "Oklahoma" comes into the Shubert for two weeks March 1.

National Ballet of Canada, in a week at the 1,482-seat Cass, did a poor \$9,000. Top was \$3. Cass now goes dark until March 16 when it'll show "New Faces" for three weeks.

'Porgy' \$34,500, St. Louis; 'Philadelphia' \$9,000

St. Louis, Feb. 23.

"Porgy and Bess" wound up a successful two-week frame at the American Theatre Saturday (20), grabbing an estimated \$34,500 for the last stanza. "An Evening With Beatrice Lillie" opened a week's frame last night (Mon.) at the American. House is scaled to \$4.88. "The Philadelphia Story" with June Lockhart, wound at the Empress Sunday (21) with a \$9,000 score, with the usual \$2.50 top prevailing. Billie Burke in "Life With Mother" tees off a two-week session at the Empress tonight (Tues.).

'Faces' 25½G, Frisco

San Francisco, Feb. 23.

Heavy rains, plus record draw of Auto Show headed by Jimmy Durante at Civic Auditorium, has hurt legit biz. "New Faces," town's sole legit, is still in high brackets, with \$25,500. Jose Greco opens at the Curran March 1, with Beatrice Lillie following March 29.

B'way Recovers From 2-Week Slide; 'Ondine' \$30,100 in 6, 'Winner' \$7,400 (6), 'Almanac' \$40,100, 'Clerk' Big \$28,800

After a fortnight of sliding biz, Broadway picked up last week, with practically all shows registering increases. Takes for the click entries remained generally status quo.

Broadway got another smashover last week with the bow Thursday (18) of "Ondine." Other entrant last week was "The Winner," which premed Wednesday (17). Sole newcomer this session is "Girl in Pink Tights," which debuts Saturday (27) night.

Closing Saturday are: "Dial M for Murder," which will go out on a limited tour, and "Mlle. Colombe."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera).

Other parenthetic designations refer, respectively, to top prices; number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

Caine Mutiny Court Martial, Plymouth (5th wk) (D-\$6-\$4.80; 1,062; \$33,500) (Henry Fonda, John Hodiak, Lloyd Nolan). Over \$32,300, with take held down because of theatre party commissions (previous week, \$32,700).

Can-Can, Shubert (42d wk) (MC-\$7.20; 1,361; \$50,160). Nearly \$50,700 (previous week, \$50,700).

Confidential Clerk, Morosco (2d wk) C-\$7.80; 935; \$30,200 (Ina Claire, Claude Rains, Joan Greenwood). Almost \$28,900, with take held down because of theatre party commissions (previous week, \$24,200 for first four performances and three previews).

Dial M for Murder, Booth (68th wk) (D-\$4.80; 766; \$20,801) (Maurice Evans). Over \$16,400 (previous week, \$15,700); closes Saturday (27) to tour.

Fifth Season, Cort (57th wk) (C-\$4.80; 1,056; \$25,227) (Menasha Skulnik, Richard Whorf). Nearly \$23,000 (previous week, \$23,000).

Hls and Hers, 48th Street (7th wk) (C-\$4.80; 925; \$22,927) (Celeste Holm, Robert Preston). Just under \$20,000 (previous week, \$19,500).

Immortalist, Royale (2d wk) (D-\$6-\$4.80; 1,035; \$31,000) (Louis Jourdan, Geraldine Page). Over \$21,800 (previous week, \$21,200).

John Murray Anderson's Almanac, Imperial (11th wk) (R-\$7.20; 1,400; \$50,300). Over \$40,000 (previous week, \$39,200).

Kind Sir, Alvin (16th wk) (C-\$6-\$4.80; 1,311; \$39,460) (Mary Martin, Charles Boyer). Nearly \$28,000 (previous week, \$25,500).

King and I, St. James (152d wk) (MD-\$7.20; 1,571; \$51,717) (Yul Brynner, Patricia Morison). Nearly \$36,000 (previous week, \$34,300); closes March 20 to tour.

Kismet, Ziegfeld (12th wk) (MD-\$7.20; 1,628; \$57,908) (Alfred Drake). Almost \$57,900 (previous week, \$57,800).

Lullaby, Lyceum (3d wk) (C-\$4.80; 995; \$22,845) (Mary Boland). Nearly \$17,100 (previous week, \$6,500).

Me and Juliet, Majestic (39th wk) (MC-\$7.20; 1,510; \$58,000). Under \$37,500 (previous week, \$37,600).

Oh, Men, Oh, Women, Miller (10th wk) (C-\$6-\$4.80; 920; \$23,248) (Franchot Tone). Almost \$23,000 (previous week, \$23,000).

Ondine, 46th St. (1st wk) (D-\$7.80; 1,139; \$39,512) (Audrey Hepburn, Mel Ferrer). Opened Thursday (18) to five affirmative reviews (Atkinson, Times; Chapman, News; Coleman, Mirror; McClain, Journal-American; Watts, Post) one pan (Kerr, Herald Tribune) and one no opinion (Hawkins, World-Telegram); grossed over \$30,100 for first four performances and two previews, with theatre party commissions cutting into take.

Plenic, Music Box (52d wk) (CD-\$6-\$4.80; 997; \$27,534). Topped \$18,900 (previous week, \$18,500).

Prescott Proposals, Broadhurst (10th wk) (CD-\$6-\$4.80; 1,160; \$29,500) (Katharine Cornell). Almost \$15,400 (previous week, \$15,300).

Remarkable Mr. Pennypacker, Coronet (8th wk) (C-\$7.80; 1,027; \$28,262) (Burgess Meredith, Martha Scott). Topped \$21,300 (previous week, \$22,300).

Sabrina Fair, National (14th wk) (C-\$6-\$4.80; 1,172; \$31,300) (Mar-

garet Sullivan, Joseph Cotten). Almost \$31,200 (previous week, \$30,600).

Seven Year Itch, Fulton (66th wk) (C-\$6-\$4.80; 1,033; \$24,400) (Tom Ewell). Over \$23,600 (previous week, \$22,600).

Solid Gold Cadillac, Belasco (16th wk) (C-\$6-\$4.80; 1,077; \$28,300) (Josephine Hull). Held at over \$28,300.

Ten and Sympathy, Barrymore (21st wk) (D-\$6-\$4.80; 1,060; \$28,300) (Deborah Kerr). Held at almost \$28,260.

Tenhouse of the August Moon, Beck (19th wk) (C-\$6-\$4.80; 1,214; \$31,681) (David Wayne, John Forsythe). Held at almost \$32,200.

Winner, Playhouse (1st wk) (CD-\$4.80; 999; \$21,500) (Joan Tetzel, Tom Helmore). Opened Wednesday (17) to one favorable notice (McClain, Journal-American); one no opinion (Hawkins, World-Telegram); and five pans; grossed nearly \$7,400 for first six performances.

Wonderful Town, Winter Garden (51st wk) (MC-\$7.20; 1,510; \$54,173) (Rossini Russell). Over \$49,400 (previous week, \$46,600).

Miscellaneous

Coriolanus, Phoenix (5th wk) (D-\$3; 1,150; \$15,000). Same as last week, almost \$10,000.

Ruth, Draper, Vanderbilt (4th wk) (CD-\$3.60; 720; \$13,000).

Opening This Week

Girl in Pink Tights, Hellingner (MC-\$7.20; 1,527; \$53,000) (Renee Jeanmaire, Charles Goldner). Sheppard Traube (in association with Anthony B. Farrell) production of musical, with music by Sigmund Romberg, book by Jerome Chodorov and Joseph Fields, lyrics by Leo Robin; opens Saturday (27).

'Tights' Smash \$48,600, Philly

Philadelphia, Feb. 23.

"Girl in Pink Tights" dipped slightly during its final week, but difference was hardly perceptible and tuner was still in terrific class. Cumulative effect of notices of cast changes, script revisions and new material had adverse reaction; but for every ticket returned there was a customer, or broker, waiting.

Surprise score was tallied by Manny Davis' production of "Twin Beds" in its initial stanza at the Locust. Show got rough and brushoff treatment from crux and large segment of first-nighters. Town was flooded with twofers and it paid off, with virtual capacity houses at reduced scale most of week.

Estimates for Last Week

Twin Beds, Locust (1st wk) (C-\$1,580; \$3.90). Discouraging reviews had no effect on bargain hunters, who gave 40-year-old farce a big play. Plenty profit at \$15,200.

The Girl in Pink Tights, Shubert (3d wk) (M-\$1,760; \$6.50) (Jeanmaire, Charles Goldner). Fact that this one was sold out before it arrived helped it weather mixed comment. All but few seats taken. Smash \$48,600.

'PACIFIC' OVER \$32,000 IN SOUTHERN SPLIT

Montgomery, Ala., Feb. 23.

"South Pacific," with Jeanne Bal and Webb Tilton, drew just over \$32,000 last week in a split between Mobile and here. Rodgers-Hammerstein musical grossed \$16,800 in four performances Monday-Wednesday (15-17) at the Saenger. Mobile, and the \$15,200 balance in four more showings Thursday-Saturday (18-20) at the Lanier Auditorium here.

Production is playing all this week at the Florida, St. Petersburg.

Winnipeg Ballet \$11,500 For 6 Shows in Montreal

Montreal, Feb. 23.

Royal Winnipeg Ballet grossed a near \$11,500 for six shows at a \$3.50 top at Her Majesty's last week. Company got excellent reviews but failed to draw payees. Company was in Quebec City yesterday (Mon.) and today.

Plays Abroad

Continued from page 58

Hamlet

and provides Gassman with a perfect vehicle to display his undoubted range and talent.

"Unusually low tab is in keeping with company's aim at a 'popu' theatre, and has resulted in healthy b.o. returns in a country where theatre is considered moribund. Salary is running on a low budget made possible by nominal salaries paid to all thespers (Anna Maria Ferrero is said to get \$25 per night) plus some government aid. After an Italian tour, company moves into Paris' Theatre des Champs Elysees April 10.

For those who know Gassman only from his many film stints in this country and abroad, his version of Hamlet will come as a pleasant revelation. For it shows him a mature theatre personality able to hold his audience throughout a 3½-hour production, with a voice and range of talent marking him already as one of the top personalities in the Italian theatre today.

After more than 20 pic stints, Miss Ferrero makes her legit debut at 18 as Ophelia, and gives the role a fine reading, while fitting the physical aspects perfectly. Antonio Battistella's Polonius is a humorous, unconventional, rendering which may offend the purists, but helps ease the pace. Anna Proclemer, Filippo Scelzo and other vet actors help keep the thespic level of the production high in all sectors. Directed (by Gassman) keeps action flowing in unusually smooth manner via lighting and functional aspects of the impressive and tasteful set by Mario Chiari. He also did the fine costumes. There's no doubt that it's Gassman's show, however, and he makes it a memorable evening. Hawk.

Les Quatre Verites

(The Four Truths)

Paris, Feb. 9.

Andre Barsacq production of comedy in four acts by Marcel Ayme. Sets by Jean Denis Molin. Directed by Andre Barsacq. At Theatre de L'Atelier, Paris, Feb. 4, '54; \$3 top.

Madame Treviere..... Madeleine Lambert
Maurice..... Gilberte Geniat
Olivier..... Jean-Claude Michel
M. Treviere..... Henri Crevel
Nicole..... Anne Vernon
Journalist..... Robert Lomard
M. Jourdan..... Henry Gaudier
Madame Jourdan..... Germaine Belbat
Plumber..... Jacques Dymov
Postman..... Jean Sylvain
Emilien..... Jacques Ripal
Helene..... Catherine Romane

Marcel Ayme is a successful novelist who has had three long-run theatre hits since he began writing for the stage five years ago. But his new play is dismally disappointing when one considers his earlier hits. Usually a man with a shrewd eye for effective theatrical situations, his talents seem to have been on vacation while he was composing "Four Truths," a poorly constructed, repetitious farce which works its main joke to death long before the evening is done.

Olivier (Jean-Claude Michel), his hero, is a prominent scientist who suspects his wife of not too much fidelity. He has definite proof that she has been in Cannes on some romantic mission, but she refuses to admit this despite his pleas that he will forgive all if she only confesses. As a last resource he injects her, his mother-in-law, his father-in-law and himself with a truth drug on which he has been doing some research, and some unexpected situations ensue.

Ayme loves to paint people

BROADWAY ANGELS, INC.

Common Stock

Price 50c a Share

Write or phone for an offering circular to

BROADWAY ANGELS, INC.

29 W. 65th St., New York 23

Rafalgar 4-1815



CAB CALLOWAY

EIGHTY-SEVENTH WEEK as Sportin' Life
"Porgy and Bess"

Currently

CIVIC AUD., KANSAS CITY

Four Weeks Starting Mar. 1

CIVIC AUDITORIUM, CHICAGO

Mgt.: BILL MITTLER, 1619 Broadway, New York

Progress?

Veteran legit manager, walking through N. Y.'s 45th St. west of Broadway, paused to watch workmen razing the Avon Theatre, formerly CBS Playhouse 2.

"They're using fewer men to tear down the building than we had to hire to strike a one-set show," he muttered.

Off-B'way Show

Time of Storm

Greenwich Mews Theatre presentation of drama in three acts by Sheldon Stark. Directed by Michael Howard. Settings, Robert Soule. Costumes, Frank Brady. At Greenwich Mews Theatre, N.Y., Feb. 17, '54.

Goody Snowden..... Miriam Craig
Eliah Seourby..... Carlos Gorbea
Boy..... Peter Prince
Dorcas Kendall..... Joy Saunders
Melinda Dabney..... Chevy Colton
Sarah Wellman..... Betty Bendyk
Mercy Wellman..... Jane White
Melinda Wellman..... Mike Kellin
Cadmus Lathrop..... James Karen
Parson Prentiss..... Michael Lewin
Magistrate Hawes..... MacGregor Gibb
Gospel Bralston..... Sandra Kazan
Charity Forrest..... Anne Fielding
Bariff..... R. Grahame Brown

Sheldon Stark's "Time of Storm" is based on the same theme covered by Arthur Miller in last year's Broadway entry, "The Crucible." Both playwrights used the infamous New England witchhunts of the late 1600s as source material for their works. "Storm" however, lacks the overall solid impact of the other. Also, the Broadway run of "Crucible" takes the edge off any possible Main Stem showcasing of "Storm."

Besides the "Crucible" damper, Stark's play isn't strong enough to weather the Broadway competition. It's not until the third act that "Storm" really settles down to some hard-hitting lines and acting. The initial two acts of the play fail to register effectively, from both the scripting and thesping angles. In the windup act, however, Stark finally sinks his teeth into the disgraceful situation whereby individuals underwent mock trials and were put to death when accused by children of being witches.

In the play's final stages, Mike Kellin turns in a potent portrayal of a man faced with death after being accused by his step-daughter of being a wizard. As his wife, Jane White also shows up well during the latter part of the play. Miriam Craig, as a woman accused of being a witch, has some strong moments. Betty Bendyk is sometimes overly-menacing as Kellin's malicious stepdaughter. Also turning in likable performances are Chevy Colton and James Karen. Remainder of the cast does okay.

Michael Howard directed ably, while Robert Soule's livingroom set is stand-out. Play, incidentally, is being offered at the Greenwich Mews Theatre in Greenwich Village on a voluntary contribution basis. Jess.

Met 'Barber'

Continued from page 56

also staged a second-act soldiers' drill that's the funniest bit in N.Y. since the bathhouse scene in "High Button Shoes."

Opera came off well because it was excellently cast and sung, and because Alberto Erede conducted it with authority, for a clean and musical performance. Roberta Peters made a pert Rosina while singing the difficult coloratura airs with skill, style and great beauty. Cesare Valletti, as the Count, proved also to be a highly accomplished artist and singer.

Robert Merrill was a manly, robust Figaro and Cesare Siepi a highly entertaining and musically fine Basilio. Fernando Corena gave as good a portrait of Bartolo, dramatically, as perhaps the Met has witnessed, while also singing in superior fashion. Jean Madeira gave the bit part of Berta both musical and physical dimension.

This was the first new "Barber" at the Met since 1926, and the new sets and costumes of Eugene Berman, while a little too ornate, made a striking impression. If the Met can keep this cast intact, it will have a b.o. winner. Bron.

Equity Shows

(Feb. 22-March 7)

Corn Is Green—DeWitt Clinton H. S. (26-27)
Hasty Heart—Lenox Hill Playhouse, N. Y. (3-7).

Show Finances

JOHN MURRAY ANDERSON'S ALMANAC

(As of Jan. 30, '54)

Original investment (incl. \$50,000 overall)	\$250,000
Production cost	207,312
Total gross for 4½-week Boston tryout	123,914
Tryout loss	38,047
Pre-opening expenses, New York	8,738
Total cost to open in New York	254,097
Total gross for first 7½ weeks in N.Y.	321,889
Operating profit first 7½ weeks in N.Y.	36,477
Amount to be recouped	217,621
Bonds and deposits	41,900
Due from authors for torchestrations	8,950
Overcall due from limited partners	4,063
Cash deficit	22,533

Weekly Operating Budget

Theatre's share of gross 30% of first \$20,000 gross, 25% of balance
Payroll for principals (approx.) 6,000
(Includes 4% to Hermione Gingold)

Payroll for chorus (approx.)	2,700
Musicians (approx.)	3,400
Crew	1,700
Stage managers	485
Company, general managers	300
Pressagents	300
Wardrobe attendants, dressers	722
Extra stagehands	745
Author royalties	6.69%

(Includes 2¼% to songwriters Richard Adler and Jerry Ross and about 2¼% for other musical numbers, plus about 2% for sketches.)

Director royalties 2½%

(Includes 1½% for Anderson, who also shares in the author royalties for a combined total of 3%, and 1% for sketch-director Cyril Richard.)

Designer, choreographer royalties (\$125 each) 375

Share of advertising (approx.) 3,500

Other advertising, publicity (approx.) 200

Rentals (approx.) 1,300

Other departmental expense (approx.) 600

Office expense 300

Miscellaneous (approx.) 1,100

Gross needed to break even (approx.) 33,000

Stop limit in theatre contract 32,000

(Note: The Michael Grace, Stanley Gilkey, Harry Rigby production opened Dec. 10, '53, at the Imperial, N.Y.)

Equity Gives Franchises To 19 Talent Agents

Actors Equity recently issued franchises to 19 additional talent agents. Official nods to a number of others have been approved by the union council, but have not become effective pending compliance by the percents with Equity contractual requirements.

Those receiving new franchises include George Baxt, David Bethea, Leo F. Caspare, Dave Cohn, Frank L. Esternaux, Hans J. Hofmann, Jeff Hunter, Julie Leonard, Frances Light, Grace Lyons, Herbert Marks Agency, William Schuller, Robert Schultz Associates, Anthony Soglio, William L. Stein, Inc., Jo Van Patten (Allied Artists Agency), Charles V. Yates (Yates Artist Corp.) and Jerry Rosen (Mercury Artists).

Off-B'way Ads

Continued from page 57

and \$1.50 Sundays; Herald Tribune, 85c daily, \$1.20 Sundays; Post, 92c daily, 77c weekends; World-Telegram and Sun, \$1.14 daily (no Sunday edition published); Mirror, \$1.45 daily, \$1.55 Sundays, and the Journal-American, 95c daily, 99c weekends. The News and Brooklyn Eagle don't offer the nabe theatre break to off-Broadway operations.

There are at least 12 off-Broadway groups currently running copy in the New York dailies. Heaviest concentration of ads, however, is in the Times and Post. The Herald Tribune and Mirror follow, in that order. Big ad splurge undertaken by some of these off-Broadway units was highlighted recently in the Times Sunday drama section.

Among the larger legit ads in that issue were "Girl on the Via Flaminia," currently at the Circle-in-the-Square, and "Threepenny Opera," which opens at the de Lys March 9. Both ads ran three columns, with "Flaminia" nine inches and "Opera" seven. Also prominent were two-column displays for "World of Sholom Aleichem," at the Barbizon Plaza Theatre; "Coriolanus," at the Phoenix Theatre; "Time of Storm," at the Greenwich Mews Theatre; "No Exit," at the Cabaret Theatre, and "Bullfight," current at the de Lys.

Other off-Broadway offerings represented by ads were "Climate of Eden," at Current Stages Theatre; "Miss Julie," at the Green Room Studio; "Madwoman of Chailloit," at the Actors Mobile Theatre; "Pirates of Penzance," at an East 18th Street address; "Shadow of a Gunman," at Studio 8-40, and "Little Eyolf," at the Provincetown Playhouse.

Softest Job

Continued from page 57

item was great source of solace to the Baron of Mt. Kisco, inasmuch as on opening day, blizzard crippled window sale.

Angle-Shooting

My fabulous helper also took time off from monitoring slashing rewrite and restaging duties to type out a by-line story which wound up page 3 in the Daily News. In spite of near SRO trade he encouraged the invitation of 50 Philly Disc Jocks to his premiere and was rewarded with a successful promotion based on "30 Years of Song with Billy Rose." Peg was founded presumably on Anniversary of his first lyric writing hit. That was "Barney Google and His Goo Gooey Eyes." Thereafter his press rep dressed a comfortable chair close to the radio and counted 128 gratuitous plugs for "The Immoralist" while platters were spinning such fine Rose oldies as "Million Dollar Baby," "Me and My Shadow," and "Paper Moon."

When it became plain that revising the show cried out for more playing time and booking conditions would not permit extension in Philadelphia—even though it would have been sold out—my mentor phoned each metropolitan critic. About his dilemma, he explained that he wanted to rehearse script changes and had sold no parties, or previews for the open week. To a man they agreed to review "The Immoralist" a week after it began playing "Paid Public Previews." He kept faith by advertising each preview as such and fully explaining in the papers the reason for his request. Even in rough shape the show took hold of its audiences and wound up with \$20,000 for its unofficial playing time.

After discharging his obligation to the critics, Rose reached for his wallet and bought midnite time on WNET to produce his own celebrity packed forum television show for five consecutive nights. Last week showed another \$20,000 and another profit, and the advance sale has built to \$72,000 with seats selling into Easter.

There are many compensations in working for someone who knows exactly what he wants, and more when he does it for himself. It's also nice when it's a fellow who somehow manages to get on the front pages even when he sells a piece of real estate and who, at the drop of a memo, can bang out a piece called "From G Strings to Gide" for the Herald Tribune.

If I suggested it, he's probably okay a phosphorescent sign on the Palisades, but I'd probably have to phone the painter.

Literati

Settlement Offer to Joe Lilly

Joseph Lilly, who did the Pulitzer prizewinning series of exposures on mortgage bonds which won the N. Y. World-Telegram (when he was a feature writer) the journalistic nod in 1932, has been offered a \$1,200 settlement in the \$100,000 libel suit he filed against Top Secret magazine, its editor and publisher. He is holding out for a bigger settlement.

Top Secret last October bylined "Can You Break the Bank at Las Vegas?" under Lilly's signature and he sued because he didn't write the article and had no connection with it directly or indirectly. Lilly charged he had been libeled, his rights of privacy invaded, etc. He is now public relations chief of the Real Estate Board of New York and before that was p.r. counsel for the N. Y. State Temporary Housing Commission and president of the Tax Commission under the Mayor LaGuardia's administration in N. Y.

'Variety' Muggs Returning

Tom Curtiss (Paris) and Robert F. Hawkins (Italy) return to their respective bases next week and this week respectively after gandering the Broadway shows and other activities. Curtiss, drama critic of the N. Y. Herald Tribune (Paris edition), has been concentrating on legit. He is aide to VARIETY's Gene Moskowitz (Mosk) in France.

Hawkins, after longtime domicile in Genoa although a roving correspondent for VARIETY and other papers, will establish a VARIETY bureau in Rome some time around June 1, after he marries Carmen Sanchez-Ramos of Madrid, in Spain, in March or April. His family has given up their Genoa residence abroad and are now back in New York, hence Hawkins' shift to the Italian capital as a more central show biz base.

Maureen McManus' Shift

Maureen McManus, after three years at Holt as publicity director, shifts to New American Library, in the publicity spot under (Miss) Jay Tower, director of promotion of the reprintery.

Miss McManus follows another recent Holt exitee, William Raney, now a senior editor at Dutton's, after having inherited the editor-in-chief post when Ted Amussen became a Rinehart veepee; Raney was executive editor under Amussen.

Practically A Hit Already

The N. Y. Morning Telegraph and McNaught syndicate's Whitney Bolton has just delivered his 85,000 word ms. of the Conrad N. Hilton biog for Farrar, Straus & Young for early publication. Working title is "The Silver Spade" but will probably be changed.

If a "good will" copy is placed in each of the 16,000-17,000 rooms in the farflung international Hilton Hotels empire just once, the book is almost an automatic best-seller. Bolton, of course, made it a strong part of the deal about no "logrolling" or "pressagentry" aspects to his Hilton biog.

A couple of years ago Duell, Sloan & Pearce also published a Hilton biog, "The Man Who Bought the Waldorf," by Thomas Dabney. It was a dud, title change coincided with the time Hilton took over that Park Ave. flagship hotel.

Fishman's 'Spandau' Tome

Jack Fishman, deputy editor of the London Empire News and a one-time VARIETY mugg in the London bureau, is the author of the "Seven Men of Spandau," which is being published in London on March 12 by W. H. Allen prior to American publication under the Rinehart banner in May. The book is the outcome of a year's research and a prolonged stay in Germany last year when Fishman penetrated the security screen at Spandau gaol to tell the story of seven leading Nazis who escaped the gallows. The story originally appeared in serial form in the Empire News over a period of several weeks.

N. Y. Solons Vs. 'Cheap' Sex

Six bills, drafted by the Joint Legislative Committee on Comic Books (which Assemblyman James A. Fitzpatrick, Plattsburgh, N. Y., Republican chairmen), and representing a year's work, were introduced in the N. Y. Legislature at Albany last week to curb "the continuing torrent of cheap publications exploiting crime, sex and immorality." The difficulty which the Committee has frequently found in preparing measures both effective and constitutional is believed by Assemblyman Fitzpatrick to have been solved through plac-

ing emphasis on sales to minors rather than to the public as a whole.

Included in the new series are measures banning tie-in-sales; increasing penalties for violations of existing penal statutes; extending the authority of public officials to enjoin the sale of salacious publications, and imposing heavy penalties for the sale to minors of material in violation of existing law.

Bernard Wolfe's Show Biz Novel

Bernard Wolfe, who coauthored "Really the Blues," the Mezz Mezzrow autobiog and who was also on Billy Rose's column-writing staff, has authored a show biz novel, "The Late Risers," for June publication by Random House.

Deals with "the denizens of Insomnia Alley," better known as Times Square.

Kleiner's TV Column

Dick Kleiner is the latest addition to the column set as N. Y. newspapers expand their tv space. He's published Tuesdays and Thursdays in the World-Telegram & Sun, alternating with Faye Emerson (Harriet Van Horne is the veteran regular).

Kleiner does a daily syndicated column for NEA and the video portions are extracted for his two-a-week in the Telly. His daily stint is done with that in mind.

CHATTER

Christian Dior's autobiog, "Talking About Fashion" (as told to Elie Rabourdin and Alice Chavanne), due via Putnam in April.

William Lowe, who resigned last month as executive editor of Look, has joined Hewitt, Ogilvy, Benson & Mather, Inc. as assistant to the president.

Olavi Linnus, VARIETY Helsinki correspondent, last week elected president of the Finnish Film Journalists Club. Next fall, the club will celebrate its 10th anniversary.

Seymour Krim, former Paramount homeoffice publicity staffer, is the editor of the new Bantam book, "Manhattan," a collection of short stories about New York. Tome has an initial printing of 257,000.

Irving S. Manheimer, prez of Macfadden Publications, off to Palm Springs and Las Vegas Saturday (20), prior to attending Saturday mag's annual Gold Medal Awards dinner at the Beverly Hills Hotel, L. A., March 8. His wife accompanied him.

Among other policy differences which precipitated Walter Young's exit as co-publisher of the N. Y. Journal-American was the alleged mistiming on when (and if) to raise the per-copy to 10c. John K. Herbert, ex-NBC veepee and before that one of Richard (Hearst) Berlin's aides, succeeded Young. Bill Herast Jr. is co-publisher.

'Moon' Oscar

Continued from page 1

struments being used by an irresponsible element in the movie trade that refuses to adhere to accepted standards of decency and strives by their abuses to deteriorate freedom under law into gross licenses," states the Evangelist.

Paper takes the position that those who allow their "talents to be prostituted through the vehicle of a picture that does not receive the industry's stamp of approval surely cannot be considered as contributing to the welfare of motion picture entertainment and should be ineligible for Academy Awards."

No N.Y. Complaints

Last week's announcement of the Academy Award nominations left nary a single sour grape in its wake. In previous years, anyone making the rounds of film company homeoffices was almost certain to encounter vocal criticisms anent the Oscar candidates. The squawks were based simply on differences in opinion or allegations of political or personal bias on the part of the Hollywood voters.

But no such beefs have been heard—yet, anyway—re the entries in the new sweepstakes. It's hard to figure to what extent this can be attributed to indifference or an admission on the part of non-contenders that their qualifications simply did not measure up sufficiently.

Metro, Columbia, Paramount and 20th-Fox, via pic, player and writer nominees, have no grounds for complaint, it's observed. RKO, War-

ners and Universal did not come up with any outstanding product of the type that normally receives Acad consideration. Similarly, the indies failed to turn out any exceptional pix, say neutral observers.

Point also is made that there was no discrimination against "The Moon Is Blue," which was released by United Artists in defiance of the Production Code. Maggie McNamara, star of the film, is a candidate for "best actress" and the pic's title tune is in the running for "best song."

Kaye's Philly Stint

Continued from page 2

the respite and went into a series of standards, "Ballin' the Jack," "Minnie the Moocher," "Dinah," and on request, "Anatol of Paris," "Tchaikovsky" and "Melody in Four F."

It's all set, but it's delivered with such impromptu style, and the comic seems so evidently to be enjoying himself, that little he does misses. He has the dancer's true flair for movement, and fast switches in musical and vocal gimmicks always add an element of surprise. Comic overdoes the grimacing at times, also the yocks from the band, but it all adds floor show intimacy in the huge 1,870-seat Schubert.

Tabbed "International Show," Kaye is on only during the second act. Orchestra, with Joe Lombardi batoning, leaves pit after the intermission and mounts the stage. Initial stanza is strictly large-screen television. Peiro Bros. kick off with juggling and foolery; the three dancing Dunhills do unison terping (two of them work with Kaye later), and June Roselle, an insecure prima donna, slows up things. Senor Wences, the ventriloquist, probably responsible for stereophonic sound, picks it up again, and Bambi Lynn and Rod Alexander offer a smartly-contrived dance series for a sock first curtain.

Kaye is in on a 70-30 split in his favor. Same percentage applies to orchestra and advertising. Schubert supplies entire staff, from backstage crew to front of house. Kaye is booked in for four weeks and more, if business warrants and future pic commitment doesn't interfere.

Paris as 'Tryout'

Continued from page 2

Gay. Opera was rewritten in 1928 by Kurt Weill and Bertold Brecht and scored an immense success in Germany. It then became a great film made in French and German by G. W. Pabst in 1931. New version will open in May, and principal role was given to Paul Peri as the lovable bum MacHeath and Graziella Sciutti as the fragile but determined Polly. Oldtimers Alfred Adam, Francoise Rosay and Raymond Souplex make up the remainder of the band. Newcomer Maria Renusat gets a chance in the role of the prostie. "Opera" was done here in 1932 with Raymond Rouleau, Renee St. Cyr and Yvette Guilbert.

New 3-D Gear

Continued from page 4

distributors have a combined total of 12 dimensional pix completed but not yet in full release.

Despite the setbacks which 3-D has had so far, O'Keefe feels that there's still a definite market for the dimensionals. But he stresses that the pic itself must be such that the depth will represent a plus. Warners' "Hondo" was cited as an example by the exec. "Others like 'Kiss Me Kate' and 'Miss Sadie Thompson' drew no added value out of 3-D," he observed.

"Also," he went on, "the audience must be considered. People who like westerns and melodramas will take to the dimensional picture, but a film like 'Kate' had appeal for the Shakespeare set and 3-D was not appropriate."

O'Keefe opines that 3-D might be better suited for subsequent-run houses, including those operating on low overhead. In line with this he underlines that the one-print system would represent a meaningful saving in that only one projectionist would be required instead of the two-man combination needed for conventional 3-D.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

These things come out sooner or later and the rap is usually easier if confession precedes capture. I've been debating whether to kiss and tell for a long time now, and have finally decided to confess. I've been performing for pay.

I was a simon pure amateur for 20 years before a siren corrupted me. With money, that is. Back in 1934, about the second time I had ever heard a radio, I was invited to yackety-yack into a mike. That was in the beer cellar of the St. Moritz on Central Park South, N.Y.

The first time I had heard a radio was in Nice, France. The instrument was unveiled at a chateau. First came a newscast from Paris. The second item to come over informed us that our host had been wiped out in a dubious financial operation and was at that moment a fugitive from justice. The Surete Generale was on his trail.

Nothing like this occurred after my second bout with radio. In fact nothing happened at all. Bob Reud, who emceed the program at the St. Moritz bierstube, thought I was great and Jae Greenberg, the publisher, thought my sangfroid was strictly from Arlington Cemetery. Sponsors shared his view. "A hot mugg for VARIETY," was their unanimous opinion, "but too cold for radio."

I didn't get hot until I hit L.A. in 1937 and there my performances were in the field of civic virtue. It was generally agreed I was funny in a bone-crushing sort of way. To this day people can't understand why both mobsters and coppers didn't shoot me more times than Legs Diamond.

Some time later, while holding down a high administrative post, I went on a sitdown strike in the State Bldg. During the legal hassle, one radio newshound got on the roof and lowered a mike to me on the ninth floor. Cops barred visitors and my bodyguard barred the cops. My protector was a 300-pound wrestler, named Pete Legimi. Once denied a bout with the heavyweight champ because of complications within the caressing cartel, he bounced the champ's skull on the sidewalk. To demonstrate how he did it, he repeated the assault in court.

I was urged to talk most moderately to him. "Don't say 'throw that punk out the window,' because Pete is very literal-minded and would just as leave toss a cop out a window, forgetting the window was nine stories above the pavement."

This interview between me and the roof reporter was recorded and rushed to a radio station. I didn't hear it, but six listeners, all friends of course, said it was great.

Nobody suggested that I turn pro, however, until about three years ago in New York. Jack Paar, radio and tv comedian, said I was cheapening myself going around pitching for a book I had written. "You're a valuable property," he said. "Next time somebody wants you to perform, you let me handle it."

He did. The result was that I was offered \$350 to appear opposite Faye Emerson. It was all free and clear because Paar was a comedian, not an agent. In fact, the producers of the show thought I performed so well that they doubled the fee. So I leaped overnight from an aging amateur to a hot young pro, with an established price of \$750 per performance.

One Man's Recession

By the time I had reached L.A., however, my price had dropped from \$750 to unveiled hints that for 10 bucks Certain Influential People could get me booked on a Talent Scout program. So I retired to my study, as an author who worked with the hope of being interrupted.

Oh, every now and then the old pro yen would come over me. But to satisfy it I had to go to Manhattan. I usually went alone. When I had picked up enough money as a guest-star on panel shows, I would telephone Mme. Scully in Hollywood and say, "Come and join me, Alice. We now have enough money to get home."

Now that I'm trying to tell all, I remember that I once acted in pix in a scene where money was to change hands. I was cast as a Wall Street tycoon and a GI Joe came to see me about a job. I was to shake my head negatively and then give him a handout.

But the director decided to switch the biz a bit. "Don't give him anything but a cynical smile," he said. "That will give Joe some motive for leaping from the 30th floor and will make a prettier splash of activity on the pavement below."

This was a picture made in 16mm. Everybody from the director (whose normal fee was \$100,000) down to prop men were offering their services cuffed, the money from the sale of the picture to go to some worthy charity. So I was hardly in the position to hold out for dough. Besides, at the time I had never acted for money and had no idea that a good heavy is worth more than a bad-but-handsome-young lead.

Whatever happened to the picture, whether I was a good or a bad heavy, I never found out. Like Jane Russell in "The French Line," I never saw the full script and in fact never knew the title of the picture. All I remember is that I came home lousy with makeup and the children made ribald remarks about same until I started, after them with a deadly weapon—a washrag and soap.

But I didn't become a real actor, with 35m film, lights, makeup, added scenes ("retakes," rival producers call them), technicians on overtime and a fee for my own unique services, till last fall when Ken Murray began a tv series on film called "Where Were You?" Among the celebrities around the studio when I was there were Joe Rosenthal and Ruth Elder. The series involved personalities who had done something outstanding in a certain year. Miss Elder, it seems, was the first woman to be dunked in the Atlantic while trying to fly across the ocean. Rosenthal shot that famous photograph of Old Glory being planted by marines on the top of Mt. Surabachi at Iwo Jima. As for me, it seems I got dunked in a sea of ink while trying to snag a flying saucer.

Sold To Crosby, Wasn't It?

Producer Murray invited Miss Elder and me to see our completed pix. It was the first time I had seen my handsome pan on a pix screen. The effect was not unlike watching a flat old sack filled with gas and then seeing it take off in flight as a giant balloon—with passengers yet. It was mighty flattering and Murray made no bones about being delighted.

This must have got around because the next thing I knew Bob Adams, an executive producer for CBS, dropped into Bedside Manor, wanting me to head up an hour long tv show in the Steve Allen manner. "It would only be one night a week, from 11 to 12," he explained.

"In the morning?" I asked.

"No, it will be at night after the stuffed shirts have gone limp and people are relaxed and can take kidding on all levels without demanding that all hands involved be fired."

We soon had a format, cast and clearance. But then we struck a snag. New York liked it so well they wanted the show five nights a week instead of one. Little by little they wanted more and more, and little by little, I wanted less and less of what they wanted more and more. I figured I would last three weeks on such a grind and then find myself in a condemned cell of Ulcer Row. So I said no, and thanks for the memory.

Then the other night I was lured on to a program with Paul Coates, an L.A. Mirror columnist with a weekly show on KTTV. There I saw a fellow-columnist transformed into what, but for the grace of God, I might have been too. The crew gave him every break and flattered him out of all proportion to the demands of the occasion. One-shot guests got paid in neither coin, coffee, good-lighting nor flattery.

I decided that if I want to finish what books I have in the hopper, I must go back to that \$750 fee when asked to perform. That will keep them away in droves.

Broadway

Arthur Kober to Nassau.
Robert Taylor in Gotham for a few days.
Billy Reed's 7th anni of his Little Club celebrated tonight (Wed.).
Today (Wed.) is Joe Laurie Jr.'s birthday and June and Joe's anni.
Elizabeth Taylor and her husband, Michael Wilding, back from Europe Friday (19).
Hiller Innes, Paramount's assistant eastern production manager, off on a two-week vacation in Jamaica, B.W.I.

Douglas R. Ornstein, United Artists' managing director in Argentina, in Gotham to confab with homeoffice toppers.

Agent Lou Wilson's greetings: "Friends should be remembered not only on holidays, so may I wish you a Happy Feb. 17th."

Metro producer Jack Cummings sailed for Paris to begin preparatory work on "Babylon Revisited" which will be filmed there.

Gene Barry back to the Coast Monday (22) after two weeks of plugging for "Red Garters." He has a lead spot in the Par pic.

The Barry (INS) Faris' daughter, Joyce Early Faris, engaged to U. S. Military Academy Cadet Richard Mack Renfro. A summer wedding is planned.

Abe Olman, general manager of the Big Three (Robbins, Feist & Miller), returned to his New York homeoffice yesterday (Tues.) after a two-week trip to Hollywood.

Al Schwalbergs (Carmel Myers), Jerry Pickman, Russell Holman and other homeoffice Paramounters to Philly early this week for Danny Kaye's vaudeur opening.

First time femmes allowed in the audience for a Circus Sants & Sinners "roasting" is today (Wed.) because Lucille Ball shares the "fall guy" billing with Desi Arnaz.

Impresario Sol Hurok flew to London yesterday (Tues.) for a three-week biz trip in connection with future Sadler's Wells Ballet and Old Vic Co. U. S. tours. He'll also visit Paris.

Ruby Chinasi doing the inviting for the wedding on March 2, at the Hotel Pierre, of Myrt Blum and Ruth Rhodes. Blum was married to "Babe," sister of Mrs. Jack Benny. He reps Benny and others as financial adviser on the Coast.

Herbert J. Yates, Republic Pictures prez; film actress Vera Ralston (Mrs. Yates), William Saal, Yates' exec assistant; impresario George Hamid Jr. and producer Henry Sherek, sailed for Europe last week on the United States.

Lawrence Tibbett will be feted by top show biz figures for "his 30 years of leadership in the creative arts" at a dinner in the Grand Ballroom, Hotel Astor, N. Y., tomorrow (Thurs.). Proceeds will be contributed to the Musicians Emergency Fund for relief of needy musical artists.

Harry Brandt named chairman of dinner arrangements for the first annual Variety Club of N. Y. Heart Award Dinner at the Waldorf May 6. It will be a tribute to William J. German, prexy of the Variety Club Foundation to Combat Epilepsy. Music Hallopper Russell V. Downing is overall chairman of the dinner committee.

Claude C. Philippe (Philippe of the Waldorf), in association with the French Cultural Attache in N.Y. hosted a post-premiere party for the "Ondine" principals, cast, adaptor Maurice Valency et al., but the Alfred Lunts (Lynne Fontanne) had an opposition get-together for the Playwrights Co. (management) group.

Jeanette MacDonald's reason for cancelling out her scheduled March 23 date at the Pierre's Cotillion Room was that she gets nervous singing in a room where my friends are smoking and drinking.

This despite Miss MacDonald's click in other key city bistros, but apparently she figured the Cotillion too intimate a boite. June Havoc replaces.

No broken ankle has gotten as much free space for a performer as l'affaire Jackie Gleason. Of course, the romantic aftermath and the savvy manner in which the comedian handled himself in the "triangle" situation made for the copy, including two "Jackie Gleason Story" serials, frontpaged both in the Journal-American and the World-Telegram & Sun.

Paris

Tom Van Dyke, VARIETY roving mugg, hospitalized here with a broken hip.

Russia and her satellites will be present at the Cannes Film Festival which begins March 25.

United Artists and Paramount feting Jose Ferrer and Rosemary Clooney, with the press attending, during their stay here.

Claude Dauphin will play the

father in next season's production of "Moon Is Blue" here in the adaptation by Jean-Bernard Luc.

Last year's gross gambling casino take was above the 1952 level or \$17,500,000. Topper was English followed by Cannes, Nice and Deauville.

Maurice Chevalier will act as technical adviser on the forthcoming "The Maurice Chevalier Story" (Par), and hopes to do a U. S. song stint afterwards.

Gaby Sylvia signed for the role opposite Gerard Philippe in the new Theatre National Populaire legit creation, "Ruy Blas," at the Palais De Chaillois.

Patachou will be top half of a variety program in March when the Theatre Des Varietes goes off the legit standard with the exiting of "Frere Jacques."

Jean Villar stays on as director of the Theatre National Populaire decision not to cut the budget of his TNP by \$36,000.

Andre Roussin's new macabre comedy, "Le Mari, La Femme Et La Mort," with Bernard Blier and Jacqueline Gathier, tried out in Brussels before opening at the Ambassadeurs here this week.

Vienna

By Emil W. Maass

Marcel Prawy's "Broadway Singers" began touring Austrian provinces.

USFA plans to take over Bueger Theatre, as the Cosmos is becoming too small.

Sascha Film Distrib hit jackpot with "Moulin Rouge." Sold out a week in advance.

Austrian film actress Josefin Kipper planned to Brazil, where she will appear in "Conchita."

Rudolf Holzer re-elected president of Austrian Authors Assn. Oskar M. Fontana is veepee.

American sponsored Red White Red network arranged charity concert in Bueger Theatre for victims of recent avalanches.

Nicole Heesters, daughter of famous film star Johannes, will have her legit preem in Volkstheatre. They are preparing "Gigi."

Barcelona

By Joaquina C. Vidal-Gomis

Belero niterly has Paul Steffen Dancers.

"Les Bassi" is the new Emporium niterly show.

Renata Tarrago, new guitar soloist, to give one concert.

Liceo Opera House closed until next November after a very good season.

The Apolo Theatre has new musical show, "War Against Love." It stars Ampariko Carvajal.

Legit author Carlos Llopis presenting his new play, "Oh, Doctor" with Gascon-Granada Co.

American pix on Barcelona screens are "Melba" (UA), "Spring-Field Rifle" (WB) and "Tokyo Joe" (Col).

"Quo Vadis" (M-G) gala premiere at Windsor Palace, with new panoramic screen, proved a real sensation.

The Ramea Theatre has the Lope de Vega Co. in a revival of "Death of a Salesman." Spanish version is by Lopezu Rubio.

Copenhagen

"White Horse Inn" still going strong at Frederiksberg after over 200 performances.

Josephine Baker, star of the new Copenhagen cabaret show, "Harlem," got a fine press.

Danish revue king Stig Lommer's new show is an adaptation of Wychey's comedy, "Country Wife." It has some of the most risque scenes ever seen here.

Is Schonberg, star and manager of the yearly circus summer revue, has offered former minister of justice, K. K. Steincke, a comedy turn with popular humorist, Poul Sabroe.

Omaha

By Glenn Trump

Ralph Goldberg has "Striporama" set for near future at his Town Theatre.

Jerry Murad Harmonicones featured opening of Legion Club's Palm Garden Feb. 16-17.

Mal Hansen, WOW farm ed, re-elected chairman of Omaha Safety Council's farm safety committee.

Goshen County Fair officials at Torrington, Wyo., announced a rodeo at this year's session, Aug. 28-29.

Bill Fruehling, prexy of Franklin County Fair board, finally got a Saturday opening for his expo this year with dates set as Aug. 28-31.

Alfred Stern, manager of the Centennial, heading to N. Y. in two weeks to book talent for celeb and confab with Bill Gibson on historical spec.

London

Leslie A. Hutchinson opened a fortnight's cabaret run at Colony Restaurant this week.

Richard Attenborough, film and legit star, starts a new BBC disk jockey series next Sunday.

Max Thorpe, managing director of Columbia, vacationing on Riviera after his recent illness.

Jack Hylton is a prospective Parliament candidate for his hometown of Bolton in Lancashire.

Elkin Kaufman, in charge of Lew & Leslie Grade's tele section, transferred to Grade's Hollywood office to take full control.

Low Stone's 21st anni as a band leader is being celebrated tonight (Wed.) with a special gala at Odendino's Hotel and musical cabaret.

Ben M. Cohn, assistant foreign sales manager for Universal, arrived in town from Paris for confabs with Douglas J. Granville, the local U. topper.

Carol Bruce arrived in London over the weekend to start rehearsals on the West End production of "Pal Joey," in which she co-stars with Harold Lang.

Larry Adler, one of the guest artists on the Frankie Howard sound radio show last Monday (22), appeared with Viscountess Boyle, Harry Dawson and Gladys Morgan.

David E. Rose planned to N. Y. last week to sign a male star and director for his upcoming production of "The End Of The Affair" in which Deborah Kerr will play femme lead.

Roy Rogers, who is playing eight weeks on the Moss Empires circuit, will do one week in London at the Harringay Arena for Evangelist Billy Graham, donating his full salary.

Sir George Robey, who received his knighthood at a Buckingham Palace investiture last week, was unable to attend a Variety Club luncheon in his honor last Thursday (18) because he suffered from a heart attack.

Mickie Katz and his Koshers Jammers has been offered to the Jewish National Fund for series of charity concerts in London and the provinces, but deal went cold because provincial organizations were unable to meet band leader on salary.

Philadelphia

By Jerry Gaghan

Daisy Mae and her Hepcats, featured at Rendezvous, are now under management of Jolly Joyce of Ice.

Ken Barry, comedian, is producing a package show (a la Versailles) and will open it at the Club Boulevard early in March.

Nat Ray, former drummer for Jimmy & Tommy Dorsey's orchestras, joined the Mugsy Spanier combo, current at Rendezvous.

Bill Darnell was top recording celeb at party RCA Victor staged in Ritz Carlton Hotel to introduce his new "X" label to disk jockeys.

Paul (Skinny) D'Amato, of Atlantic City's 500 Club, is topping end entertainment committee for kickoff ceremonies of Atlantic City's Centennial, March 2.

Lil Hardin Armstrong, with George Wettling at drums, in first cafe date in Philadelphia and initial appearance here in 16 years, at the Rendezvous.

Gerry Mulligan, who started here as arranger for Elliot Lawrence, making first eastern appearance with his progressive jazz combo at the Blue Note.

Pat Morrissey had to cancel booking at Celebrity Room, because of back injury, with Ken Barry and Lynne Fader taking over lead spots in new show.

Eddie Fisher, who once worked as a stockboy at Li's Brothers, topped opening ceremonies Feb. 17 of department store's new branch in northeast Philadelphia.

Ruth Brown, who wound up at Pep's Musical Bar Feb. 20, left for tour of one-nighters with package show containing Billy Eckstine, the Clovers and Johnny Hodges orch, starting Feb. 21 in Norfolk, Va., and closing at Met here April 17.

Pittsburgh

By Hal V. Cohen

Pittsburgh Symphony signed conductor William Steinberg for two years more.

Dancing Evans Family feted at testimonial dinner by Homestead Park Business Assn.

Basil Rathbone will speak at women's division United Jewish Fund dinner March 30.

William Engstler assigned to Warner as permanent resident technician for "Cinerama."

Eddie Mack, Jean Bruno and Jayne Carvel head cast of "Queen's Husband" at the Playhouse.

Dick Rauh back to his office for

couple of hours daily following a heart attack two months ago.

Kay Riehl, local character actress, has a small role in Judy Garland pic, "A Star Is Born."

Jimmy and Mildred Mulcahy staying over after two-week Ankara engagement to play the Auto Show.

Herb Shriner, Fran Warren and Deep River Boys will head Shrine show at Syria Mosque March 12-16-17.

Gerry Walsh; late John Walsh's daughter, has featured role in "Male Animal" with Mt. Lebanon Players.

Beth Miller in from N. Y. and handing out "Glenn Miller Awards" as a promotion for the picture.

"Time of Cuckoo" just closed at Playhouse and another Arthur Laurents play, "Home of the Brave," will be done there in April.

Venezuela

By Helen T. Coogan

Fassman Club headed by Clery and Gregory, comic acrobats from Palladium, London.

Xavier Cugat set to open at the Tamanaco late this month with 12 in addition to the band.

Hotel Tamanaco gets a real test on handling visitors within few days when Inter-American conference opens March 1.

Venezuelan film censors claim they have never had to scissor Marilyn Monroe pix but that her French and Italian rivals always need watching.

Jose Antonio Villegas Blanco, prexy of Bolivar Films, planned to Brazil to exhibit at Sao Paulo's film festival. His offerings include "Light on Mountaintop."

Cleveland

By Glenn C. Pullen

Jan August back at Vogue Room. Jan August back at Vogue Room for fourth time.

Anita Gordon is playing the Statler Terrace Room.

Yankee Inn at nearby Akron folded without warning.

Mel Torme doing a two-weeker at Hollenden's Vogue Room.

Andre Phillippe, singing pianist, doing one-weeker at Alpine Village.

Al Sirat Grotto's 25th annual circus at Civic Auditorium, here for two weeks.

Mitch Plotkin, vet niter press agent, in circulation after tough bout with illness.

Orrin Ide's orch preemed Club Madrid Ballroom, first new dance spot city has had in dozen years.

Chris Martin, blues canary, pinchhit at Cabin Club when illness cancelled Jackie Jocko's date.

Eddie Lynch, Roxy's manager, posted notice that put burlesque house staff and show cast on week-to-week basis. Biz very slow.

Ray Eberle at Cabin Club and Sauter-Finegan orch, on one-nighter at Aragon Ballroom, got together in testimonial party-tieup for Palace's "Glenn Miller Story."

Hal Binkley Trio back from Florida for run at Eddie Sindler's Sky-Way Club, replacing Norman Knuth's WGAR Starliners, who moved to new Sky-Lark Cafe.

Cole Porter gave Karamu Players, oldest Negro theatre group in country, carte blanche to stage his "Out of This World" for a month without paying a nickel in royalties.

Santiago

Milton Carr new U. P. correspondent here.

Rosita Sara reading Central American tour.

Diana Russell, Georgette and La Bella Orquidea featured in vaude revue at the Cousino.

"Blithe Spirit" at the Petit Rex with Maruja Orreguira, Teresa Pinana, Norman Day and Chela Reyes.

Theatre owners and projectionists observed "Cinematography Day" by closing down and going to a beach party.

Memphis

By Matty Brescia

Harold Krelstein, WMPS prez, and Hoyt Wooten, WREC owner, to Washington for hearing before FCC for tv Channel Three here.

Bob Hope skedded for three one-nighters (25-27) at Nashville, Knoxville and Chattanooga under the Early Maxwell Associates banner out of Memphis.

Harry Martin, former prez. of American Newspaper Guild and once theatre editor of The Commercial Appeal, in town visiting with his parents at nearby Senatobia, Miss.

Hollywood

Gladys Swarthout in town for concert series.

Pat O'Brien returned after three weeks in N. Y.

Claire Trevor planned in after two weeks in N. Y.

Barbey Blabans observed their 25th wedding anni.

David Rose and Peter Ustinov planned in from London.

Leo Carriz and Duncan Renaldo planned to Miami.

Michael Wilding and Elizabeth Taylor in from England.

Jack L. Warner hosted Don Jose Felix de Lequerica, Spanish ambassador to U. S.

Foreign Press Assn. of Hollywood changed name to International Press of Hollywood.

Walt Disney to Montego Bay, Jamaica, to supervise work on his "20,000 Leagues Under Sea."

Louis B. Mayer hosted the Silver Jubilee Charity Ball of Junior Auxiliary, Jewish Home for the Aged.

Barbara Stanwyck will represent the film industry at the Variety Clubs International convention in Dallas.

Washington

By Florence S. Lowe

Universal Film unveiled new exchange quarters last week.

Gene Autry and his western show here Sunday (21) for two shows at Uline's Arena.

Spyros Skouras coming here March 22 for annual dinner of American Hellenic Educational and Progressive Association (AHEPA) dinner.

Hildegard and Johnny Johnston due into Statler Hotel's Embassy Room Friday (26) for preem of chantoosy's debut into a double act.

Additions to roster of local Variety Club tent include Universal rep John Horton; Harry Snider, Casino Royal niter; Leon Zeiger, of Casino Royal and Blue Mirror; Leslie G. Arries, Jr., general manager WTTG-Dumont; Edward J. Kelly, Veterans' Administration film head; Stanley W. Olsen, of Roth's Theatres.

Chicago

Lillian Roth currently topping 'Chez Paree show.

Myrna Hansen appearing here on promotions for Universal pix.

Merriell Abbott, entertainment director for Hilton chain, in N. Y. scouting talent.

George Simon transferred from acts department to assist in radio tv section at MCA.

Bob Frelson, Palmer House choreographer, substituting in house line after death of Greg O'Brien last week.

Bertie Capel temporarily out of job due to Conrad Hilton Hotel because of minor spine injury during a performance.

Louis Satchmo Armstrong extended stage segment at Chicago Theatre to an hour with special jam session for Washington's Birthday trade Monday (22).

Miami Beach

By Lary Solloway

Denise Darcel opens at the Nautilus tonight (Wed.).

Joe E. Lewis returned to the Latin Quarter Sunday (21).

Tony Martin follows Lena Horne into the Clover Club next week.

Johnnie Ray playing date at the Casablanca with Gene Baylos in support.

Dorsey Brothers orch being flown in for March private party being tossed by Marianne O'Brien Reynolds.

Tenor Jan Bart, after two years with Bonds For Israel drive, returned to regular cafe work at the Algiers.

Lillian Roth feted at a party in Jolson Corner of the Lord Tarleton before heading for Chez Paree date in Chicago.

Dave Garraway at Roney Plaza while recouping from minor head injuries suffered in auto accident at Key Biscayne.

Madrid

By Geeno Garr

Sagi Vela Co., at present packing the huge Teatro Madrid, goes on tour in March.

Helga Linne under contract to author-impresario Paso Montorio to appear in a new revue.

Alejandro Vega, formerly of the Pilar Lopez Co., joined the Conchita Piquer show as leading dancer.

Spanish Ballet Co. of Pilar Lopez (with Roberto Ximenez and Manolo Vargas) doing SRO at Teatro Alvarez Quintero.

Fernan Gomez at present completing two pix in studios here; he will reappear at the Teatro Comedia with a new play in April.

OBITUARIES

AUGUSTIN DUNCAN

Augustin Duncan, 80, actor-producer-director, died Feb. 20 of a heart attack at his home in Astoria, Queens, N.Y. A brother of the late Isadora Duncan, he made his Broadway debut in 1907 in "Henry V" at the Garden Theatre. He produced about 40 plays and had also directed a number of productions for such outfits as the Theatre Guild and the Actors Theatre. During the late '20s, Duncan lost his eyesight but continued to perform. His last Broadway appearance was in "Lute Song" in 1946. In 1919 he staged and played the lead in St. John Ervine's "John Ferguson." He repeated in that dual capacity in revivals of the play in 1928 and 1933. Other plays in which Duncan appeared were "Richard III," "Hamlet" and "The Well of Saints." He was active in the development of the Provincetown Playhouse, N.Y., and in the Greenwich Village Theatre. He was also a former exec of Actors Equity having been a member of its council from 1921 to 1941, and was a veepee from 1941 to 1951.

Surviving are a son, Angus, exec secretary of Actors Equity, two daughters and his brother Raymond, poet-lecturer.

GEZA HERCZEG

Geza Herczeg, 65, playwright and scenarist, died Feb. 19 in Rome. An American, he was born in Hungary. Among his early plays was the musical, "Wonder Bar," written in 1927. Prior to coming to the U.S., Herczeg had been chief of the press department for the Ministry of State in Hungary. He wrote the book for the musical, "Empress Josephine," and collaborated on the story for "Mr. Strauss Goes to Boston," presented in New York in 1944. Herczeg's film script included "The Life of Emile Zola," "Florian," "The Burning Bush" and "Wonder Bar." He also screen-played "Rapture," an English-language picture produced in Italy in 1950, as well as that for "Women Without Names," also made in Italy.

MRS. ELIZABETH R. ROGERS

Mrs. Elizabeth R. Rogers, 99, who starred with the old St. Louis Civic Opera Company in the 1880's, died in Pittsburgh Feb. 16. She would have reached the century mark on June 30.

A native of Wheeling, W. Va., Mrs. Rogers graduated from the Cincinnati Conservatory of Music. Her father, Captain A. H. Britt, organized the first company of Union soldiers in West Virginia when President Lincoln called for volunteers.

A son, Dr. David B. Rogers, professor of sociology at the U. of Pittsburgh, and five grandchildren survive.

EDWARD E. MENGES

Edward E. Menges, 63, composer, arranger and music teacher, died in St. Louis Feb. 16. He authored a tone poem, "Legend of Sleepy Hollow," and also turned out an opera titled "Trapper Call." Menges, whose "Trapper Call" was purchased by author-producer Russell Janney, had recently been working with the writer on background music for an upcoming picture.

His wife, a son and a daughter survive.

DR. JACOB DALEY

Dr. Jacob Daley died of a heart attack Feb. 17 shortly after performing a routine of magic for a luncheon of the Art Directors Club of New York. Chief of the Ear, Nose and Throat Plastic Clinic of the N. Y. French Hospital, he was generally acknowledged as one of the finest non-pro sleight-of-hand experts in the United States.

He was a member of the parent assembly of the Society of American Magicians and the International Brotherhood of Magicians.

WILLIAM K. HOWARD

William K. Howard, 54, vet director, died in Hollywood Feb. 21 from a throat malignancy. He began directing in 1924. Since then he megged pix for Metro, 20th, Warner, Paramount, Republic and United Artists.

Howard's credits included such films as "This Side of Heaven," "Johnny Come Lately," and "Valiant."

RACHEL HARTZELL

Mrs. Rachel Hartzell Thayer, 45, former legit actress, psy, died Feb. 20 in New York. Her last Broadway appearance was in "American

Landscape." She was married to actor Thomas Mitchell in 1937. They were divorced in 1939. Surviving are her husband, three daughters, her mother and a sister.

DENIS MYERS

Denis Myers, 57, journalist and playwright who, for the past few years, was film critic of The People, a London Sunday sheet, died in London last week.

Myers was a contributor to a number of publications including Courier and Band Wagon. He also was a regular writer for Picturegoer, a fan paper published by Odhams Press.

EDWARD MATTHEWS

Edward Matthews, 49, baritone, was killed Feb. 21 in an auto accident near Woodbridge, Va. The original "Jake" in "Porgy and Bess," he had toured with the Fiske Jubilee Singers. In 1933 he appeared in the opera, "Four Saints in Three Acts."

In recent years Matthews was a college teacher of voice.

JOSEPH D. WOODBURN

Joseph D. Woodburn, 79, former vaude and legit performer, died Feb. 20 in Mayville, N.Y. He did a comedy act with his first wife, the late Bess Woodburn, about 50 years ago.

Woodburn, who had been in the Broadway production of "Brewster's Millions," retired from the stage about 25 years ago.

CLAIR H. SHADWELL

Clair H. Shadwell, 57, pioneer broadcaster, died in Columbia, S.C., Feb. 6 after a one-month's illness. In the radio field for some 25 years, he also worked as a publicist. Shadwell, who was known to his listeners as "The Old Shepherd," was with WBT, Charlotte, N. C., from 1928 through 1938.

EDMOND SEWARD

Edmond Seward, 63, screen writer, died of a cerebral hemorrhage Feb. 12 in Hollywood. In his 22 years as a scripter he was associated with Monogram, Walt Disney, Warners, 20th-Fox and Republic.

His parents and a daughter survive.

BABE CLARK

Mrs. Sophie Rose, 51, vaude performer, professionally known as Babe Clark, died Feb. 17 in New York after a short illness. She appeared in vaude with Joe Woods Nine Crazy Kids and other acts.

Surviving is her husband, Lester Rose, formerly with the advertising department of VARIETY.

RENA HAVILAND

Rena Haviland, 76, former film actress and onetime vaude performer, died Feb. 20 in Woodland, Cal. Miss Haviland began her show biz career at the age of 18 on vaude and stock circuits.

She went to Hollywood in 1911 and made several pix.

EDWIN W. AARON

Edwin W. Aaron, 59, 20th-Fox western sales manager, died Feb. 20 in New York. He was a film industry vet having been with Metro for 25 years in exec sales posts before joining 20th in 1949. Wife and a daughter survive.

RENE BARTHELEMY

Rene Barthelemy, 65, a pioneer of Frenchy, died Feb. 16 in Paris. He began his first live experiments during the early 1920s.

His work led to construction of one of France's first video stations in the Eiffel Tower in 1938.

Rex Fox, 82, died at Oxford, Eng. Feb. 5. Presenting a novel ventriloquial act on the wire, he had worked in circus and on principal vaude circuits. He made two visits to America. His wife, who survives, is former member of the Elckock Sisters.

Betty Bricker, 64, bit player in films for more than 40 years, died Feb. 15 in Hollywood. She was the widow of the late Clarence Bricker, assistant director and production manager.

Ruth Mitchell, 71, novelist and writer of one-act plays, was for dead Feb. 18 at her home in Los Gatos, Cal. Among her novels were "Amos With Banners," "Of Human Kindness" and "They Shall Not Pass."

Wife, 54, of Laurens Hammond, inventor of the Hammond electric organ and founder and prexy of the Hammond Organ Co., plunged to

her death Feb. 20 from the third floor window of her Chicago apartment. A daughter survives besides her husband.

Henry G. Cottar, 81, pioneer theatre operator in Fort Worth, died in Dallas recently after a long illness. He was manager of the old Blue Mouse and Odeon Theatres in Dallas.

Mrs. Agnes E. Peterson, 79, former singer with the Stockholm opera, died Feb. 22 in Brooklyn. Husband, a daughter and a son survive.

Danvers (Dave) Lewis, 66, comedian, died at Blackpool, Eng. Feb. 6. He was a member of a number of double acts, including Daly & Mayl.

Max Hoffman, 59, founder of WVOM, Brookline, Mass., died Feb. 20 in Brookline. Surviving are his wife, two sons, his mother and four daughters.

Thomas Weaver, 24, a guitarist, died from stab wounds at Baytown, Tex., Feb. 10. His wife survives.

Lester G. Hill Sr., ozone operator, died in Dallas recently following a heart attack.

Father, 79, of Bob Murphy, Chicago, radio-TV announcer, died Feb. 16 in Chicago.

Wife of William Schurr, Warner Bros. cameraman, died Feb. 20 in Hollywood.

House Reviews

Continued from page 33

Robino, Paris

pants singing gypsy tunes as he dances passionately with a bright partner. Before this can wear off, it comes a peripatetic weird Bel Argay, who models weird heads in soft clay accompanied by zany patter. The French are great watchers of artists in the streets and they enjoy this version of it.

Two Pepps are a knockabout-acro English act that has two zanies battering each other for a nice flair in pratfalls and mayhem that brings yocks. Suzet Mais unloads a batch of brittle patter that belongs in cabaret, but the aud also expresses approval of her stint.

Martha & Golder contribute an eccentric dance routine heightened by fine rubberlegging and elastic nudging by Golder. Mercedes & Alberto De Trians supply an average carioica number which adds a batch of color to the proceedings, and the Mathis (2) cavort and juggle on high unicycles for hep reaction. The Curibas complete this section with a nice acro-terp act that combines some fine apache and tumbling for a nice act.

Nicole Louvier is a solemn-looking Left Banker who started her chant tour at the Rouge niter. She clefs own songs based on medieval chants and they have a haunting, ear-catching quality that makes for fine listening. Paul Peri is an energetic singer with an excellent tenor range, warmth and a finely chosen rep to make this a sock song stint. Revelation of the eve is the happy pick-pocketing of Borra, who goes into the aud for his honest larceny for a fine act. Simone Morin emceeing and Maurice Bouals orch (10) backing is good as usual. Mosk.

Apollo, N. Y.

Duke Ellington Band (14), with Jimmie Grissom; Oolan Farley, Dusty Fletcher, Flamingos (5), "Terror On a Train" (M-G).

Duke Ellington's brand of music is good listening, with stylings that are designed for pewsetters as well as dancers. But it didn't generate much excitement at the Apollo at session caught.

Fox trot and jump tunes predominate Drummer Dave Black, only okay member of the combo, breaks away once during the card to render some colorful licks, while making the skins boom with several tonal variations. Veteran Ray Nance fiddles humorous arrangement of "Blue Moon." Another integral part of the Ellington group is tenor Jimmie Grissom. He pipes a passable "Without a Song," but is less effective when he starts in on "Blue Moon."

Evening highspot is work done by comic Dusty Fletcher, who for 22 minutes provokes a steady stream of laughter. The few lines he uses are vintage Noah, but the crowd takes to him readily. Ellington works with him, doing most of the chatter, but Fletcher gets the yocks just by the way he stands listening to the Duke.

Oolan Farley and the Flamingos (New Acts) round out the bill.

Mar del Plata Fete

Continued from page 2

final word on which three U.S. pix have been selected as entries, and who will constitute the Yanks delegation. It is likely that the same delegation, headed by Eric Johnston, due to attend the Sao Paulo event which closes Feb. 25 will come on south for the Mar del Plata jamboree, provided the stars are able to spare the time from their respective lots. There is still no certainty that CinemaScope will be available, but negotiations between 20th-Fox and Apold continue.

A decision is also awaited from London on which of the British pictures are entered. J. Westcomb, of the J. Arthur Rank Organization, due here for a Columbia Latin-American convention, will double as a British delegate to the festival.

Three Italian Entries Set
The Italian entries have been announced as "Bread, Love and Fantasy" (also an entry at Sao Paulo) with "Villa Borghese" and "I Vitelloni."

Apold is commuting almost daily over 250 miles between here and Mar del Plata, overseeing arrangements for the event. An outdoor site has been selected as the locale for presentation of delegations.

The grandiose state-owned Hotel Provincial is reserved for the guests. The resort's 50 other luxury hotels report having booked reservations for applicants from all parts of Argentina.

Polo and "Pato" (mounted handball) games will be staged for the visitors at the Camet Country Club, the Automobile Club is organizing auto races and the Colon Opera Ballet and all Argentina's top talent will participate in shows to entertain the visitors. The state is determined to treat its guests lavishly and there is a danger of exhausting them by over-feting.

At the Sao Paulo festival, Altio Mantasti and Dr. Oscar Caci represent the producers from Argentina along with stars Laura Hidalgo and Elisa Galva. Later two were stars of the Argentina entries "Maria Magdalena" (Sono), partially shot in Brazil, and "Dias de Oidio" (Sifa). Argentina also will exhibit three pictures not entered in the contest there: "The Count of Monte-Cristo," "Camille" and "La Orquidea."

Japan's Film Festival

Tokyo, Feb. 16.
First Southeast Asia Film Festival has been set for Tokyo for 16 days, starting May 5. Countries participating are Japan, Singapore, Hong Kong, Indonesia, the Philippines, Thailand and Formosa.

Films will be screened at Tokyo's Yamaha Hall. Judges will announce winners on May 20.

Japanese Foreign Ministry and the Tokyo Metropolitan government are joint sponsors with the newly formed Southeast Asia Film Producers Federation. Diplomatic

Variety Bills

Continued from page 33

LAS VEGAS, NEVADA

Desert Inn Jack Miller Les Charlville Betty Reilly El Cortez Nick Lucas Wild B Davis Trio E Skrivanek Orq E Flanagan Freddy Martin Orq Last Frontier Ronald Reagan Blackburn Twins Evelyn Ward The Continentals Honey Bros Calden Nugget Wallace & Coffey Dorothy Ates Larry Collins Orq Joe Venuti Orq Sands Tallulah Bankhead	El Rancho Vegas Harry James Orq Marilyn Canter Sahara Kathryn Grayson Jack Carter Sulata & Asoka Cecilia Davidson Orq S Henie Ice Rev Silver Slipper Calden Ambloom Hank Henry Sparky Kaye Nicholas Trio Bill Willard Jimmie Cavanaugh Virginia Dev Bill Willard Joan White G Redman's Orq Thunderbird Four Aces M Shaughnessy Barry Bird I Fields Trio
---	---

RENO

Mapes Skyroom Dave Barry Charlie Aaron S Kramer & Co Calden Nugget E Fitzpatrick Orq New Golden Charles Chaney J Fontaine	Clark Bros S Young Orq Riverside A Rey & King Six Baby Martin Three Hogsheads Riverside Starlets Bill Clifford Orq
---	---

HAVANA

Montmartre M de Paris Orq Michelle Duc Pedro Varkas Bertie & Terraza Rosendo Rosell Monsieur Orq Calden Nugget S de la Playa Orq Sana Soud Oleg Chaviano Frank Gitilli Estrella Perez Ray Carson Tondello Actu & Cellini	Marcel Pefore Cachia Jacqueline Lerol Bill Willard Orq C Rodriguez Orq Tropicana S de Espana Orq Celia Rene & C Delaine Malo Lopez Marta Alexander Paulina Alvarez Wong Six Calden Consaves A Roneur Orq Senen Suarez Orq
---	--

reps of participating countries are assisting in the project.

Ditto Mexico

Mexico City, Feb. 16.
Plans simmering for several years for a film fair in Mexico, with Acapulco, lush Pacific port-resort, as the pop site, seem to have jelled at last. The newest plan is backed by the Acapulco Guerrero state, in which the resort is located, and the federal government.

The fair is penciled for dates in March. Sponsors hope to attract top films and screen players from the U.S. and Europe. More tourists, particularly Americans, are also counted upon to attend the fair which is scheduled to last a week.

The Acapulco city fathers* are already busy arranging pavilions, stands and adequate accommodations so as to avoid any snarling due to bad management.

MARRIAGES

Gloria Breneman to Jeff Clark, Las Vegas, Feb. 17. Bride is a daughter of the late Tom Breneman; he's a television actor.

Mary Ellen Riddick to Lieut. Bruce L. Collins Jr., Corpus Christi, Tex., Feb. 20. Groom is son of the owner of the Palace and other theatres in that city.

Jeanne Cooper, tv and screen actress, and Harry Bernsen, legit producer, disclosed their wedding in Tijuana last Sept. 9.

Betty Ann Smith to Walter Jacobs, Columbus, Feb. 20. He's program director of WLWC.

Barbara Calvert to Frank Ross, St. Louis, Mo., Feb. 14. Groom is member of the Mary Kaye Trio of vaude and night clubs.

Sylvia Helreich to Robert Klaus, Philadelphia, Feb. 19. Groom is publicity director at television station WPTZ.

Virginia Lee to Mort Nusbbaum, Miami Beach, Feb. 16. Groom is a disk jockey with WHAM, Rochester.

Doris McLatchie to Pharie MacLaren, Paisley, Scotland, Feb. 11. Bride is a radio and stage actress; he's a tv studio manager and son of late Donald MacLaren, Scot playwright.

Dora Bryan to Bill Lawton, Oldham, Eng., Feb. 7. Bride is a revue and film actress; he's a professional cricketer.

Marjorie Mee-Jones to Kenneth Henry, Newcastle, Eng. Feb. 13. Bride's a stock and pantomime artist; he's Baron in current pantomime at Theatre Royal, Newcastle.

Jeanne Katz to Burton Gelfand, New York, Feb. 20. Bride is with Metro's Film Production Dept.

Betsy Rossmeyer to Maurice Harper, Hollywood, Feb. 14. Bride's a secretary and he's a sound technician at Columbia.

Georgette Marnani to Vincente Minnelli, Riverside, Cal., Feb. 16. He's a Metro director.

Jean Herman to James V. Bowler, Philadelphia, Feb. 13. Bride is a voice student at Curtis Institute of Music; he's a news commentator with station WPEN.

Margie Foley to Joe Weisberg, Pittsburgh, Feb. 15. Groom's the son of Marty and Belle Weisberg, Carousel camera concessionaires. Judy Tarcher to Steve Kranz, New York, Feb. 19. He's WNBT, N. Y., program manager.

BIRTHS

Dr. and Mrs. Anthony Kenwick, son, Chicago, Feb. 11. Mother's Pat Tucker, former boxoffice chief at Pittsburgh Playhouse.

Mr. and Mrs. Milt Augenstein, son, Pittsburgh, Feb. 15. Father's assn. chief engineer at WWSW.

Mr. and Mrs. Alexander Manos, daughter, Pittsburgh, Feb. 10. Father's of the Manos theatre circuit family.

Mr. and Mrs. Christopher Knopf, son, Hollywood, Feb. 9. Father is a screen writer. Child is the grandson of producer Edwin H. Knopf.

Mr. and Mrs. James K. Guthrie, daughter, San Bernardino, Cal., Feb. 14. Mother is Jane McGowan, concert singer; father is an orchestra conductor.

Mr. and Mrs. Martin H. Leonard, son, New York, Feb. 18. Father is a theatrical lawyer; mother is Julie Leonard, a talent agent.

Mr. and Mrs. Anthony Ferrara, daughter, Kansas City, Mo., Feb. 9. Father is stage director of Starlight Theatre there.

Mr. and Mrs. John Jarvis, son, Birmingham, Eng., Feb. 2. Father is an actor.

Mr. and Mrs. Bernard Serlin, daughter, New York, Feb. 20. Father is Warner Bros. homeoffice field exploitation staffer.

"showstoppers"
VARIETY

"versatile"
VARIETY

"fresh"
VARIETY

"youthful"
VARIETY

"imaginative"
VARIETY

**BAMBI LINN and
ROD ALEXANDER**

SECOND YEAR — **"YOUR SHOW of SHOWS"** NBC-TV
THANKS — MAX LIEBMAN

Currently SHUBERT THEATRE, Philadelphia.
Thanks DANNY KAYE for the privilege of
being a part of your show.

to MERRIEL ABBOTT: Inexpressible THANKS
for all your faith in us—from the very
beginning.

Direction: WILLIAM MORRIS AGENCY

